

# Easy Strum Song Collection Volume 1

- Course Supplement -

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Hello, and welcome. Thank you for entrusting me to be your teacher. In this course, we will learn to play a wide variety of songs that should please any generation of sing-a-long performers.

You have some chord, strum, and bass line/riff note choices for each of the songs to create your own version of these songs.

This is not about an exact copy of each of these songs, but more a way to make these songs easy for one guitar to play and to inspire budding singers who would like to sing along.

I wish you many hours of friends and family sing-a-longs that will bring great memories. My desire is that you become a better guitarist and musician from this and maybe a campfire guitar star if you like.

Be patient with your teacher and especially yourself; take your time and enjoy the learning process.

Remember, it's all about fun, not perfection!

Let's get to it!

A handwritten signature in black ink that reads "Colin Daniel". The signature is written in a cursive style with a large, sweeping flourish under the name.

# Chapter #1 American Pie

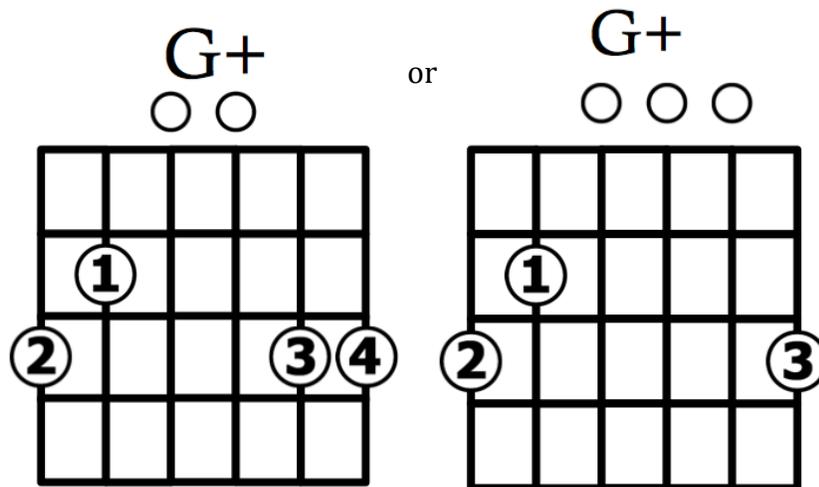
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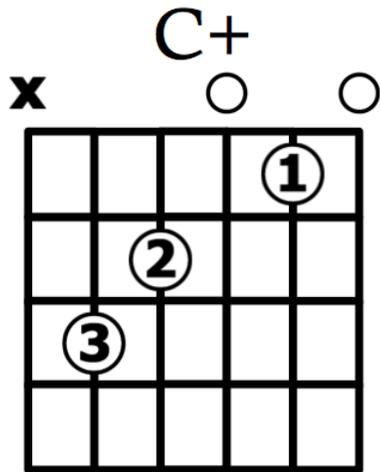
A piece of history written into an epic eight minute song that has a lot of lyrics to sing the complete version. The song is in the key of "G" major using five basic chords: G+, C+, D+, Em, Am and an A+ chord substitution.

I am going to break the song down into three sections: intro, verse, and chorus. It is the chorus that will inspire even the shyest of singers to join in, but I will start with the intro.

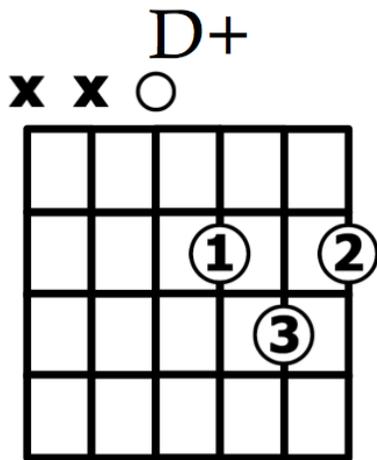
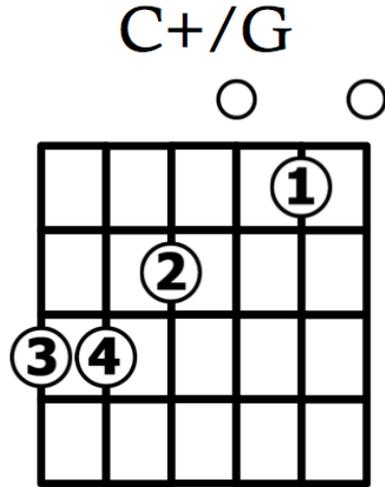
The intro starts with a piano and Don McLean's voice weaving in and out of the chord changes. It is up to the player and singer to interpret the "feel" or timing of this part; even Don McLean uses different inflections in the timing depending on what performance you hear.

I am going to give you a basic time signature outline of the changes based on the original recording to help you get close, but ultimately it's up to you to give and take a little as you work the guitar in with the voice.

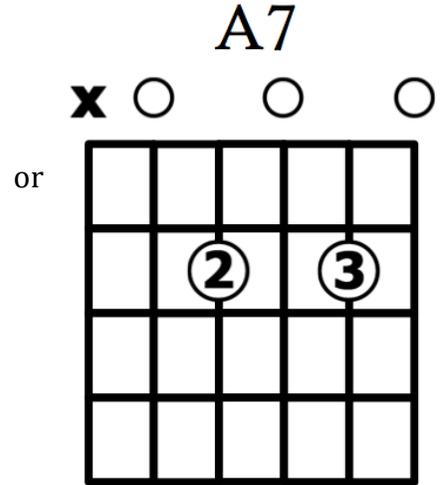
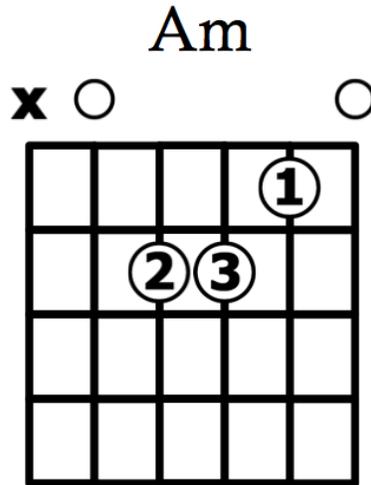
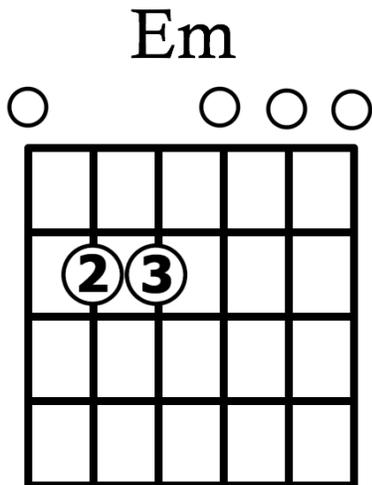
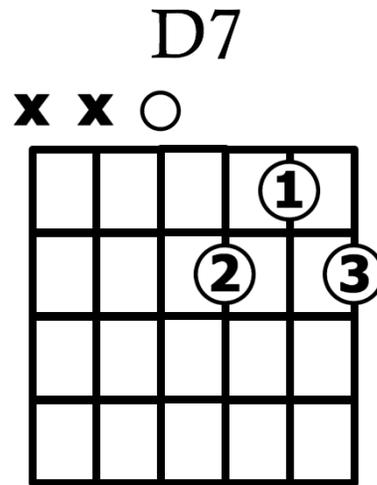




or



or



The intro is all about how the voice and chord changes line up. This is a basic outline to get you started and is a good back up for a voice to sing over.

### Intro (Variation #1)

The musical notation for the Intro (Variation #1) consists of five staves of guitar chords and strumming patterns. The notation includes time signatures (4/4, 2/4, 6/4) and chord symbols (G+, Em, Am, C+, D+).

Staff 1: 4/4 time signature. Chords: G+, Em, Am, C+, Em, D+.

Staff 2: 4/4 time signature. Chords: G+, Em, Am, C+, Em, C+, D+.

Staff 3: 4/4 time signature. Chords: Em, Am, Em, Am, C+, Am, C+.

Staff 4: 4/4 time signature. Chords: D+, G+, Em, C+, D+, G+, Em.

Staff 5: 2/4 time signature, 4/4 time signature, 6/4 time signature. Chords: C+, D+, G+.

\*Notice the time signature changes from  $\frac{4}{4}$  to  $\frac{2}{4}$  and back.

The end bar is basically as close as can be counted to  $\frac{6}{4}$  bar. Learn to tap your foot or count to help you out with the duration of each change.



## Intro (Variation #2)

The tablature is organized into five systems, each with chord names above the strings. The first system includes a 'TAB' label and a '4/4' time signature. The second system includes a '2/4' time signature. The third system includes a '2/4' time signature. The fourth system includes a '4/4' time signature. The fifth system includes '2/4', '4/4', and '6/4' time signatures.

**System 1:** Chords: G, F# Em, Am, C, Em, D. Time signature: 4/4.

**System 2:** Chords: G, F# Em, Am, C, Em, C, D. Time signature: 2/4.

**System 3:** Chords: Em, Am, Em, Am, C, B, Am, C. Time signature: 2/4.

**System 4:** Chords: D, G, F# Em, C, D, G, F# Em. Time signature: 4/4.

**System 5:** Chords: C, D, G. Time signatures: 2/4, 4/4, 6/4.

The reason for the tab is to show you how the added bass notes fit into the progression. It is really part of the bass line but is very effective for a single guitar.



## Chapter #2 The Chorus

The intro is the most difficult part of the song and the chorus is the easiest. There is no need for it to be tabbed out because it is really straight forward, so instead I will give you the stick notation with the strum pattern.

Chorus (Straight 1/8 strum)

4/4

G+ C+ G+ D+ G+ C+ G+ D+

1 + 2 + 3 + 4 + = count

G+ C+ G+ D+ Em A7

Em D7

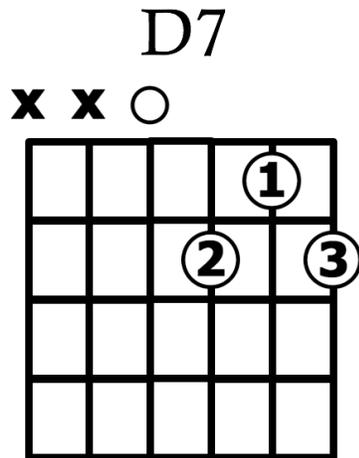
In the original recorded version of this song, the tempo speeds up on the last two bars, using the D7 chord to build up to the first verse where the band kicks in. Hard to nail this down on paper, but the tempo does speed up and it is all up to how you interpret this; it's all about feel.

As a bonus guitar bling thing for the last two bars, if you're up for it, I have some chord embellishments to add to the D7 chord. You can sing and play this song with just the D7, but if you want to add a little more authenticity and character to your performance, here it is.

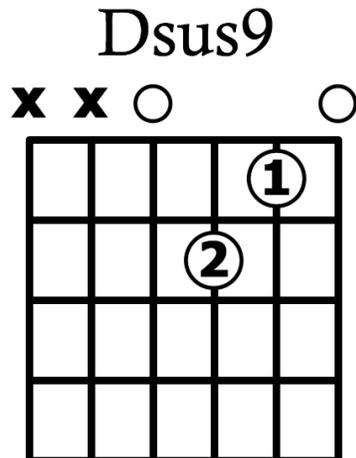
The last two bars use a suspended 9<sup>th</sup> (sus9) and a suspended 4<sup>th</sup> (sus4). This is not a difficult move as far as the left hand goes, but the strum accents are a little tricky. All the chord change embellishments are played on the "and" or up stroke of the beat.

In the end, you have to feel it more than count it, but it is based on our basic straight 1/8 strum, just heavier accents on the up stroke where the changes happen.

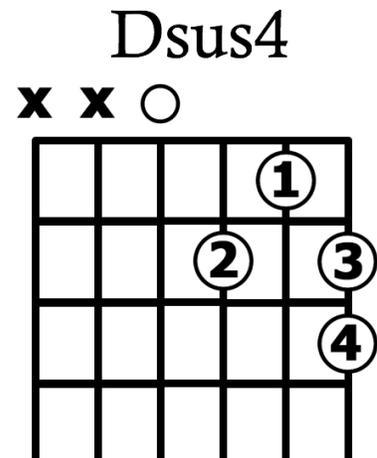




Here is the basic  
D7 chord



Lift your third finger off  
the first string and voila!  
Instant cool Dsus9



Leave your third finger  
down on the first string  
and place your pinky (4)  
on the first string third  
fret and it's an easy  
change back and forth  
from D7 to Dsus4

The last two bars of the chorus adding sus9 and sus4 using the basic 1/8 note strum:

**D7**      **Dsus9**      **D7**      **Dsus4**      **D7**      **Dsus9**      **D7**



## The Verse Progression

This move pushes us to the first of four verses in this song and all are played basically the same. You will notice sometimes I've asked for the D7 and in other spots I used the D+ instead. This is how I hear the progression, but if you like you could just play D+ throughout and leave the D7 out. The D7 chord is used in two spots in the verse to create musical excitement and a bit of a build; the D7 does not work well for all the "D" changes in the verse.

Again I did not feel that I needed to get really complicated and tab everything out. We are going to use a very basic straight 1/8 strum, just like in the chorus. I do have a few extra bits and pieces to add in some spots of this verse progression, but let's get the basics down and then you can add to it easily later on.



## The Verse Progression

4/4

1 + 2 + 3 + 4 + = count

**G<sup>+</sup>** **Am** **C<sup>+</sup>** **Am**

**Em** **D7<sup>\*</sup>** **G<sup>+</sup>\***

**Em** **Am** **C<sup>+</sup>** **Em**

**A<sup>+</sup>** **D<sup>+</sup>** **D7** **Em**

**D<sup>+</sup>** **Em** **D<sup>+</sup>** **C<sup>+</sup>\***

**Am** **C<sup>+</sup>** **D<sup>+</sup>** **G<sup>+</sup>\***

**Em** **Am** **C<sup>+</sup>** **G<sup>+</sup>\***

**Em** **C<sup>+</sup>** **D7** **G<sup>+</sup>** **C<sup>+</sup>**

**G<sup>+</sup>** **D<sup>+</sup>**



## Chapter #3

Okay you can easily strum your way through the entire song now that you have the basic verse down. Just for you really hungry students, let's add a little more to our basic verse progression.

In the basic strum chart of the verse, I marked five spots in the progression with an asterisk (\*). This is where we will drop in our extra musical movements. The first movement is marked out at the 6<sup>th</sup> bar of the verse where the D7 change appears. This addition is easy enough if you got the last two bars of the chorus using the sus9 and sus4 with the D7.

You can play the same two bar movement changes here if you like. The other four spots involve a bass-line movement off the G+ chord and one off the C+ chord. The bass line is the same idea that we used at the beginning in the intro except now we are going to use the F# passing note for the "G" major change and the "B" passing note for the "C" major change in a full out strum, rather than just a simple single note passing note.

Here is what you can do with these passing notes that take you from one change to the next and incorporate a descending bass line into the movement.

We will start with the "G" major change using the F# bass note to pass from "G" major to the "E" minor change – a classic move.

The strum chart shows the following fret numbers for each string (T, A, B) across the four bars of each chord:

- Bar 1 (G+):** T: 3, A: 0, B: 2
- Bar 2 (G+):** T: 3, A: 0, B: 3
- Bar 3 (G+/F#):** T: 3, A: 0, B: 2
- Bar 4 (G+/F#):** T: 3, A: 0, B: 3
- Bar 5 (Em):** T: 0, A: 0, B: 2
- Bar 6 (Em):** T: 0, A: 0, B: 2
- Bar 7 (Em):** T: 0, A: 0, B: 2
- Bar 8 (Em):** T: 0, A: 0, B: 2

Count: 1, 2+, 3, 4+, 1, 2+, 3+, 4+ = count

So lay down the "G" chord and just strike the bass note first on the first beat, then a down up strum with the full "G" major chord. Now take your third finger off and use your second finger to play the F# note on the 6<sup>th</sup> string 2<sup>nd</sup> fret and let it ring while you do a down up strum on the 4<sup>th</sup>, 3<sup>rd</sup>, 2<sup>nd</sup>, and 1<sup>st</sup> strings which is a basic "G" major chord on those four strings. This becomes your G+/F# chord (slash chord). Do not let the "A" string or 5<sup>th</sup> string ring out; I usually mute it with the edge of my second finger hanging over the fretted F# on the 6<sup>th</sup> string, or just do not sound out the 5<sup>th</sup> string "A" for that move.

To make your bass run from the G+ chord to the Em chord, I included the bar of Em that the F# takes you to. By hitting the "E" bass note before you strum the rest of the Em bar, your bass line stands out and you sound like a pro!!



The same approach can be applied to the C+ change movement to the “A” minor using an emphasized “B” passing note over the C+ chord: also a classic guitar bass line/chord movement.

Here is the movement going from the C+ to the C+/B to the Am change:

The tablature shows a 4/4 measure divided into three sections: C+, C+/B, and Am. The C+ section consists of four beats with notes 0-1-0-2 on strings 4-1-2-3. The C+/B section consists of two beats with notes 0-1-0-2 on strings 4-1-2-3. The Am section consists of four beats with notes 0-2-0-2 on strings 4-1-2-3. A count '1 2 + 3 4 +' is shown below the strings.

When you play the C+/B, take your third finger off the 5<sup>th</sup> string 3<sup>rd</sup> fret after you play the C+ chord and move your second finger to the 5<sup>th</sup> string 2<sup>nd</sup> fret to hit the “B” bass note. Do not sound the 4<sup>th</sup> string, but strum down up on the 3<sup>rd</sup>, 2<sup>nd</sup>, and 1<sup>st</sup> strings using the rest of the C+ chord. This gives us the “B” bass note over the three string C+ chord and this is our C+/B chord.

Again, to create an emphasized bass run when you go from the C+ and C+/B changes to the Am, strike the open 5<sup>th</sup> string for the first beat of the Am change and then follow through with the last three beats with a basic 1/8 note strum. How cool is that?!?!

Now you have all the pieces to arrange into the full song. You can make your own arrangement of this song too, but I will lay out the order for you like the original, put it together, and get your sing-a-long friends and family going.

Here is the original arrangement to cover all those verses for the complete song:

- Intro
- Chorus
- Verse #1
- Chorus
- Verse #2
- Chorus
- Verse #3
- Chorus
- Verse #4
- Chorus to intro
- Intro
- Repeat chorus
- End chorus



Chorus to intro??? No problem! It's basically the same as all the others except for the last two bars where instead of a build using the sus9 and sus4 off the D7, we just strum the D+ chord once on the first beat of the last two bars and let it ring out.

**D+** (last 2 bars of chorus before intro)

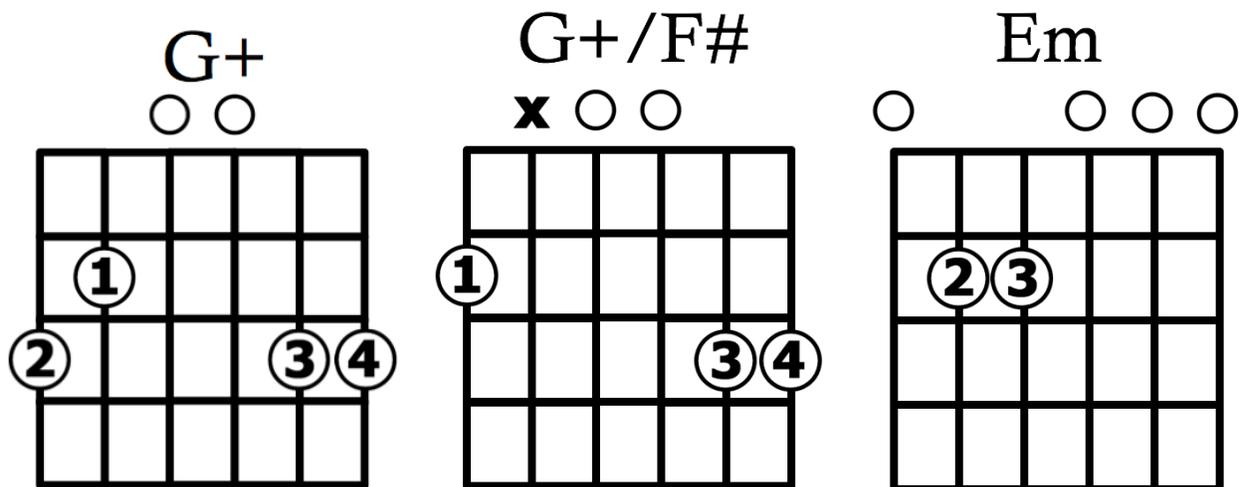
This brings us back to the intro which is as close as can be to the intro: again, the timing of the chords and voice has room for your own feel or interpretation.

After you navigate your way through the intro, you play another chorus just like all the other ones in the song, just a little more laid back, softer sounding. All that is left to finish is the end chorus and you're golden!

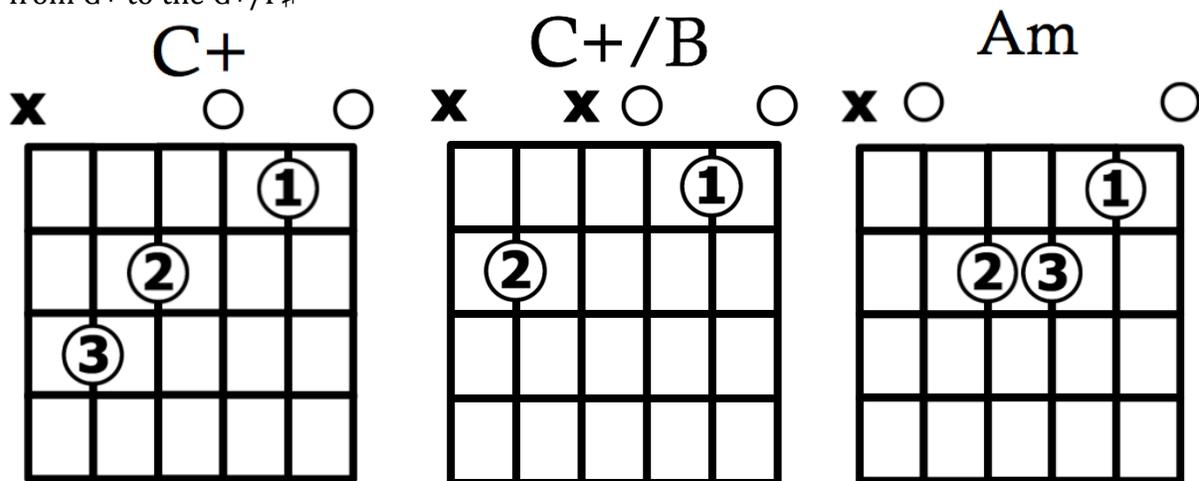
### End Chorus

Just in case you do not get the passing note changes, I will leave you with the chord graphs for those movements in the verse; plus, if you notice, there is one A+ chord used in the verse and I will include that too!

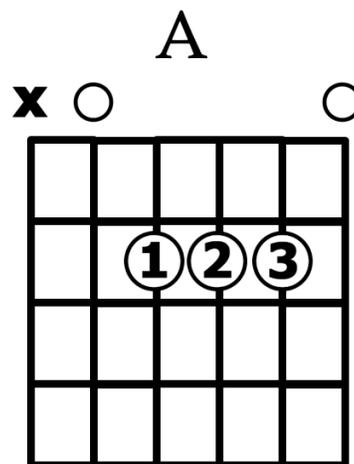




Leave your third and fourth fingers down as you go from G+ to the G+/F#



Leave your first finger down as you move from the C+ to the C+/B



And if you don't know what an "A" major chord is, it happens once in each verse so here it is:

There are other fingerings for this chord, but this is the most common.



## Chapter #4 Blowin' In The Wind

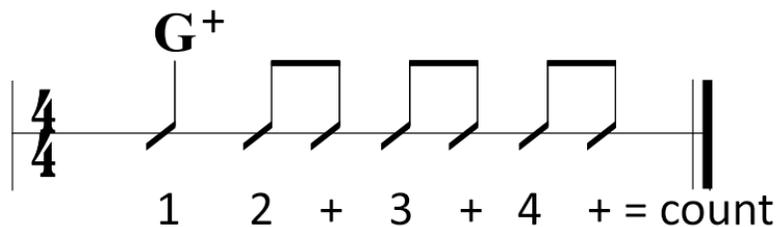
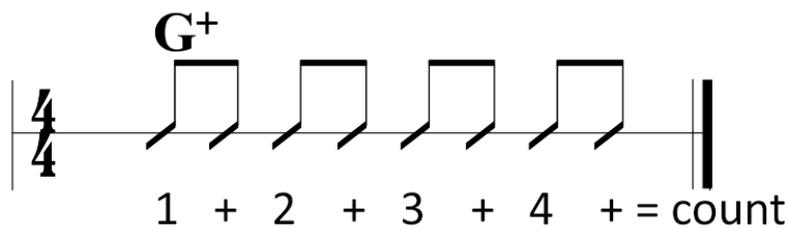
Written by Bob Dylan and released in 1963, there are many different recorded versions of this song. Who can resist the iconic chorus lyrics? “The answer my friend is blowin’ in the wind” with friends and family on a summer night around a campfire?? The original recording was capoed at the 4<sup>th</sup> fret; it’s in a higher pitch register, which is not the best for your average campfire singer.

I am going to give you some options for this song, plus the original version so you can choose what works best for your needs. I am going to show you how to transpose and use it to your advantage depending on your skill and ability.

First off, for the easiest approach to this campfire classic, play it in the key of G+ using the chords we learned in “American Pie”. I call them the “cowboy chords”: G+, C+, D+ and Em. This selection of chords resonates with a lot of singers and is a good place to start.

For a strum pattern we take a strum that we used earlier with one slight change. Now there can be several ways to fraction and count the guitar strum timing for this song. I will make this as easy as possible for you and relate it to what you already know.

We will take the basic 1/8 note down-up strum and play a 1/4 note strum for the first beat only, followed by beats two, three and four in 1/8 notes. Take a G+ chord and compare the strums:



Counting out loud is really important to help your timing; it works for drummers who are the time keepers, so it will work for the guitar too! The strum is easy at the speed we play “American Pie”, but in order to get close to the “feel” of “Blowin’ in the Wind” it’s double the speed which in music we call tempo.



Take the “G” major chord and get the feel of the strum first and then apply it to the verse, one step at a time.

### Verse Progression

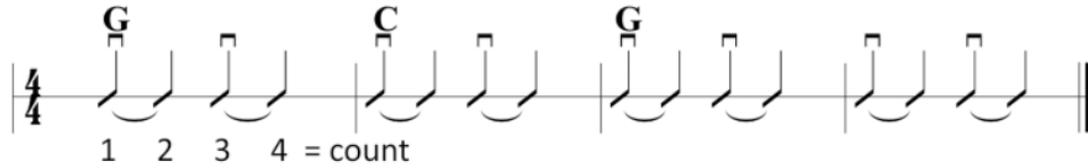
1 2 + 3 + 4 + = count for each bar

Okay, you can use your thumb, your fingers, one finger, a pick, or any other device you have, but make sure you get the strum steady. Is this still too fast for you? I could simplify this some more.

1 2 3 4 = count

The first four bars of the verse using 1/4 note strums.

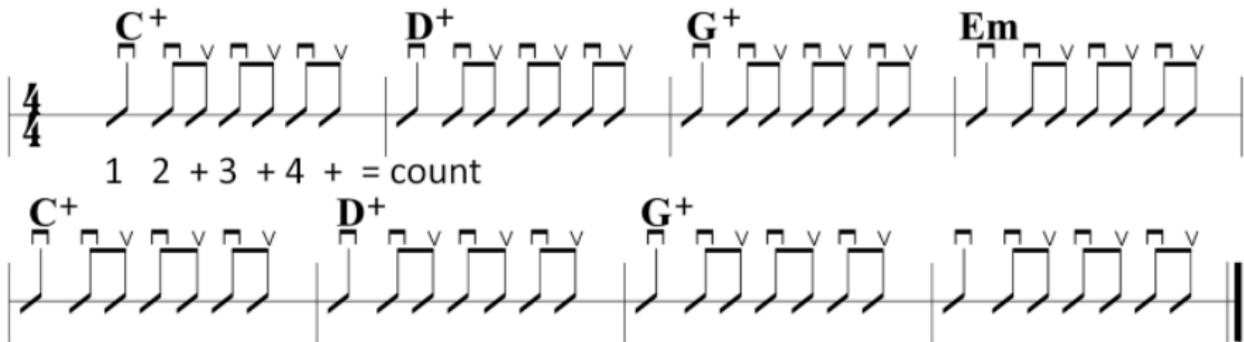




Here we have tied 1/4 notes which gives us one strum on the first beat and one strum on the third beat of every bar. You decide what works for you!

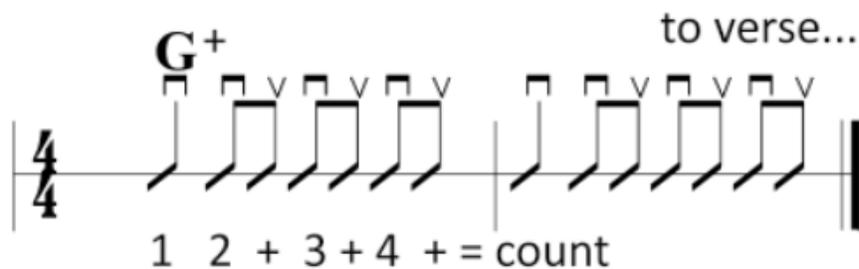
Next up is the chorus and any one of the strums I have mentioned can be applied to this. The chorus usually has the effect of needing to build up, which is where I would play a little louder with a little more emphasis; it's up to your interpretation in the end.

### Chorus Progression



A point to make your strum more natural feeling: emphasize the first beat of each bar, the “one” beat, and make the second, third and fourth beats weaker or softer sounding. To start the song, you can play two bars of the “G” chord and then start into the first verse.

You can play as many bars as you want for the intro, but Bob Dylan’s original recording is only two bars before he starts singing.



This should get your campfire singers ready to start on the first verse. The original arrangement of the song is:

2-Bar Intro

First Verse

Chorus

Second Verse

Chorus

Third Verse

End Chorus

### End Chorus Progression

4/4

1 2 + 3 + 4 + = count

**C<sup>+</sup>** **D<sup>+</sup>** **G<sup>+</sup>** **Em**

**C<sup>+</sup>** **D<sup>+</sup>** **Em** **D<sup>+</sup>**

**C<sup>+</sup>** **D<sup>+</sup>** **G<sup>+</sup>** **Em**

**C<sup>+</sup>** **D<sup>+</sup>** **G<sup>+</sup>** **C<sup>+</sup>** **G<sup>+</sup>**

\*Notice the only 1/2 bar chord changes in this song are in the second to last bar.



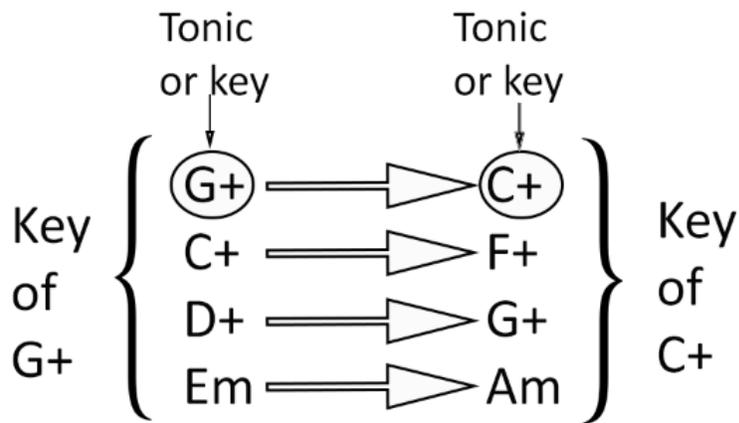
## Chapter #5 Optional Chords

Had enough??

Maybe a little more??

You could learn to play it more like Bob Dylan in his original recording. Dylan used the chords for C+ and capoed at the 4<sup>th</sup> fret. So we need to transpose musically the chords we used in the key of G+ to the key of C+.

Here is how it's done:



Each chord we used in the key of "G" major needs to be moved the same musical distance as the key/note/chords. We will go through our musical alphabet starting with the "G" key-note and ending with the "C" key-note.

key note  
 (G) - A - B - (C) = 4 letters

Count the first and last letter names for correct musical measurement.

Now the distances between the four letters:

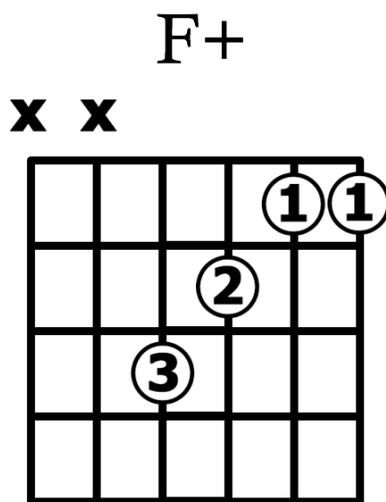
G → A = 1 tone = whole step = 2 frets  
 A → B = 1 tone = whole step = 2 frets  
 B → C = 1 semitone = 1/2 step = 1 fret  
 Total = 2 1/2 tones or 2 1/2 steps or 5 frets



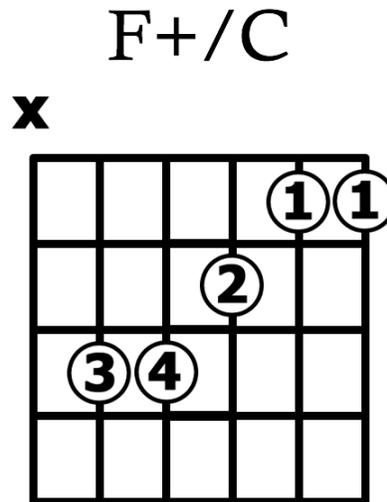
This is how we transpose. Now take the Intro/verse/chorus and end chorus and replace the chords in G+ with the transposed chords for C+. if you want to play it the way Dylan did, then capo at the 4<sup>th</sup> fret and play the C+ chords and you will be golden.

Technically when you capo at the 4<sup>th</sup> fret and use the C+ chords (C+, F+, G+, Am), you are actually in “E” major because the capo acts as a form of transposer. The only difficult chord in the key of C+ is the F+ chord, because if you really want it to sound good you need a full bar F+.

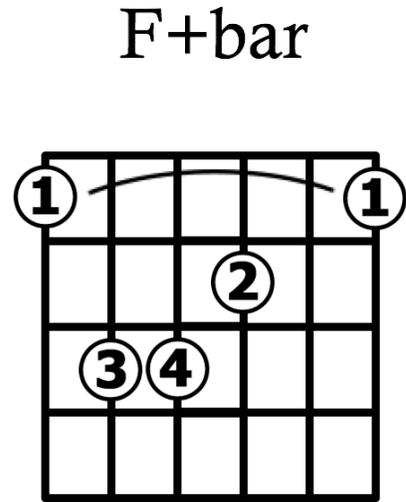
### 3 Choices for F+ Chord



Easiest



Bigger sounding



Phat sound

# Transposed to the Key of C+

(Capo at 4<sup>th</sup> fret)

## Verse

4/4 C+ F+ C+ C+ F+ C+ C+ F+ G+ C+ F+ G+

## Chorus

F+ G+ Am F+ G+ C+



End Chorus

**F+** **G+** **C+** **Am**

**F+** **G+** **Am**

**F+** **G+** **C+** **Am**

**F+** **G+** **C+** **F+** **C+**

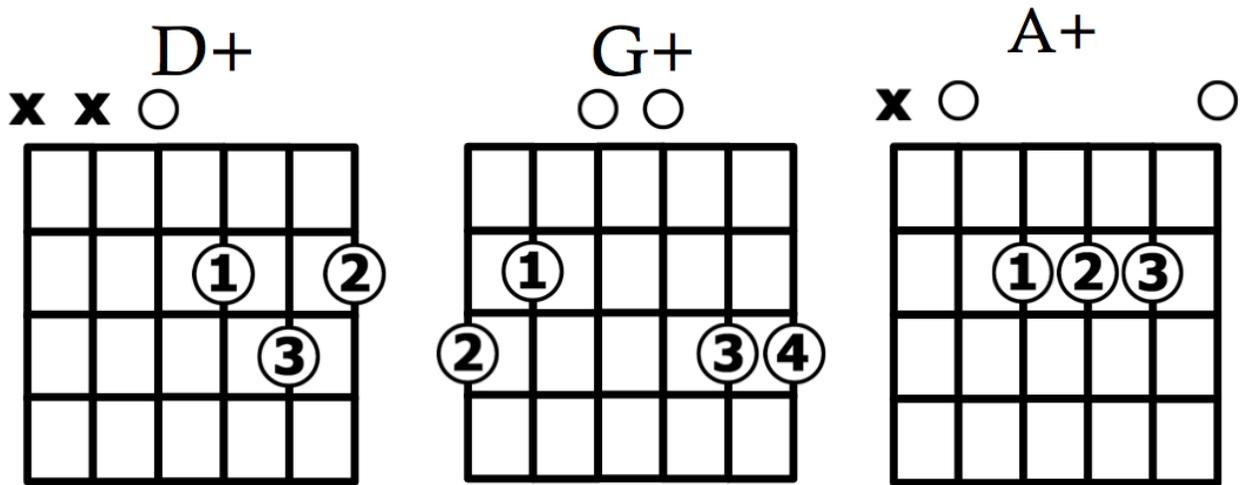


## Chapter #6 Margaritaville

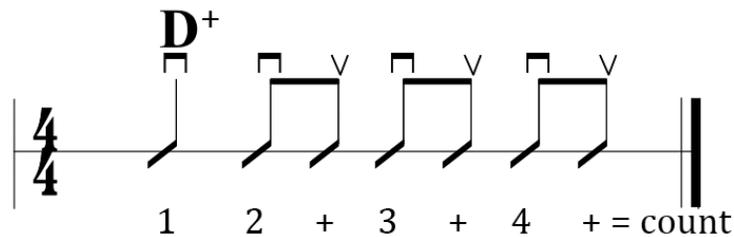
Here is a song that will get everybody singing. Watch Jimmy Buffet perform this song live and he has the whole audience singing this with him, so you should have no problem finding aspiring singers who want to sing this.

Originally this song is in the key of "D" major, and this is a good key for this song because a wide range of voices can easily reach the notes.

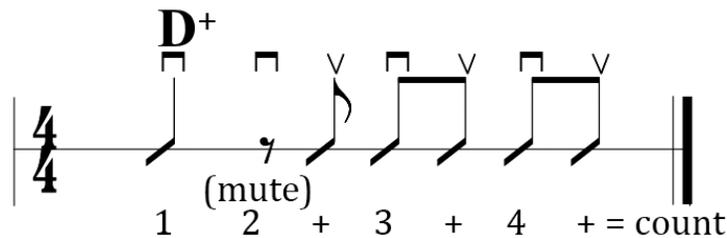
Key of D+ = D+, G+, A+. No new chords here, we have used these before.



Let's get started with a strum we have already been using, no tricks, just nice and steady.



If you want something a little more interesting, use a muted strum based on our basic rhythm.



\*On beat two you mute the strings with your left or right hand as you drag your pick across the strings, creating a percussive sound that mimics the snare drum.

## The Verse Progression

4/4

**D<sup>+</sup>**

1 2 + 3 + 4 += count

**D<sup>+</sup>** **A<sup>+</sup>**

**A<sup>+</sup>**

**A<sup>+</sup>** **D<sup>+</sup>**

I wrote this out using the basic strum without the mute. Just drop the muted strum in for each bar or vary it with some muted and some straight forward.

If I was to perform this song for an audience, I would play the verse using the muted stroke strum and the chorus with the basic strum and open it up a little bit for the chorus.

Speaking of which, here is the chorus:

## Chorus

1 2 + 3 + 4 += count

All right, I have a little guitar bling for you in the form of a joining bass line that takes you from the D+ chord to the G+ chord in three places. You can place the bass run connector in the last bar of the verse going from the D+ change to the first G+ change of the chorus. Also, at the end of the 4<sup>th</sup> bar of the chorus, pushing to the G+ change in the fifth bar.

One more bass line can be dropped in pushing from the eighth bar D+ change to the ninth bar G+ change in the chorus.

You have the liberty to do this every time you hit the chorus or not!!

This bass line can be played on the 4<sup>th</sup> string of the D+ chord and takes you to the G+ chord change. I will just tab out the D+ and G+ bars and you can drop that in when you can or want to.

This is the basic bass line joining riff from the D+ change to the G+ change. There are many ways to approach this but I felt this was the easiest!

### Chapter #7

There's an instrumental after the second chorus; it's a combination of part of the verse and chorus progression if you look closely. If you want, you could skip this part of the song and just go to the last verse and end chorus.

Here it is: use the same basic strums for this part as we did for verse and chorus.

Like I said before, you could bring out your creativity and use both combinations of straight ahead 1/8 note strums or the muted stroke strum – have some fun!

### Instrumental Basic Chart



## Instrumental Progression and Strum

4/4

D<sup>+</sup>

1 2 + 3 + 4 += count

D<sup>+</sup> A<sup>+</sup>

G<sup>+</sup> A<sup>+</sup> D<sup>+</sup> A<sup>+</sup> G<sup>+</sup>

A<sup>+</sup> D<sup>+</sup>

We need two more progressions to complete the arrangement. First the 4-bar intro:

### Intro

4/4

D<sup>+</sup> G<sup>+</sup> A<sup>+</sup> D<sup>+</sup>

1 2 + 3 + 4 += count

D<sup>+</sup>

And now for the end/last chorus, which is played after the third and final verse of this progression. Play through the complete chorus and add the tag to finish up. The tag actually starts on the second half of the chorus with a D<sup>+</sup> chord extended to create the ending.

## End Tag

1 2 + 3 + 4 += count

Okay you have all the pieces, now put it together.

From my years of playing in Top 40 dance bands, the best way to really get a song down is learn the progressions needed by breaking them down into sections. They are much easier to remember this way. We basically have “5” sections to arrange this song.

- #1 = Intro = A
- #2 = Verse = B
- #3 = Chorus = C
- #4 = Instrumental = D
- #5 = Tag for Ending = E

It is quite a common practice when learning or writing a song to refer each section to a letter of the alphabet and then it's easy to remember and put together. Let's do that now and base our arrangement on the original recording.

## The Arrangement

- A = Intro
- B = Verse (#1)
- C = Chorus (#1)
- B = Verse (#2)
- C = Chorus (#2)
- D = Instrumental break
- B = Verse (#3) end verse
- C = Chorus (#3) end chorus
- E = Tag for ending



There you have it! Be the campfire star that you are!

I have one more riff I would like to give to you, just for fun and a little extra guitar bling. If you want to wake up your singers, chording the 5-bar intro is not as recognizable as the iconic riff that is played over the 5-bar intro progression. I myself would play the intro riff using a double note guitar riff instead of the strumming of the chords because it will be instantly recognizable. I'll show you how to play it in a single note line or a double note line just for extra coolness!

## Intro Riff

### Example #1 Single Notes

### Example #2 Double Notes

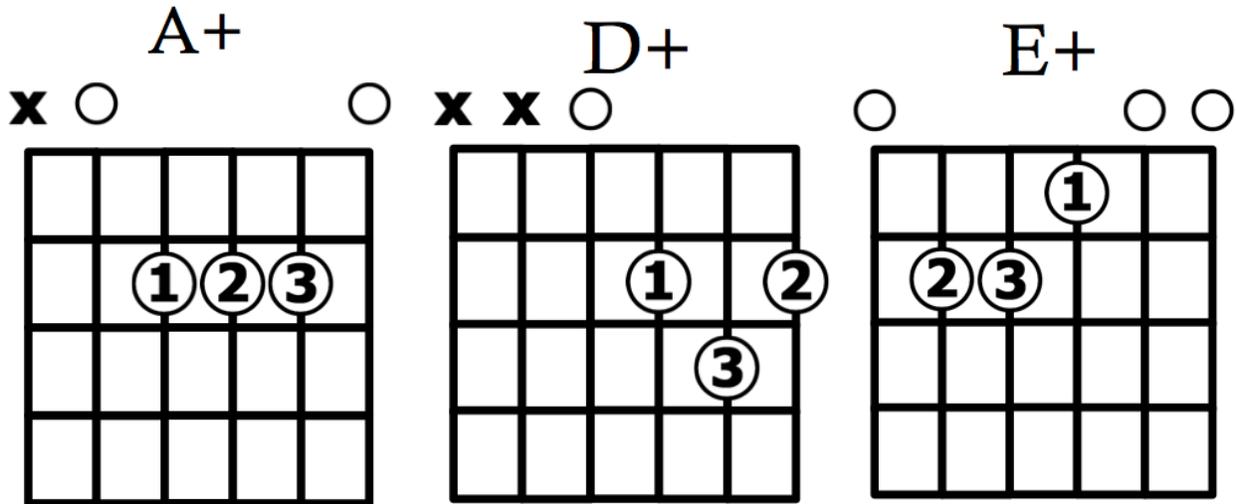
See ya in the next song.



## Chapter #8 Stir It Up

Here is a cool simple song that has an interesting muted strum to create a reggae rhythm. The chords are straight forward all the way through with the strum consistent all the way through the song. It's the strum that's the tricky part of the song, but once you get the feel of it, you will have everybody singing along – it's very infectious.

The original Bob Marley version is played in the key of "A" major using the 3 basic chords in "A" major which is termed I (1), IV (4), V (5): A+, D+, E+.



I

1

IV

4

V

5

The only new chord so far in this course is the "E" major chord. This is all you need to play the song.

Oh, and there is a lot of lyrics to know unless you just want to sing the chorus over.

So let's get to the strum using a familiar chord.

**A+**

(mute) (mute) (mute) (mute)

1 + a 2 + a 3 + a 4 + a = count

You can use both your left and right hands to help mute strings on the down stroke. I use a lot of my left hand by raising fingers just enough off the fret board to mute the strings; I keep my fingers lined for the next two strums where I need to sound the chord.

I use my right hand edge of my palm to mute strings as I strike the strings to create a more percussive feel. There are varying degrees of how much mute you use. You will notice in the “Bob Marley” vid for this song he is playing an electric guitar with a full band. You may be the only musical instrument around the campfire, so I would choose to lean more towards the percussive end of the muted stroke, but it’s really up to you.

The whole song is based off a repeating 2-bar phrase with the dynamics of how the verse or chorus is played to indicate changes from the verse or chorus sections. The voice has big influence on the chorus or verse changes too, but overall it’s the same chords and the same 2-bar phrase, repeated to cover the whole song.

(mute) (mute) (mute) (mute) (mute) (mute) (mute) (mute)

1 + a 2 + a 3 + a 4 + a 1 + a 2 + a 3 + a 4 + a



Okay, just a couple of bonus pointers to help understand and remember how to complete the song.

For starters, before the first chorus begins, we have an intro.

Intro = 4 x 2-bar phrase  
Chorus #1 = 4 x 2-bar phrase  
Verse #1 = 4 x 2-bar phrase  
Chorus #2 = 4 x 2-bar phrase  
Verse #2 = 4 x 2-bar phrase  
Chorus #3 = 4 x 2-bar phrase  
Verse #3 = 4 x 2-bar phrase  
Chorus #4 = 4 x 2-bar phrase  
Solo = 14 x 2-bar phrase  
Chorus #5 = 4 x 2-bar phrase  
Chorus #6 = fades

So from this outline you can tailor the presentation of this song to what you like.

For example, I might not play the intro as long as the original recording, especially if I am in the position of being the “Lone Wolf” guitar player. Try a 2 x 2-bar phrase.

I would use the same three chord changes for both verse and chorus sections. Instead, using dynamics to distinguish musically between verse and chorus sections.

In verse sections, I would lay back, play a more muted percussive strum, making sure the vocals are over your guitar in volume (not too loud). The chorus needs to be brought up dynamically – voice/voices get louder or stronger, and hit the guitar strings more aggressively. Use less mute than in the verse, and let the chords ring out – make it a little louder.

This creates a noticeable dynamic change from chorus to verse transitions, giving chorus and verse sections emphasized parts.

For the intro, if you have other players that want to join you, you could have a bit of a jam session here before you start the vocals. It’s the perfect spot for some musical expression! Using the 2-bar phrase, you could jam out to an undetermined amount of cycles (just for fun). When you’re done, give it a couple more 2-bar phrases (2x2) and sing the first chorus (arrangement above). Now you’re into the song, depending on how many verses you sing or you know. You can shorten it or go for the full four verses.

You end after your last chorus, and if you have a jam buddy or two, you might want a solo section here like in the original recording. You will notice that in the arrangement above,

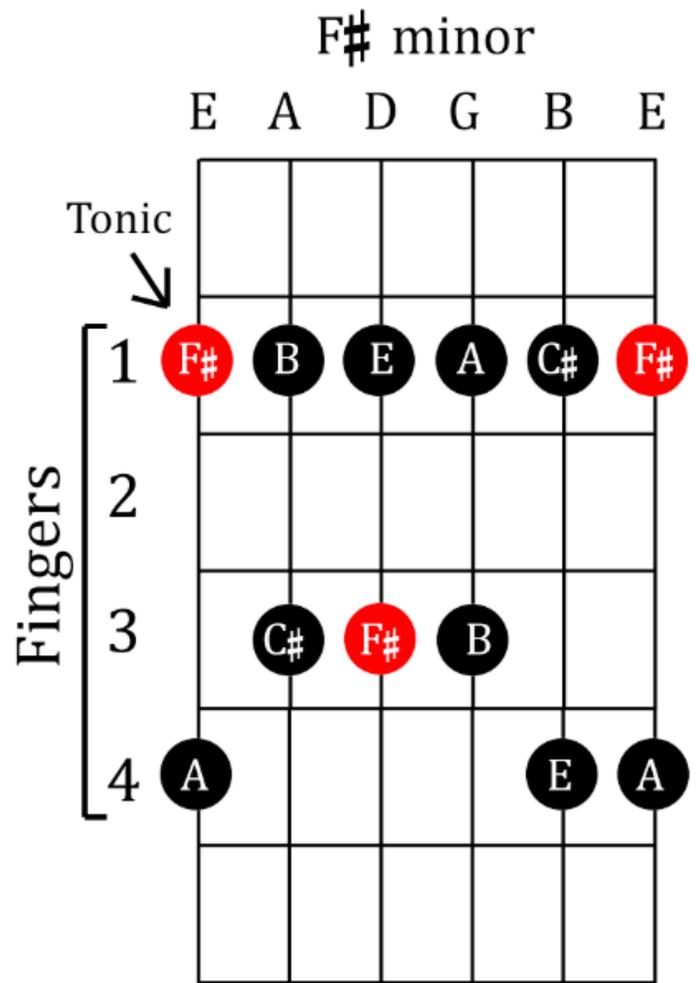


after chorus #4 (last chorus), we have 14 2-bar phrases for the original recording which is an improvised solo. You could extend this or shorten it, depending on your situation. If you've got jam buddies, give them a chance to shine here, just play the 2-bar phrase till you feel like it's done and then sing two choruses to end the song.

After your two choruses, back to back one or two more 2-bar cycles and then end on the "A" major chord. You could leave the solo part out completely if you want. Just sing the chorus two times after verse #3 and call it the end of the song and leave the solo out.

Now for you hardworking aspiring students, I have some guitar bling. Ever wanted to learn how to solo?? Well here is a very simple, basic start for you, and if you like this you need to check out my "Secrets of Improvising" course after you get this down and it will take you to the next level.

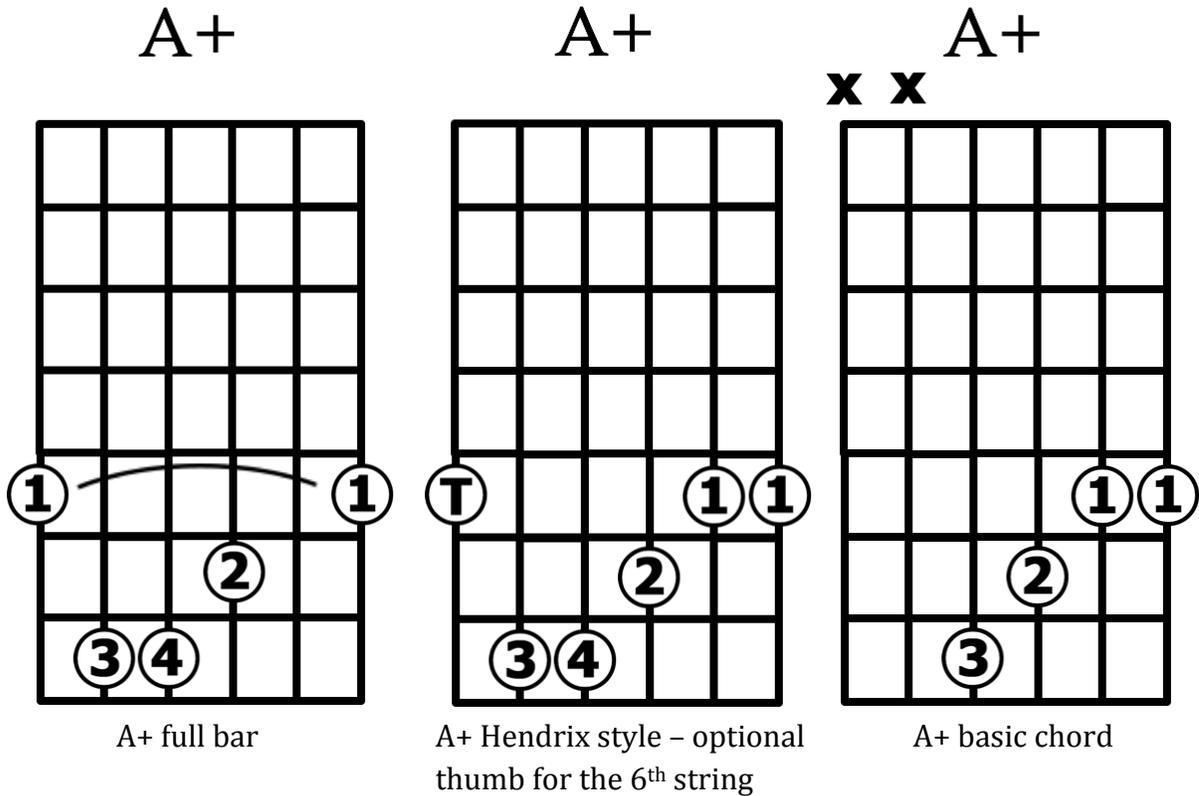
If you want to jam with this progression and learn to play a solo, learn the following scale in F#m (F-sharp-minor) and you can play any notes out of that scale over the "Stir It Up" chord progression and it is guaranteed to sound good.



Okay, one more little piece of bling if you're interested. If you want another option for the three chords used in this progression, you could play a group of three bar chords for this progression. You may find the bar chords easier to create and control your muted stroke strum; it is up to you because you can make the open chords work well too.

I will go through a few fingering options and choices on my vid portion of this lesson.

We are going to use two very common chords which will get us the A+, D+ and E+ chord changes we need. Here are the diagrams for your possible options.

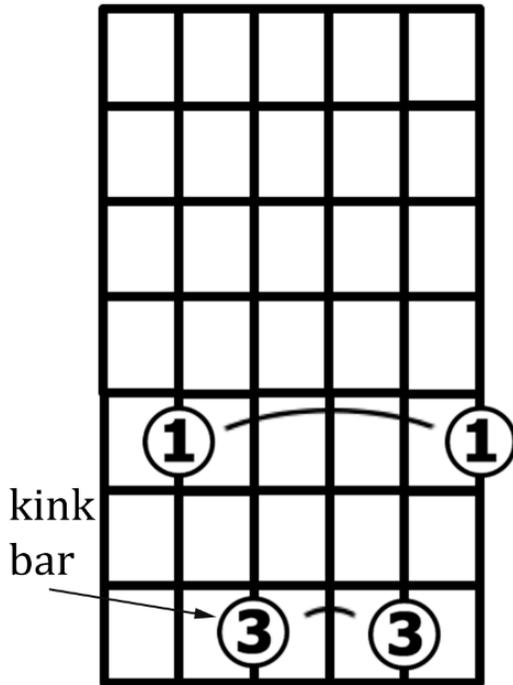


All three of these chord forms could be used.



# D+ (full bar)

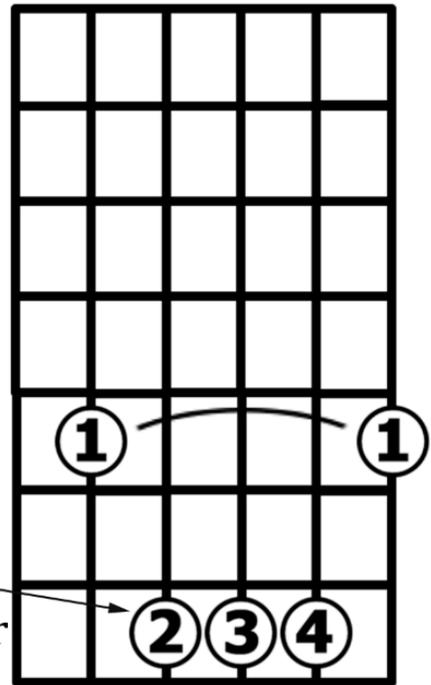
**x**



# D+ (full bar)

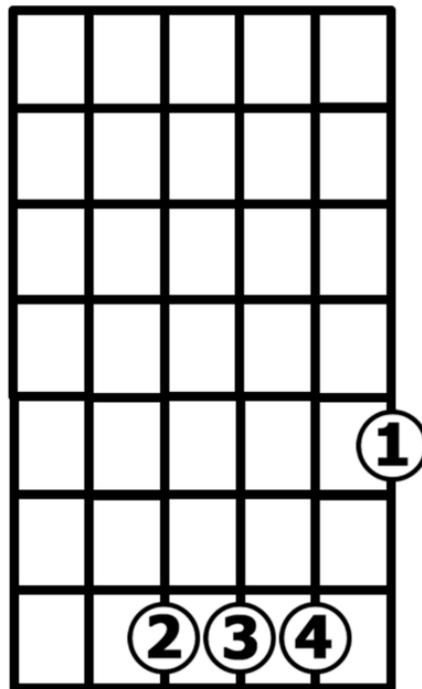
**x**

using fingers for each string instead of the kink bar



# D+ (no bar)

**x x**



To get your E+ chord, move chord #2 (D+) two frets higher for your “E major” chord. There are several other options you could use which would work for this song using the chords you already know.

Too hard to verbalize this, so learn the three open chords I first taught you and then the bar chord options. Then you can be a guitar star and play this song any way you like and get everybody singing along, especially to the chorus!



# Chapter #9 Country Roads

If you want to get people singing, you can play this song.

First I will teach an easy way to play the song using four chords: G+, C+, D+ and Em. Using these chords puts you in “G” major. The original song is in “A” major, but “G” major is an easy play and it still works really good for this song. I will sort out the original at the end, so no matter what level you’re at, I can teach you how to play this progression.

We will use chords we already know, so let’s start with the basic chord layout for the verse. I am going to simplify the strum and make it authentic in an easy way; just get the changes down and I will show you how to apply the strum.

## Basic Bar Count (Verse)

The diagram shows a sequence of chords over five staves of music in 4/4 time. The chords are: G+ (marked with \*), Em, D+, C+, G+, G+, Em, D+, C+, G+, and then a double bar line with the text "to chorus".

No matter how I counted this out, it’s a bit odd with the amount of bars, but the vocals dictate this progression.

\* = where the vocals start for the first phrase

\* = second phrase of verse starts on bar #10 but it works with the vocals to complete the verse



It is more difficult to notate than to just follow the vocals, and it is easier to “feel” the changes. Try and hear the song in the chord changes and then I have a strum that you can use for the entire song!

one full bar

It is really a 2-beat repetitive strum pattern. One long and two short strums. Too hard to explain verbally, it’s a rhythmic feel that is best demonstrated on the vid.

The count will help you get the feel, because once you get that you just apply that to each change throughout the entire song. I will add a little more to this, but first get this.

Now let’s look at the chorus basic bar layout and then apply the same strum to that.

This is easier to grasp because it is an even amount of bars where the verse is odd, but just remember the vocals dictate.

To complete the first half of the song, you need an intro because you can’t just jump in on the first verse.



If I was playing for a group of people that wanted to sing the song, I would just sit on the 2-beat phrase with the “G+” chord until somebody starts to sing, and then play the verse bar count once the voice or voices start singing the first verse. It’s basically four bars of G+ using the one long two short strum pattern 8 times to complete the four bars of the original recorded version, and then the voice comes in.

Now we have a bridge to complete the picture. So far we play a 4-bar intro, a verse, chorus, verse, chorus, and now the bridge. You can use the same strum!

## Bridge

The bridge consists of 12 bars in 4/4 time. The chords for each bar are: Em, D+, G+, C+, G+, D+, Em, F+, C+, G+, D+, and D+. The strumming pattern is consistent throughout, consisting of one long stroke followed by two short strokes. In the final bar, the D+ chord is played with a dynamic swell over the last two beats.

Notice we have the good old “F” bar chord back to haunt us again. No matter, this is the easiest way to play this song. We learned how to play the “F” major bar chord on page #21, so review this if you need to. The “F” is an outside chord that only appears once in the whole song. I suggest you use the full bar because I will show you how to add alternate bass notes to your strum pattern and then you will really be happenin’ for this song.

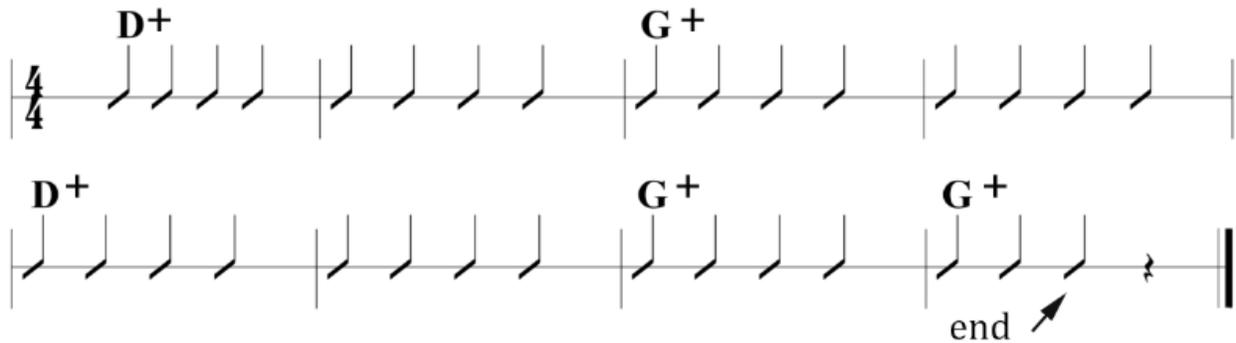
At the end of the bridge in the last three bars, the “D” major chord is built up dynamically to the final bar where you strike the “D+” chord just once. Right after that, the voice will start just after the last D+ strike in the last bar of the bridge.

Everybody stops on the first beat of the last bar on the D+ chord, and then the voice starts into the chorus.

To finish the original arrangement of this progression, after the bridge we sing the whole chorus back to back twice exactly as I have written out.



After that we have a 2-bar phrase to end the song.



Just have a listen to the original studio recording of John Denver’s “Country Roads” and you will get it. The vocals overlap and start a little early; this is called over the bar line. It’s just a way the artist chose to do this.

Alright, I have some guitar bling if you would like to take this any further. You can play this song and do a very good rendition of this progression with the information you have now.

I have a cool alternate bass note strum pattern we can use. We still use the same rhythm that we have based off the strum that is found on page #39. The bass replaces the first and third beat strums with a single bass note taken out of your chord form.

I have tabbed out the first eight bars of the chorus to show you how I alternate the bass with my strum. Always start your alternate bass with the root note of the chord; for the G+ the root is the “G” note on the sixth string in the chord pattern you are playing.

You will notice that for the “C+” chord I used the C+/G bass note chord. I start with the fifth string as the root and then play the low “G” note as the alternate over my “C+” chord.

This is called bass inversion. I also use this trick in the D+ chord, starting with the open fourth string which is the “D+” chord’s root note and then alternate to the open fifth string for the low alternate bass note.

So I have given you an example of alternate picking that you can apply to any of the changes found in this progression: the chorus, the bridge, intro, verse etc.

On the next page, there are eight bars of tab for the alternate bass line using the chorus change, you will find three examples of alternate bass lines for the “F” major chord which appears once in the song at the 10<sup>th</sup> bar of the bridge. There are three different forms of the F+ chord I gave you. Each one can have an alternate bass pattern that works for the specific form of the chord. I would choose the full bar, but that depends on what chord you can play and manage.



I like the full bar because I get my two lowest bass notes from the bar from the “F+” chord. You can take your choice – they all sound good.

### “Country Roads” Chorus, First 8 Bars With Alternate Bass

The notation shows a 4/4 guitar and bass arrangement. The guitar part consists of a series of chords: G+ (bars 1-4), D+ (bars 5-8), Em (bars 9-12), and C/G (bars 13-16). The bass line provides a steady accompaniment with a mix of quarter and eighth notes, often using triplets. The time signature is 4/4.

Choices for F+ chord:

Two guitar chord diagrams for F+ are shown. The first is labeled "(basic 4-string F+ chord)" and uses frets 1, 2, and 3 on strings 1, 2, and 3 respectively. The second is labeled "(F+ full bar using all 6 strings)" and uses frets 1, 2, 3, 3, 2, 1 on strings 1 through 6 respectively.



## Chapter #10 Chord Options For The Original Key

Alright! I have two more pieces of information to help you become a better musician. If you remember, at the beginning of this chapter I mentioned that the original key for this song/progression is the key of “A” major. You can take what I have just taught you and use a capo at the second fret and you will have the key of “A+” major, which is easy to get because you already know the changes and it is just a matter of getting used to playing them using the capo at the second fret.

The other option is to take our chords we just learned for the key of G+ and transpose them to the key of A+ and you get this:

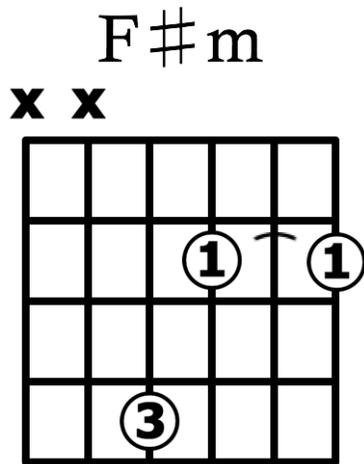
G+ = A+	}	These are the chord changes in the key of A+
C+ = D+		
D+ = E+		
Em = F#m		
F+ = G+		

So to play in “A” major, find your new chords and use the same strum pattern or alternate bass technique that you should already know. This gets difficult to explain on paper, but I will detail it out for you on my vid part of this lesson.

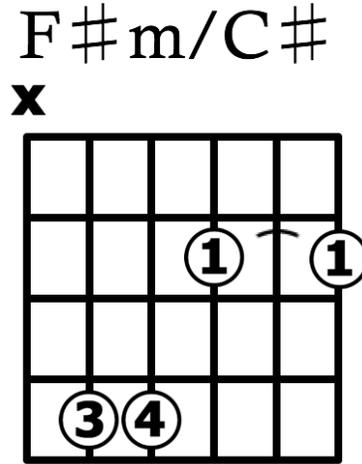
I gave you all the chords you need earlier on except for the F#m. You can use open string chords for all the chords you need in “A+” except for the F#m which you need to bar. This will bring you close to how John Denver played this progression if you like.



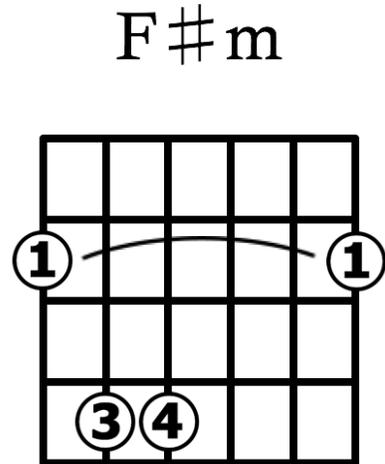
You have three F#m forms; the best one being the full bar which gives you all six strings.



Basic 4-string F#m



Added bass note creates  
F#m/C#



Full bar for rich phat  
sound – F#m

On the following page I have a basic chord chart and arrangement for “Country Roads” in “A” major which is the original key. Follow the order and arrangement and you’re good to go!



# Country Roads

## Verse

4/4

A<sup>+</sup> F<sup>#</sup>m

E<sup>+</sup> D<sup>+</sup> A<sup>+</sup>

A<sup>+</sup> F<sup>#</sup>m

E<sup>+</sup> D<sup>+</sup>

A<sup>+</sup> || To chorus...

## Chorus

4/4

A<sup>+</sup> E<sup>+</sup>

F<sup>#</sup>m D<sup>+</sup>

A<sup>+</sup> E<sup>+</sup>

D<sup>+</sup> A<sup>+</sup> ||



-----Verse-----

-----Chorus-----

Bridge

4/4

**F#m** **E+** **A+**

**D+** **A+** **E+**

**F#m** **G+** **D+** **A+**

**E+** **E+** **E+**

-----Chorus 2x-----

End

4/4

**E+** **A+**

**E+** **A+** **A+**



## Chapter #11 Sweet Caroline

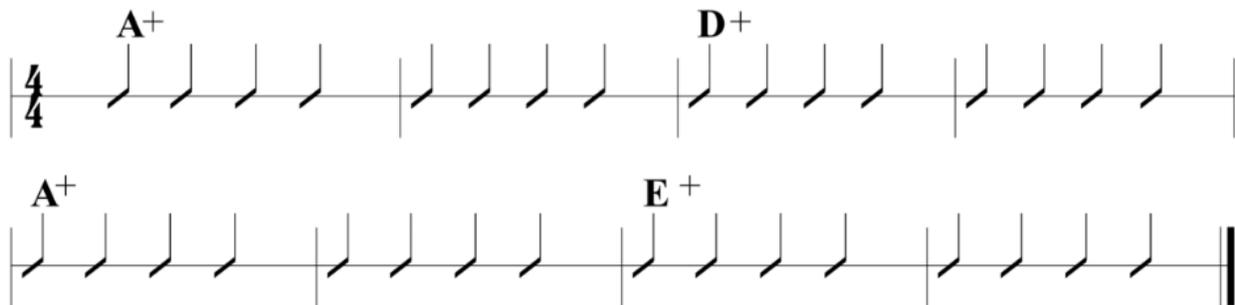
Wow, here is a great sing-a-long song that should inspire many. Neil Diamond was my very first concert after I got my driver's license. It was an unforgettable show and I was inspired greatly.

This song is in the key of "B" major and can easily be played with open chord forms using a capo; otherwise you will be using bar chords.

If you check out the vids on youtube, Neil uses a capo at the second fret. Good enough for Neil, good enough for us and it is a lot easier than the bar chords!

Basically the song uses the three basic chords A+, D+, and E+ with a capo at the second fret. I'm going to teach it to you without the capo and then at the end of it you can capo it to get the original key, all though the song sounds good in the open position without a capo too.

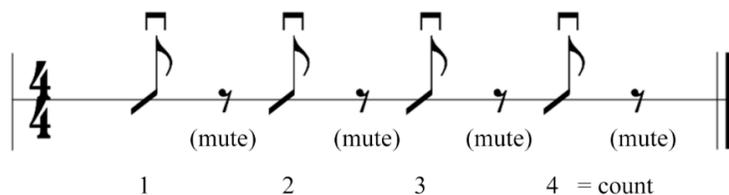
Let's take a look at the basic verse arrangement first.



It is an 8-bar phrase that you repeat back to back for a total of 16 bars and this covers the verse. In the original recording, it is very orchestrated and there is a lot going on, but I'm going to show you how to make it sound good with a couple simple strums. For the verse we will use a simple 1/4 strum muted stroke which is very effective.

We want to build the song up, so start at a more laid-back volume using the muted stroke and then we can pick it up in the pre-chorus and chorus to add dynamics to our performance.

Here is how to apply the strum to the verse for each bar.



You want to cut the strum short so that it does not ring out and it becomes more percussive. Use your right hand edge of palm after each 1/8 beat strum and mute the chord and then do it again.

This will create a nice rhythmic pulse that is easy for your sing-a-long singers to catch on to. Use this strum for all sixteen bars of the verse.

Next up is the pre-chorus which is used to build up to the chorus. The pre-chorus should be a little more in volume than the verse but not as loud as the chorus which should be the loudest part of the song.

Of course it is up to you how you interpret the dynamics, but basically it's like this:

Verse = quieter (volume wise)

Pre-chorus = a little louder, a little more busy strum

Chorus = the loudest part of the song – use a more aggressive strum and play with a little more mustard

So here is the pre-chorus chord arrangement:

The musical notation shows the pre-chorus chord arrangement in 4/4 time. It consists of three staves of music. The first staff shows a sequence of four bars: the first two bars are labeled **A<sup>+</sup>** and the last two are labeled **A<sup>6</sup>**. The second staff shows two bars labeled **E<sup>+</sup>** and two bars labeled **D<sup>+</sup>**. The third staff shows two bars of **E<sup>+</sup>** with a crescendo line above them, and a count '1 a 2 a 3 a 4 a = count' below. Strumming patterns are indicated by vertical lines with 'v' for downstrokes and 'u' for upstrokes.

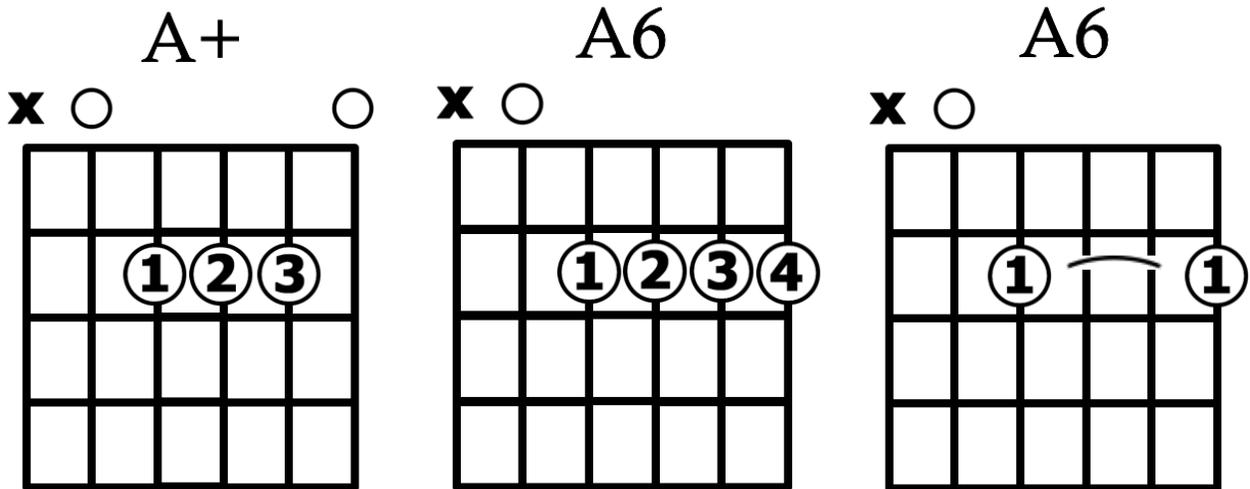
Two items of discussion needed here: first, the strum. Leave the mute out and use three open down strums, then a quick up stroke on the (ahhh) of the 3<sup>rd</sup> beat and down on the 4<sup>th</sup> beat. The same strum is used for the first 8-bars and then when we get to the E+ chord in the last two bars of the pre-chorus, we will build up with a shuffle groove/strum also known as the dotted 1/8 strum or rhythm. Basically a short up stroke just before each of the next beats; one longer held strum on the down stroke, a short up stroke on the (ahhh) count and then down for the next long stroke.



Repeat this for the last two bars and this builds you up to the chorus which uses the same dotted 1/8 note strum. Just play the strum a little louder than what you did in the last two bars of the pre-chorus.

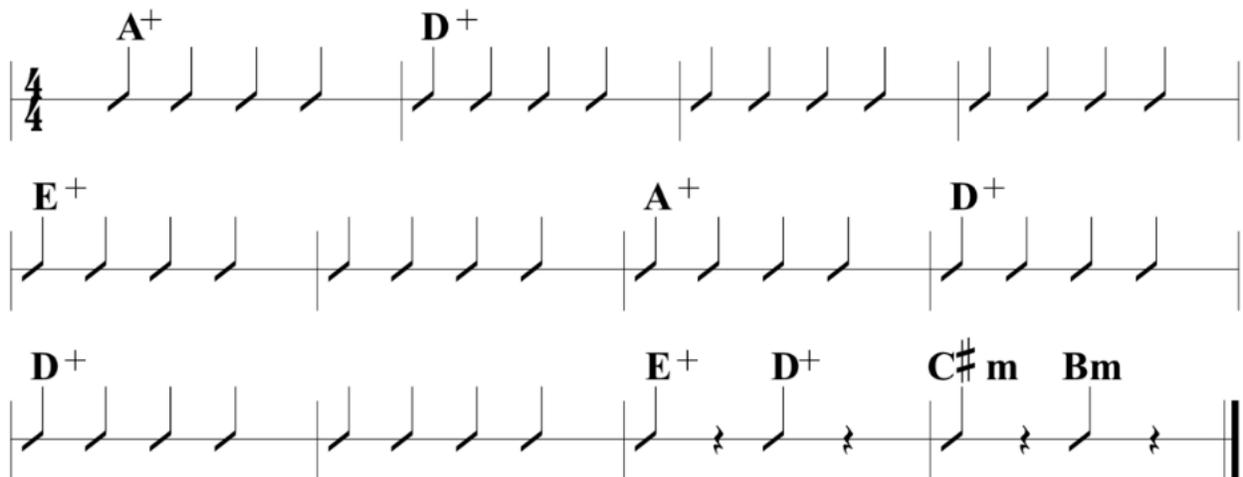
Really it should be a gradual build from the last two bars to bring you to the dynamic volume that we will use for the chorus.

Here are the two fingerings for the “A6” chord which is related to the “A+” chord. Use your pinky and add the second fret first string to the “A+” chord which gives you “A6”. Or you could just bar across the 4<sup>th</sup>, 3<sup>rd</sup>, 2<sup>nd</sup>, and 1<sup>st</sup> strings and it will give you the same. Both chords use the open 5<sup>th</sup> string as the root note.



Now let’s take a look at the chord arrangement for the chorus.

### Basic chorus



Notice with the last 2-bars you need to learn one new chord or you could play a single note bass line that follows the root of each chord change. The easiest way to play the last two bars of the chorus would be single notes. I have three possibilities you could use.

Example #1 – single bass notes

Example #2 – combination of E+ and D+ open chords plus two single bass notes to finish the run down

Example #3 – all chords for the descending line to end the chorus and bring you back to the next verse

Example #1 – single notes only

**E                  D                  C#                  B**

The diagram shows a 4/4 time signature on a guitar staff. The bass line consists of four measures: E (open string), D (open string), C# (4th fret), and B (2nd fret). Each note is held for one measure.

Example #2

Full chords                  Single notes

**E+                  D+                  C#                  B**

The diagram shows a 4/4 time signature on a guitar staff. The first two measures are full chords: E+ (open string, 1st fret, 2nd fret, 3rd fret, 4th fret) and D+ (open string, 2nd fret, 3rd fret, 4th fret, 5th fret). The last two measures are single notes: C# (4th fret) and B (2nd fret). Each note is held for one measure.

Example #3 – full chords

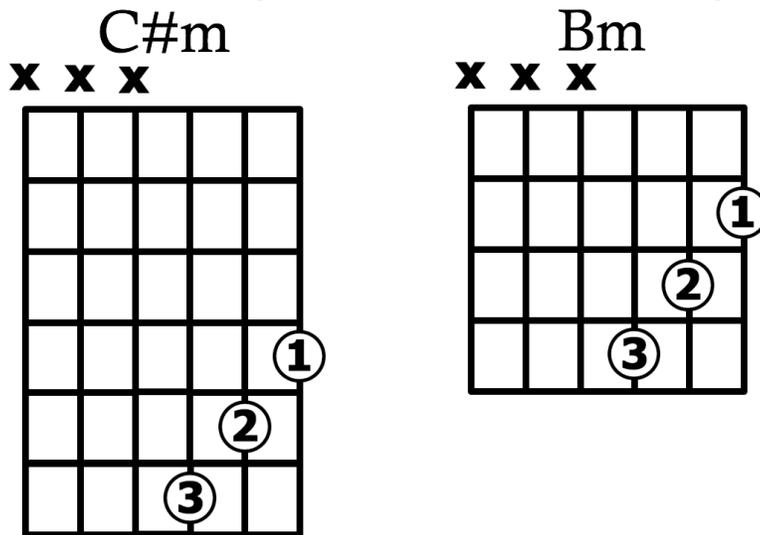
**E+                  D+                  C#                  Bm**

The diagram shows a 4/4 time signature on a guitar staff. The first two measures are full chords: E+ (open string, 1st fret, 2nd fret, 3rd fret, 4th fret) and D+ (open string, 2nd fret, 3rd fret, 4th fret, 5th fret). The last two measures are full chords: C# (4th fret, 5th fret, 6th fret, 6th fret, 4th fret) and Bm (2nd fret, 3rd fret, 4th fret, 4th fret, 2nd fret). Each chord is held for one measure.

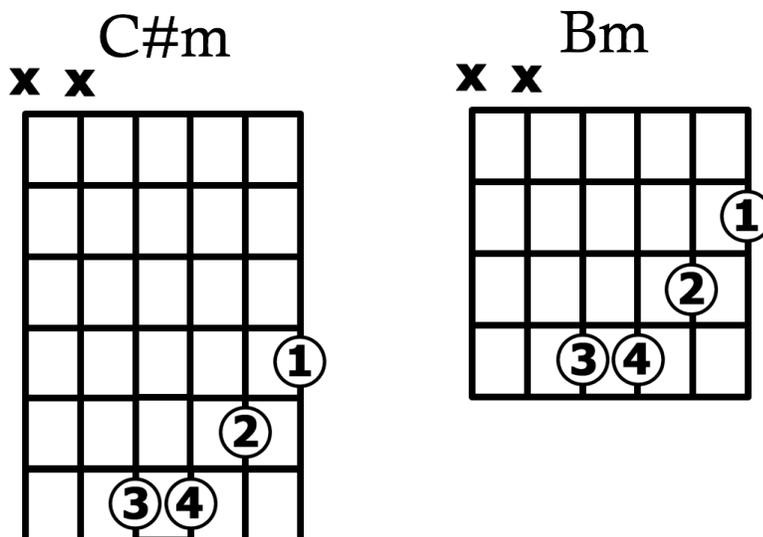
I will show you three different choices that you can use for the C#m and the Bm chords. My choice is the full bar because that sounds bigger than the simplified chord options. If you can't get the full bar chords, then play one of the other two options I present to you here.



This is an important descending line and if you want to get people into singing with you, you need this musical run down to let your singers know where the chorus ends. It brings you from the first chorus into the second verse, or the second chorus into a little build to get you back to the chorus for one more round and then on the original recording it fades. Once you get the last 2-bars of the chorus, then you are “golden” – you’re well into the song and all that we have to do to finish up is a simple intro, a build, and an ending. So let’s dig in and get the C#m and Bm changes down and we have it in the bag!

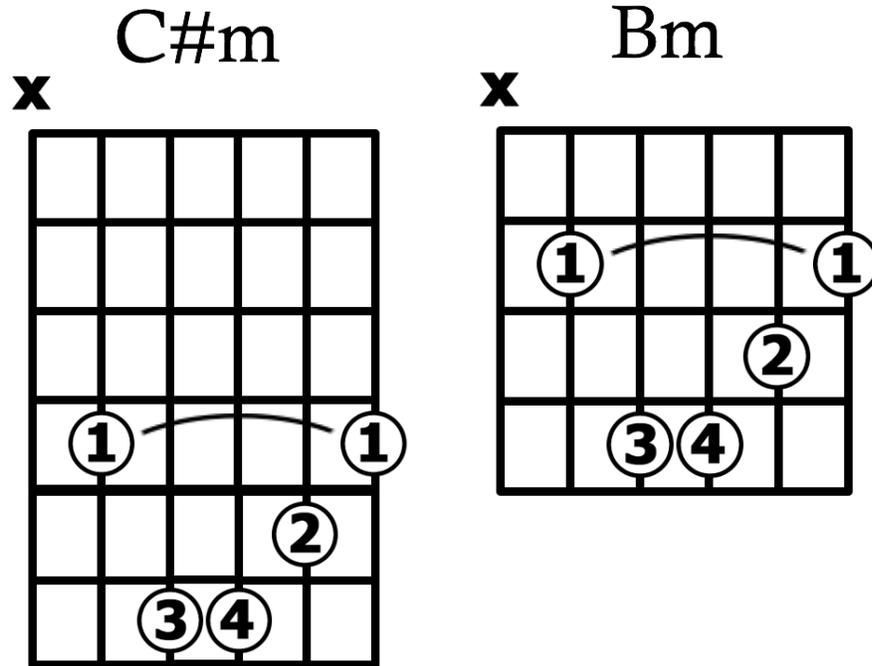


These are the easiest forms of the C#m and Bm. Watch that you do not ring out the 6, 5, and 4 strings while using either of these chords.



These chords are only one step from the full bar, but if you can’t get the bar, this is a good option.





These are the best and I will remind you on bar chord technique in the vid section of this lesson.

If I was in the position of playing this song for a sing-a-long crowd, to start the song, I would just use the E+ chord with a muted stroke for four bars, and then start in with the first verse.

In the original recording, it's seven bars and an orchestra arrangement that builds up and then drops you down into the first verse; you probably won't have the orchestra to back you up.

I usually play the first 2-bars really quiet, open up for the third and fourth bars a little more, and then into the first verse. I'll demo the dynamics on the vid lesson.

The same 7-bar orchestral part is found after the second chorus, so look around you and see if you have an orchestra to back you up, and if you don't have one, then I suggest a 6-bar build instead of seven bars. I would use the muted stroke to start and then using my strum variations build up to the 6<sup>th</sup> bar to take you back to your finale chorus (or not).

I mean if you were a great sing-a-long entertainer, you may want to please your singers and give them one more full chorus before you end the song.

Here is how I would approach the build back to the chorus:

The musical notation is in 4/4 time. The first line consists of four bars. Each bar begins with an E+ chord. The first two bars feature a descending eighth-note line (G4, F4, E4, D4) with a dotted quarter note on the first beat and an eighth rest on the second. The last two bars feature a descending eighth-note line (G4, F4, E4, D4) with a dotted quarter note on the first beat and an eighth rest on the second. The second line consists of two bars. Each bar begins with an E+ chord. The first bar features a descending eighth-note line (G4, F4, E4, D4) with a dotted quarter note on the first beat and an eighth rest on the second. The second bar features a descending eighth-note line (G4, F4, E4, D4) with a dotted quarter note on the first beat and an eighth rest on the second, ending with a double bar line.

If you want to end the song, the easiest way is to come out of your last chorus and descend like you usually do on the last two bars and finish with an A+ chord. If you want to play the chorus more than once at the end, just use the E+ chord for the last two bars of each repeating chorus, instead of the descending chords.

Leave the 2-bar descending line in the last two bars of the chorus for your very last chorus whenever you decide to end, but play the chorus at least once.

## Arrangement

4-bar intro = E+/muted stroke

Verse #1

Pre chorus

Chorus #1

Verse #2

Pre chorus

Chorus #2

6-bar build into last chorus

Chorus (at least once) end on A+

Don't forget! Now that you have this, if you want to play in the original key, capo at the second fret and move everything up. I will demo this on the vid – now be great!!!

## Chapter #12 Stand By Me

---

Here is an absolute classic sing-a-long song that is not too hard to play. We will use four chords you already know: G+, C+, D+ and Em. This is the easiest song in the whole course, and it is awesome. I used the Ben E King original recording as a reference.

At the end of this I will teach you a cool bass riff intro to let all your singers know what song you're going to play, but for now let's start with the verse.

For your information, the original song is in A+, and once you learn the song with the open chords, just use a capo at the second fret and play everything two frets higher.

The capo acts like your string nut in the open position: same patterns, same strum, just two frets higher.

If you do not play it this way, you will have to use bar chords, but the capo is the easiest way to play this song if you want the original key. It does sound really good just playing in G+ without the capo, using the open chords, but this is not the original key.

This song is really about dynamics: the verse is more laid back and the chorus is stronger. Here is the basic progression and then I will show you how to separate the verse from the chorus using strum dynamics.

The diagram illustrates the strumming pattern for the song 'Stand By Me' in 4/4 time. It consists of two staves. The top staff shows the first four bars of the progression: G+ (two bars), Em (two bars). The bottom staff shows the next four bars: C+ (two bars), D+ (two bars), G+ (two bars). Each bar contains a series of vertical lines representing strums, with a consistent rhythmic pattern of an up-beat stroke on the second 1/8 note of each beat. The diagram ends with a double bar line.

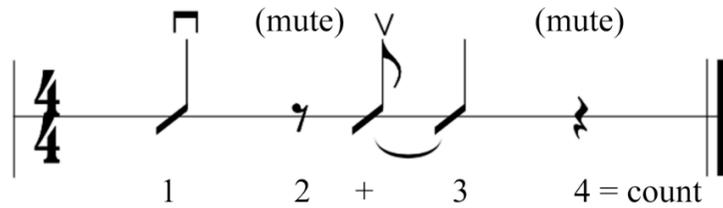
This is an 8-bar phrase and to play a verse you use it two times back to back. The trick to getting this song is the rhythmic feel using an up-beat stroke on the second 1/8 note of beat number two. Once you get the hang of it, it is not too hard.

I taught you a muted stroke in the Bob Marley song "Stir It Up", and we are going to use this technique again, with a different timing.

It is important to get the two mutes per bar in the right place; they are in time with the vocals and the overall rhythm of this song.



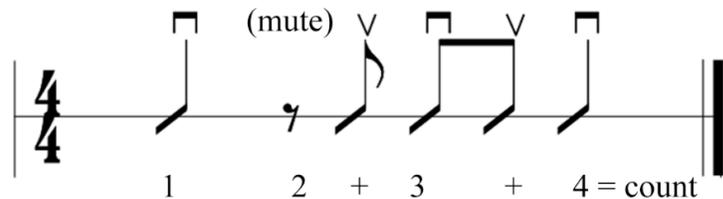
Here is the strum notated using stick notation; use this strum for all 16 bars of the verse.



You mute in time where the two rests appear: on beat #2 for one 1/8 time duration, and on the 4 beat for a full 1/4 beat mute. Then repeat for the complete verse.

Now I have a little more of a strum for the chorus.

Here is the chorus strum:



Just as a reminder, you use the right hand edge of palm to mute all six strings, for either the verse strum or chorus strum pattern. The chorus only uses one 8-bar phrase, not 2 x 8-bars like we do for the verse. Get a little more aggressive in the chorus: let your strum ring out a little more, make it a little louder.

We need an arrangement to complete our song, so here is how I would approach this.

## Arrangement

- Intro – one 8-bar verse phrase
- Verse #1 – two 8-bar phrases (16 bars)
- Chorus #1 – one 8-bar phrase (use the chorus strum)
- Verse #2 – same as verse #1
- Chorus #2 – same as chorus #1
- Instrumental – play chorus 16-bars
- End chorus – repeat full chorus twice, end on the first beat of the next 8-bar phrase with a nice G+ chord ringing out.

Notice how I used one 8-bar verse phrase using the verse strum for an intro. For the instrumental break after the second chorus, just treat it like a chorus rhythm and repeat the 8-bar phrase twice. Depending on your situation, this could be a great place to give an accompanying instrument a solo break.



If you're the Lone Wolf, and you do not want 16 bars of instrumental, you could just play 8 bars of an instrumental break and go back to the chorus.

At the end, if you want, play a few chorus repeats and give some to the singer or just play it the two times and end on the G+ chord. For all of you that want a little more, I will give you the bass line in a simplified version that you can use for the introduction of the song, other than just using a verse strum.

It is such a recognizable bass line that it will help get the attention of any potential sing-a-long singers, but this takes a little more effort.

### Stand By Me Intro Bass Line for Guitar

1 2 3 4 += count

Notice how to get started you start on the "4 and" of the bar before: this is your count in bar.

One – two – three (start)

The bass line rhythm is similar to your strum rhythm; we mute the second beat, first 1/8 note. If you know your guitar notes really well, you will realize that they follow the chord changes and that is why I have written out the chord changes above the bass line.

All right, be good, see you in the next song.



## Chapter #13 Mrs Robinson

This is the most challenging progression of the course. There are plenty of open chord changes and rhythm/strum variations. It is an iconic progression inspired by the original recording of "Mrs Robinson", but it is not an exact copy, more an arrangement so that a lone guitar player can inspire singers.

Let's start with the basic chord arrangement for the verse; in the original it was capoed at the second fret.

The open chords un-capoed sound good too, and may work better for some singers because it is a little lower.

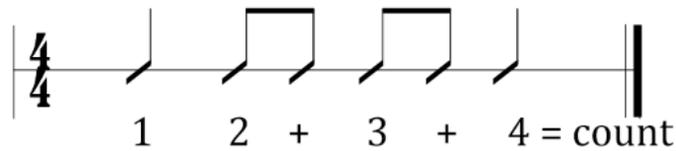
Here is the chord outline for the verse.

The chord outline for the verse is as follows:

- Measure 1: E<sup>+</sup>
- Measure 2: E<sup>+</sup>
- Measure 3: E<sup>+</sup>
- Measure 4: E<sup>+</sup>
- Measure 5: E<sup>+</sup>
- Measure 6: A7
- Measure 7: A7
- Measure 8: A7
- Measure 9: A7
- Measure 10: D<sup>+</sup>
- Measure 11: G<sup>+</sup>
- Measure 12: C<sup>+</sup>
- Measure 13: Am
- Measure 14: Am
- Measure 15: E<sup>+</sup>
- Measure 16: E<sup>+</sup>
- Measure 17: D7
- Measure 18: D7
- Measure 19: End of verse (double bar line)

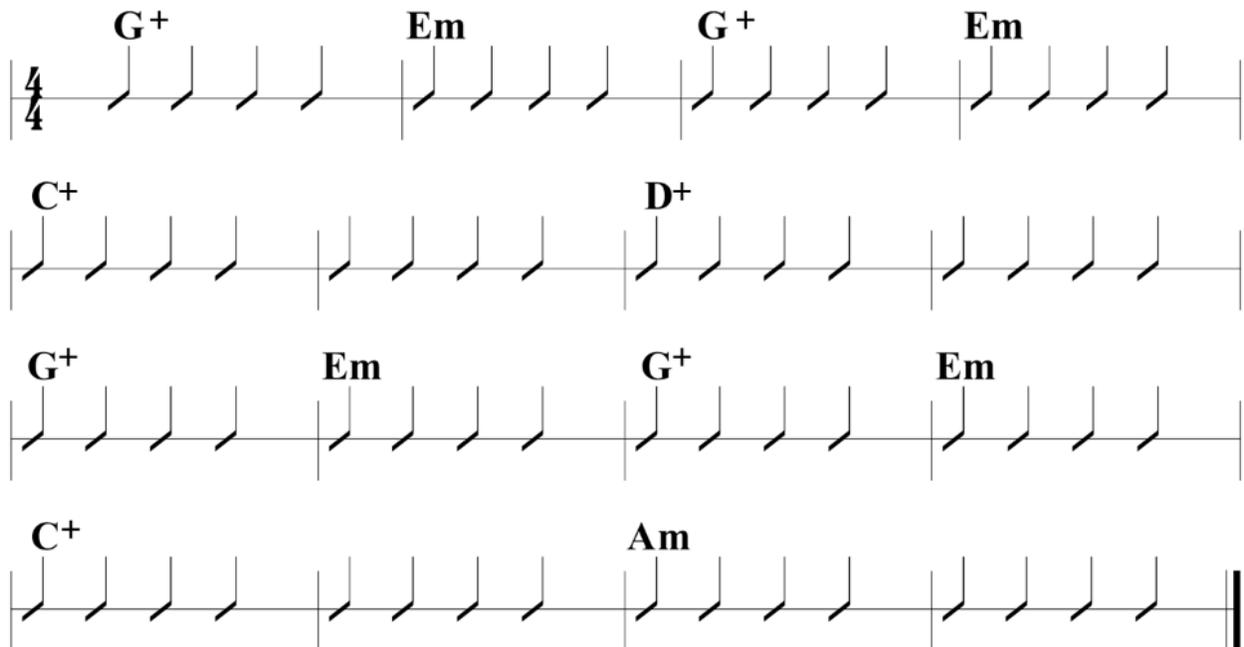
You should know all of these chords, now let's take a look at the strum.

Here is the basic strum we can apply to each bar of our verse progression. The strum is fairly quick because the speed of the song is on the faster side.



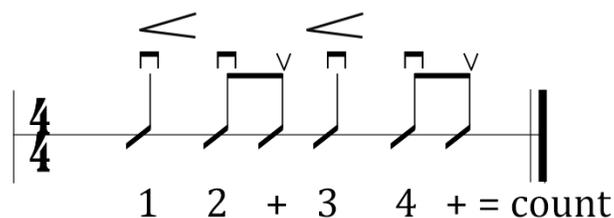
To really use the strum, it is good to apply a little bit of dynamics. Start a little more laid back and quieter and then as we get to the “D+” change in bar #10, start to pick up, with the loudest part of the verse being the “D7” chords on the last two bars.

And now the basic chord outline for the chorus.



All right now let’s put a strum pattern to this progression.

Here is a good chorus strum for this progression. Learn how to over stress the first and third strum beats to make it really come to life.



In place of the stressed one and 3-beat in the strum, I replace it with the root note bass for each chord change strum pattern.

G+ = 6<sup>th</sup> string root

Em = 6<sup>th</sup> string root

C+ = 5<sup>th</sup> string root

D+ = 4<sup>th</sup> string root

Am = 5<sup>th</sup> string root

Okay I have a little guitar bling for you to complete this progression, then we can arrange it. We have an intro every time we come out of a chorus and go back to a verse. I am going to incorporate a single note riff with a strum to represent what happens in the original recording with two guitar parts. It is a little tricky, but once you get the hang of it you will be one happenin' sing-a-long guitar strummer. It is a 2-bar phrase that is used for all the intros and the end.

## 2-Bar Intro Phrase

E+

\*This is much too difficult to explain verbally, so I will detail this out on the vid section related to this. What we need now is an arrangement of the parts to complete this song so it is presentable to your sing-a-long singers as a complete song based on the original version.

In the original recorded version of this song, you start with four 2-bar phrases before you play through the verse progression without lyrics. It's a bit of a jam using the voices and the verse melody, but there are no lyrics.

You can either do this or skip it and play two 2-bar phrases or four 2-bar phrases of the intro riff/rhythm and drive into a chorus. Your choice, I will arrange it with the original intro in place.



## Arrangement

Intro – 4 x 2-bar phrase

Intro verse – no lyrics, same as all verses

Chorus #1 – full lyrics

Intro – 2 x 2-bar phrase

Verse #1 – full lyrics

Chorus #2 – full lyrics

Intro – 2 x 2-bar phrase

Verse #2 – full lyrics

Chorus #3 – full lyrics

Intro – 2 x 2-bar phrase

Verse #3 – full lyrics

Chorus #4 – full lyrics

Intro – 2-bar phrase at the end

Well, that's it!



## Chapter #14 Hey Jude

I had to have a Beatles song in here somewhere. "Hey Jude" came up so many times on all-time favourite sing-a-long lists that I researched, I had to find an easy way to play it.

Originally it is in the key of "F" major, which would mean all bar chords for the guitar to get it right. So I wrote it out using basic chords we already know and capoed up three frets.

This does not sound like what John Lennon played on the original track because he plays in bar chord forms.

When we capo at the third fret and use open chord forms, technically they are the same changes, just higher voicings of the same chords. For those of you that do play bar chords or want to, I will include them as a guitar bling for this song. With the capo at the third fret, play the following chords for the verse progression.

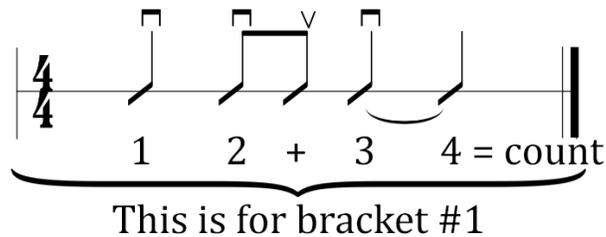
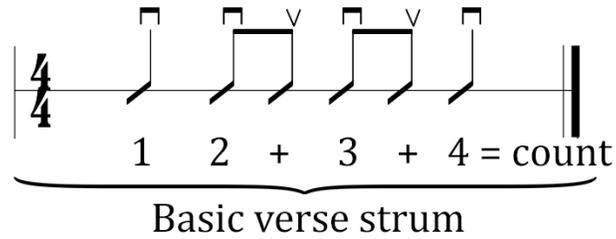
Here we have the basic verse progression outline.

The diagram shows a 4/4 time signature and a repeat sign. The first line contains four bars with chords D+, A+, A7, and D+. The second line contains four bars with chords G+, D+, A+, and D+. A bracket labeled '1.' spans the last two bars of the second line. The third line contains two bars with chords D+ and D7, followed by a double bar line. A bracket labeled '2.' spans the first two bars of the third line.

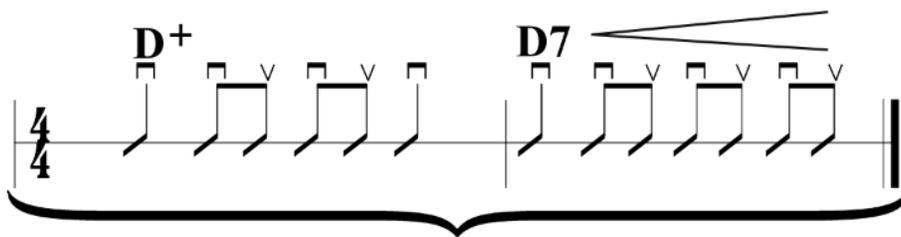
I have one strum you can use to cover all the verse bars except for two bars. The end of verse #1 has a stop on the third beat of the last bar with the #1 bracket over it. Just strike the third beat strum in that bar of "D" and let it ring through beat #4.

The other strum is used for the bar of D7 found at the end of the second part of the verse. The D7 build is used to take us to the chorus.

## Basic verse strum



We have the little stop there because we actually go right back into another verse. It only does this for the first two verses. The little stop is used to let you know verse #1 is at an end and then it brings you into verse #2. For the end of verse #2, you play the 2-bars in bracket #2:



Bracket #2 - 2 bars at the end of verse #2.

In the original recording, the first two verses are played back to back. There is no chorus until the end of verse #2 after we build on the “D7” chord.

In the last two bars of verse #2, you need to gradually build up using a more aggressive and louder strum.

The back to back verses just happen for the first two verses. The build on the D7 happens every time we come out of a verse and build to our chorus. In the chorus we need to learn a cool descending bass line to make our interpretation of this song a little more classy.

This is a classic chord and bass line descending musical movement. It takes a little more effort, but you will find this particular movement in many other songs/progressions. This is a valuable piece of information, so let's get this down.

We will start with a basic chord progression chart with the slash chords or bass line chords and where they fit in. After that I will graph out the chord shapes in order of the changes and then follow up with the approach for your strum pattern so we can feature a descending bass line for this part!!

### Basic chorus changes

You will notice we have some odd bar counts here, but that is the Beatles and it is very cool. Hard to explain though so go over to the vid explanation - it is much better. Other than the slash chord, you already know the rest.

The D+ is the last link in this descending 2-bar phrase. It is your basic open D+ chord using the open "D" bass. You see this in the following tab.



I have two strum pattern approaches for our 2-bar descending chord/bass line. The basic approach is one bass note and one full chord strum.

**G<sup>+</sup>**   **G<sup>+</sup>/F<sup>#</sup>**   **Em**   **D<sup>+</sup>**

1   2   3   4 = count

Here I use a down up strum along with my single bass line.

**G<sup>+</sup>**   **G<sup>+</sup>/F<sup>#</sup>**   **Em**   **D<sup>+</sup>**

1   2 +   3   4 + = count

I like the double strum, so I will use that approach to complete the chorus progression. If you take a look at the basic chorus changes chart, you will notice that the descending chord/bass line happens twice to complete it.

After your first 2-bar descending movement, use the basic verse strum for the “A+” change and then use the strum pattern for the last 2-bars of verse #2 in the #2 bracket.

Repeat the 2-bar descending line again and play one bar of  $\frac{2}{4}$  time signature (2 beats) and then a bar of “A+” and then a single strum of the “A7” and that takes us to verse #3.

Here we have the chorus put together.

**G<sup>+</sup>**   **G<sup>+</sup>/F<sup>#</sup>**   **Em**   **D<sup>+</sup>**   **A<sup>+</sup>**   **D<sup>+</sup>**

1. **D7**   **D7**   **A<sup>+</sup>**   **A7**



We are now nearing the completion of this progression. Verse #3 is the same as verse #2, we only play one verse progression and tag it with the “D7” build which is what verse #2 does to lead into a chorus.

After verse #3 is a standard chorus, and then we are into verse #4. Verse #4 is really the same as verse #3 except we do not use the tag “D7” build on the last bar. We just tag the progression with a “D+” build, which brings us to a massive sing-a-long chorus, sure to bring the singer out in almost anybody.

### Verse #3 progression

The notation for Verse #3 progression is as follows:

- Staff 1: 4/4 time signature. Four measures with chords **D+**, **A+**, **A7**, and **D+** above them.
- Staff 2: Four measures with chords **G+**, **D+**, **A+**, and **D+** above them.
- Staff 3: One measure with a **D7** chord above it, followed by a double bar line.

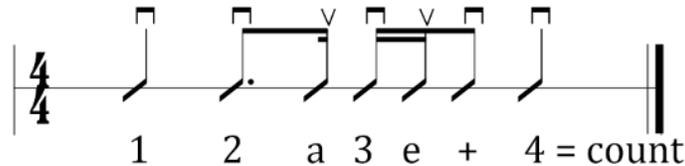
After the D7 build, the third verse goes to the basic chorus. Verse #4 is the same as the above progression, except for the last bar which substitutes a D+ instead of D7 for the build bar. This takes us to our mega chorus/refrain, which is a 4-bar repeating phrase which can be as long as you want it. Use this part of the song to really get everyone singing along. You may need to repeat this until you get everybody in on this!



## Basic 4-bar end phrase



Here is a strum that can be used for each bar of our end 4-bar phrase.



Get the hang of this strum by using just one chord and counting out loud repeated times. Use the counting out loud to guide you with rhythm. It works for drummers and it will work for you.

All that we have left is an arrangement which I based on the original recording. To start the song, the voice comes in one bar before the band/guitar comes in. An easy way to get started in the right place with the vocals, start one beat early so you can count one-two-three "Hey Jude". "Hey" is on beat #4 and "Jude" is where the instrumentation starts on the first beat of bar #1 in the verse.

## Arrangement

Verse #1 } Double verse page #61  
Verse #2 }

Chorus – page #63

Verse #3 – page #65

Chorus – page #63

Verse #4 – page #65 same as verse #3, except for the D7 in the last bar that is substituted with a D+

Chorus/refrain – page #66 4-bar phrase. Use the D+ chord to end when you are done with the refrain.

## Chapter #15

Here is your guitar bling. If you want the chords John Lennon used for this song, you need some bar chords. You can use the same strum patterns and arrangement, just get rid of the capo and play open position chords. For the verse you would play

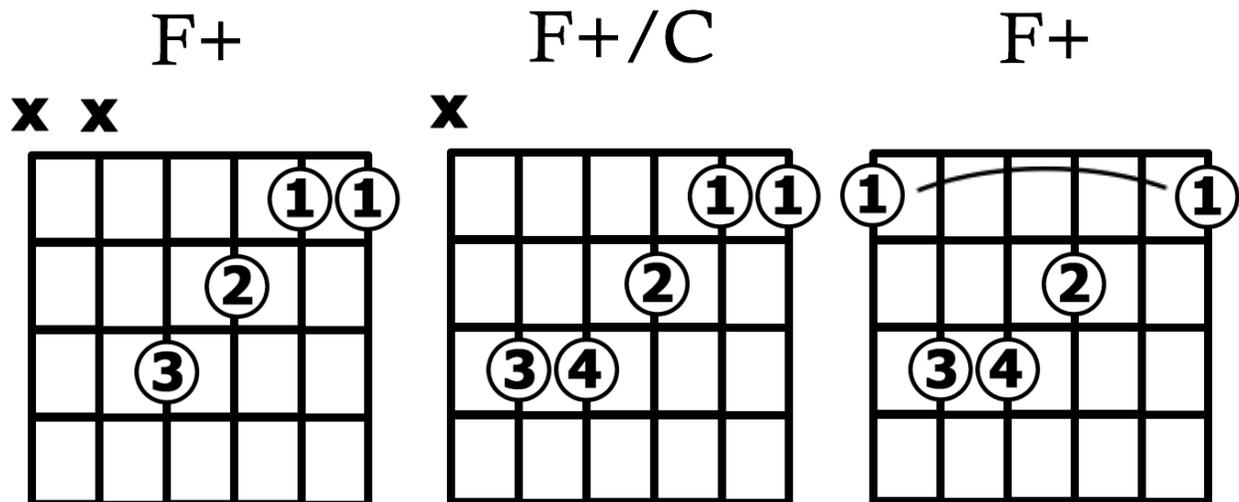
D+ = F+

A+ = C+/G these are the chords you need to play

A7 = C7 without a capo in the original key

G+ = B♭+

So we need to learn what the chords are. Below I have the four chords and some fingering changes.

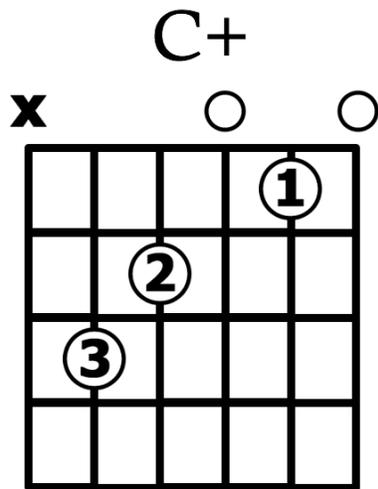


This is the easiest F+

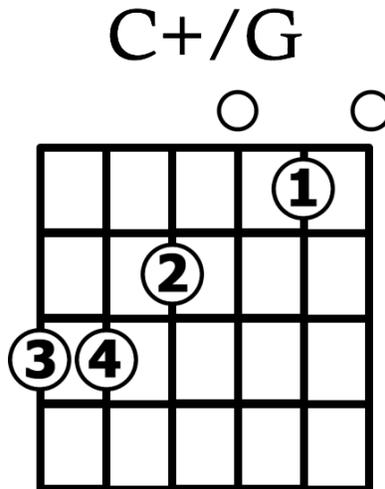
This one sounds a little richer

The full bar is your best choice

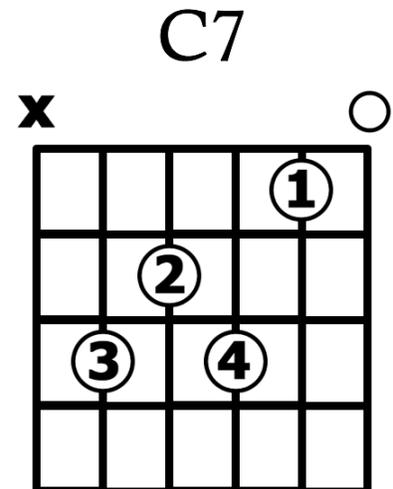
I will have a detailed vid lesson on how to nail down the bar chords you need. Trying to describe the techniques without the aid of a video is difficult.



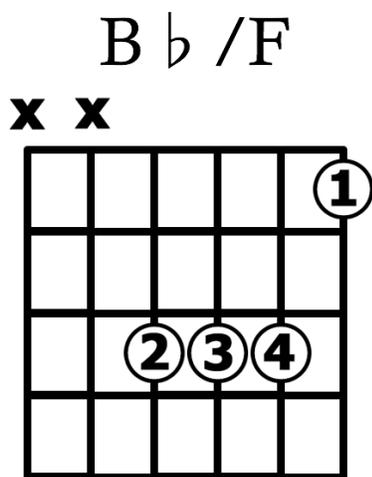
This is the common C+ chord form you should already know



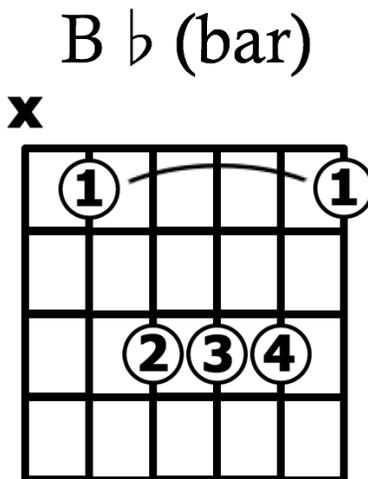
In the "Hey Jude" youtube vid you can see Lennon using this particular C+ with a low "G" bass note



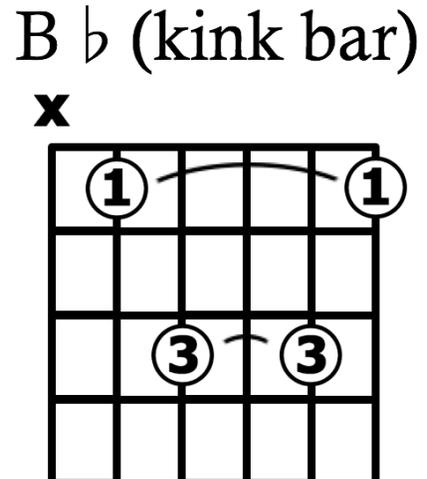
The "C7" is created from the basic C+ chord and adding your 4<sup>th</sup> finger to the 3<sup>rd</sup> string 3<sup>rd</sup> fret



This is your basic B<sup>b</sup>+



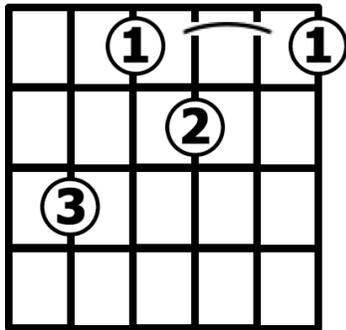
This one uses a full bar and I do not care for this, but some students may find this easier



This is my choice for the B<sup>b</sup>+, but some may find this difficult

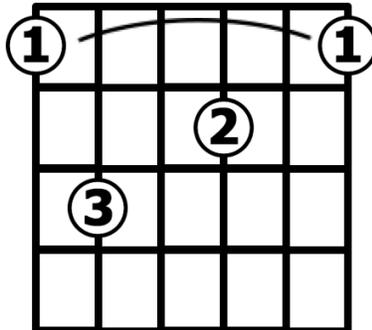
## F7/C

**x**



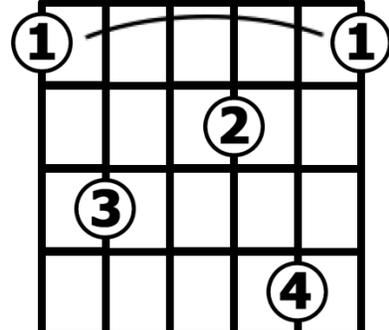
This is the easiest of the F7 bar chords

## F7(full bar)



This F7 chord is a full bar chord and comes from the "F" major full bar chord with the pinky removed from the 4<sup>th</sup> string to create the "F7"

## F7(added 7th)



Using your pinky, you can strengthen your 7<sup>th</sup> chord by adding the 7<sup>th</sup> note with the pinky on the 3<sup>rd</sup> fret 2<sup>nd</sup> string

Here we have the basic progression for the first two verses:

4/4

F<sup>+</sup> C<sup>7</sup>/G C<sup>7</sup> F<sup>+</sup>

B<sup>b</sup>+ F<sup>+</sup> C<sup>7</sup>/G F<sup>+</sup>

F<sup>+</sup> F<sup>7</sup>

Once you have this, you should know what to do for verse #3 and verse #4. The chorus bass line is a bit of a trick and there are a few possible approaches. You could do a chord run instead of just the bass line, which in some ways might be a little easier for you.

You will start the chorus with a B<sup>b</sup>+ and then descend with chords (B<sup>b</sup>+ - Am - Gm - F+). Each time you will need to hit the chord's root note, and really the only chord for the B<sup>b</sup>+ is



the full chord because the bass note you need is on the 5<sup>th</sup> string 1<sup>st</sup> fret. If you leave the bass run out, it still works, it's just not as strong of a substitute for the bass notes.

### Basic chord arrangement for chorus

Musical notation for the basic chord arrangement for the chorus. The first part is in 4/4 time and consists of six measures with chords: B<sup>b+</sup>, Am, Gm, F<sup>+</sup>, C<sup>+/G</sup>, and F<sup>+</sup>. A first ending (1.) leads to an F7 chord in 2/4 time. A second ending (2.) leads to F7, C<sup>+/G</sup>, and C7 chords in 4/4 time.

The “Am” chord I covered earlier on and “Gm” can be created by using the F<sup>#m</sup> chord which I offered to you in our “Country Roads” study. Take your F<sup>#m</sup> and move it one fret higher so you’re barred on the third fret.

### “Hey Jude” Chorus using bar chords and descending bass line

Musical notation for the “Hey Jude” chorus using bar chords and a descending bass line. The first part is in 4/4 time and consists of six measures with chords: B<sup>b+</sup>, Am, Gm, F<sup>+</sup>, C<sup>+/G</sup>, and F<sup>+</sup>. A first ending (1.) leads to an F7 (w/added 7th) chord in 2/4 time. A second ending (2.) leads to F7 (w/added 7th), C<sup>+/G</sup>, and C7 chords in 4/4 time. Fingerings and strumming patterns are indicated for each chord.

I will mention in my vid lesson options you can use to approach the chorus descending movement, but I am not going to tab it out.

You now have all the information you need to complete the song in bar chords except for the last 4-bar section: the mega chorus/refrain. We need one more bar chord to get this down.



If you can play the B $\flat$ + chord with the kink bar, just move it up to where your bar finger is on the 6<sup>th</sup> fret and you have the E $\flat$ + you need. On the following pages I will go through your options.

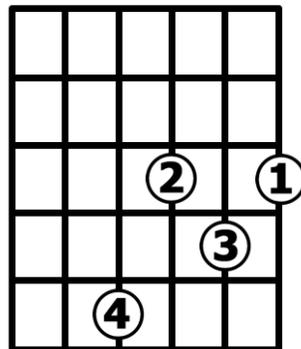
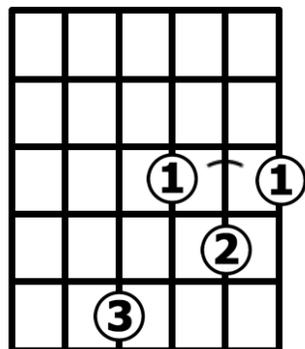
<p>B<math>\flat</math> +</p> <p><b>x</b></p> <p><b>E<math>\flat</math>+</b> full bar with kink bar</p>	<p>B<math>\flat</math> +</p> <p><b>x</b></p> <p><b>E<math>\flat</math>+</b> full bar without kink bar</p>	<p>B<math>\flat</math> +</p> <p><b>x x</b></p> <p><b>E<math>\flat</math>+</b> no bar needed</p>
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E ♭ + / G (bar) E ♭ + / G (no bar)

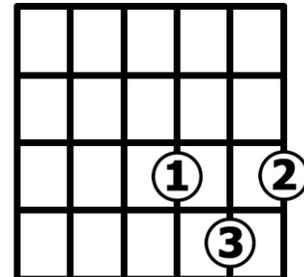
x x

x x



E ♭ +

x x x



Basic 3-string version

Either of these two sound good – they use different fingers but the same notes

This is a basic “D+” moved up one fret higher. It is fairly easy but you can only strum 3 strings and doesn’t sound as rich

So you can see why I started out by using a capo, because it is much easier. If you capo at the third fret and use the open chords I have given you, you can play along to the recording because you are in the right key.

Here is our basic 4-bar change for the end; do not forget to use the same strum pattern on page #66 with these chords.



You can always work towards the bar chord version if you can’t get it right away – it all sounds good!



## Chapter #16 Free Falling

This song was a very popular pick in any of the top sing-a-long song lists. The good news is that we are going to use the same capo trick on the third fret, using common open chords D+, G+, and A+.

It's in the same key as "Hey Jude", just a different chord arrangement and rhythm. I will show you a bar chord version for this progression at the end of this study, but for now let's take a look at a basic strum for the verse sections.

The strum is the trickiest part of this song, but it creates the "feel" and character of the song and is instantly recognizable. We will be using a 2-bar phrase for all the verses, incorporating a right hand mute to create the rhythm.

Musical notation for a 4/4 strum pattern. The first bar has a D+ chord on beat 1, a muted strum on beat 2, and G+ chords on beats 3 and 4. The second bar has G+D+ chords on beats 1 and 2, a muted strum on beat 3, and an A+ chord on beat 4. The count is 1 2 + 3 4 for the first bar and 1 + 2 + 3 4 = count for the second bar.

The vid portion of the lesson is the easiest way to get this 2-bar phrase across, but have your book open to this 2-bar phrase when you get there and it will help you see visually how the count lines up with the strum "feel".

So the introduction before the first verse is two 2-bar phrases and then the voice starts the verse.

Verse #1 is in two sections with one 2-bar phrase as an instrumental break between the two verse sections.

### Verse #1

Verse #1 section "A" = 4 x 2-bar phrase

Instrumental break = 1 x 2-bar phrase

Verse #1 section "B" = 4 x 2-bar phrase

This takes us to the chorus, which is the same chord progression but we will add a little more to the strum pattern so that the dynamics bring up the chorus and make it fuller and richer.



In the original recording, there are multiple recorded acoustic guitars mixed together to create the rhythmic feel of the chorus. Here is a strum pattern for a single guitar that mimics the combination of all the mixed guitar tracks together.

4/4

D+ G+ G+ D+ A+ G+

1 a 2 + 3 + 4 + 1 + 2 + 3 + 4 += count

(mute)

To get this particular strum pattern down again, it is easier to use this as an aid when I am demonstrating this in the vid portion.

So this is a 2-bar phrase again which we use for the chorus.

Chorus #1 – 4 x 2-bar phrase.

After the chorus #1, we are into verse #2. I recommend that you go back to the basic verse strum so that it is easy to hear when the verse starts again, creating some dynamics. Remember, this is for a “lone wolf” guitar player who needs to make this song recognizable with one guitar and I am assuming no back up instruments other than the voice.

Verse #2 – 4 x 2-bar phrase

The second verse is half of what the first verse was, and now this takes us to chorus #2 which is the same as chorus #1.

Chorus #2 – 4 x 2-bar phrase (use the chorus strum here again)

Instrumental break – 4 x 2-bar phrase (use the chorus strum here too)

Verse #3 in the recording of this song has a drum beat that changes the “vibe” and “feel” of how it is perceived musically. If you listen closely, the basic strum can be heard in the back of the out front drum part. I suggest you use the basic verse strum for verse #3.

Verse #3 – 4 x 2-bar phrase

After verse #3 we repeat a chorus (chorus #3) and this brings us to an instrumental break. This break uses an electric guitar uncaped with lower power chords which is difficult to duplicate when you are using a capo on an acoustic.

My suggestion here to indicate the break musically, is to mimic the electric guitar rhythm using your capoed chords with a heavy palm muted strum.



Here is the notation for the 2-bar phrase rhythm used in the instrumental break. Again, in my vid demo it will be much easier to show you how to mute this than a verbal explanation. The idea being to create dynamics so that you give your sing-a-long singers an indication musically to where you are in the song.

Here we have the instrumental rhythm:

Notice, I have indicated all down strums, and with a heavy mute you can create a nice dynamic break.

Instrumental break – 2 x 2-bar phrase

After that, kick into the chorus and play it out. What I mean when I say that is depending on how enthusiastic your sing-a-long singers are and how many of them you have, you can jam out the chorus and the “Free Falling” refrain/repeat at the end.

This gives singers at any level a chance to participate in the end to a rousing chorus/refrain. I have used this ending idea many times to get my audience to participate and contribute to the end of this song and I have never found a crowd that did not want to join in.

So have fun!

Here is a simple way to end this song on your last 2-bar phrase, whenever you decide it is time.

Heavily accent the last three chord changes in bar #2 (accent = <) and then end with the “A+” chord.

So that was fun and now we are done, so here is an arrangement for the entire song, just to make it easier for you to put it together.



## Arrangement

Intro = 2 x 2 bar phrase (basic strum)

Verse #1 section A = 4 x 2-bar phrase (basic strum)

Instrumental break = 1 x 2-bar phrase (basic strum)

Verse #1 section B = 4 x 2-bar phrase (basic strum)

Chorus #1 = 4 x 2-bar phrase (use the chorus strum build)

Verse #2 = 4 x 2-bar phrase (basic strum)

Chorus #2 = 4 x 2-bar phrase (same strum as chorus #1)

Instrumental break = 4 x 2-bar phrase (use chorus strum)

Verse #3 = 4 x 2-bar phrase (basic strum)

Chorus #3 = 4 x 2-bar phrase (same as other choruses)

Instrumental break = 2 x 2-bar phrase (use the heavily muted strum pattern)

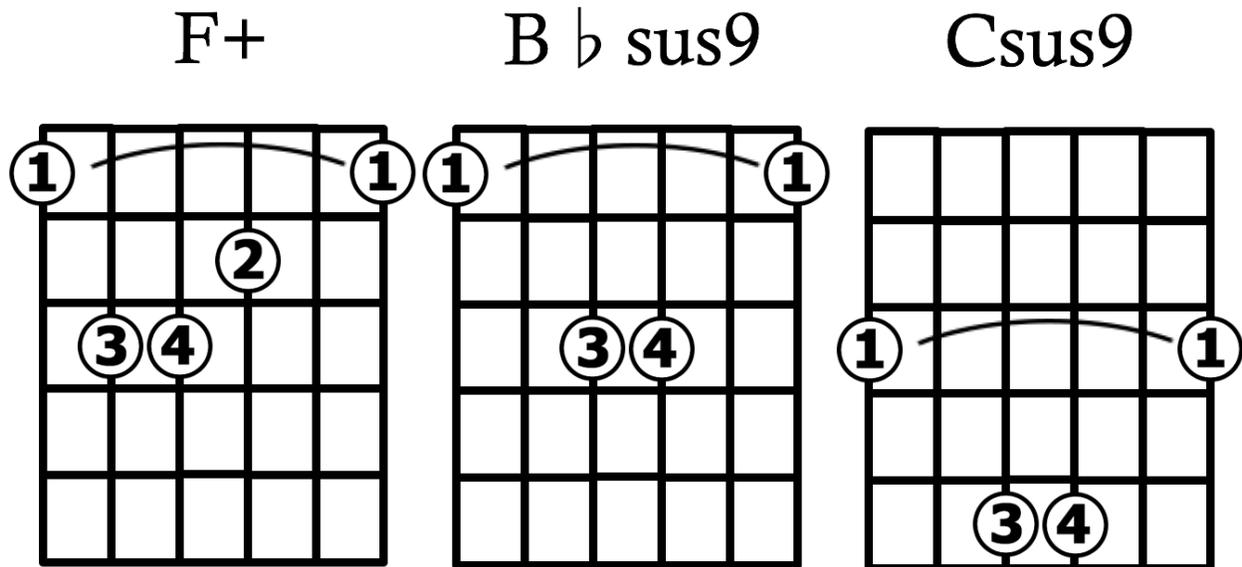
End chorus

You can repeat the chorus at least a couple of times without over doing it, then when you are done use the simple 2-bar end phrase.

## Chapter #17

Okee dokee, now for your guitar bling that I promised for every one of these songs.

For those of you that want to play bar chords, this is the ticket and you do not need to use the capo. We need three chords and three power chords to complete the song this way.



So take a look at the three full bar chords that I have: F+, B $\flat$ sus9 and Csus9 (sus = suspended). The suspended chords are used to substitute major chords. Just drop the bar chords without a capo into the basic progression. Use the same strum patterns for verse and chorus that we did for our capo version.

This is how you replace the changes from the capo to the bar chords.

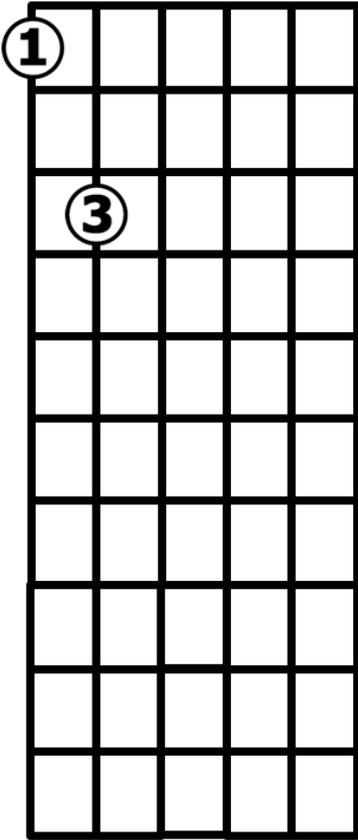
D+ = F+

G+ = B $\flat$ sus9

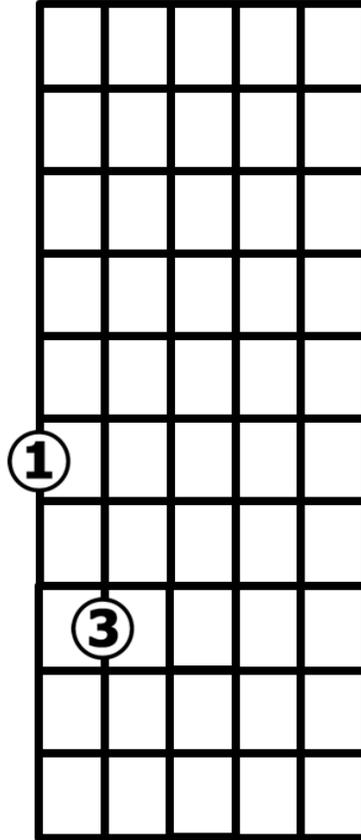
A+ = Csus9

My vid demo should explain this fairly well if you still do not get it.

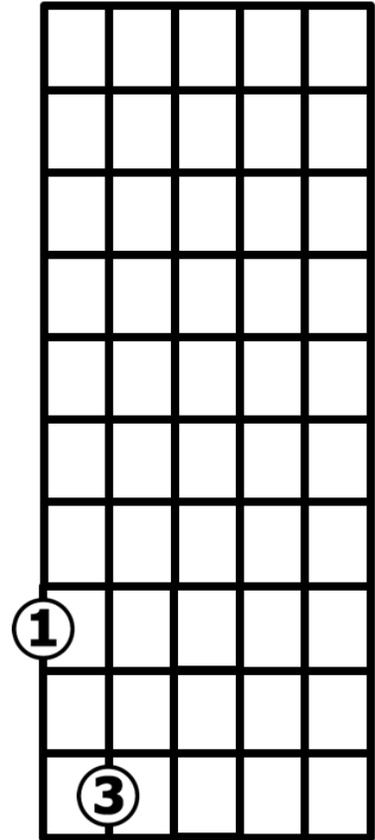
F P5  
X X X X



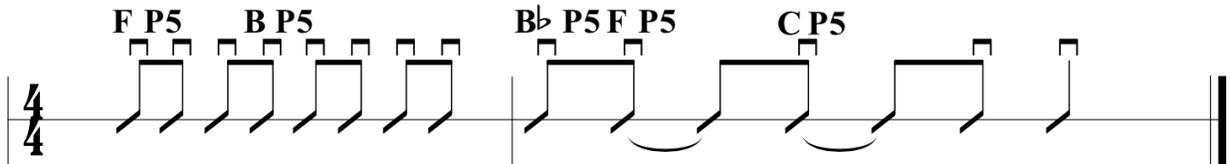
B $\flat$  P5  
X X X X



C P5  
X X X X



We use the power chords for the last instrumental break, the rhythm changes ever so slightly to accommodate the sliding of the power chords.



Play this twice to complete the last instrumental, then back to the chorus/refrain to the end.

And now I am done with this course, but you are not! You need to go over this more than once. May your sing-a-longs be better than they ever have.

