

MUS194: Beginning Guitar 1 for Non-majors  
Arizona State University  
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# Repertoire IV

edited by Brendan Lake

## Paint It Black (Rolling Stones) (Capo 2)

**Intro**

Guitar

Guitar

**T**  
**A**  
**B**

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

Then tap out 8 quarter notes

5 Dm

Gtr.

**Verse**

9 Dm A

Gtr.

13 Dm C F C Dm

Gtr.

Repeat verse through most of the song

## Yellow Submarine (Beatles)

**Verse**

17 G D C G Em Am C D (G)

Gtr.

**Chorus**

22 G D G

Gtr.

Don't Worry Baby (Beach Boys) (Capo 4)

**Intro**

26 C F

Gtr.

**Verse**

30 C F G

Gtr.

**Pre-chorus**

34 Dm G Em A7

Gtr.

**Chorus**

38 D Em A7 G7

Gtr.

Back to 'verse'

# Like a Rolling Stone

Bob Dylan  
ed. Brendan Lake

## INTRO

C Fmaj7 C Fmaj7 C Fmaj7 C Fmaj7

Guitar

## VERSE

5 C Dm Em F G

Gtr.

9 C Dm Em F G

Gtr.

13 F G F G

Gtr.

17 F Em Dm C F Em Dm C

Gtr.

21 F G

Gtr.

## CHORUS

25 C F G C F G C F G

Gtr.

31 C F G C F G C F G

Gtr.

Back to verse (m. 5)

Score

## Hallelujah

Leonard Cohen  
ed. Brendan Lake

**Intro**

Guitar

C Am C Am

**Verse**

Gtr. 5 C Am C Am

Gtr. 9 F G C G

Gtr. 13 C F G Am F

Gtr. 17 G E7 Am

**Chorus**

Gtr. 21 F Am

Gtr. 25 F C G

After this, either return to the intro (Jeff Buckley or Alexandra Burke's version), or play one measure of C and one measure of G and go back to the verse (measure 5), as in Rufus Wainwright's or the original version

Capo: Cohen - none, Wainwright - none, Buckley - 1, Burke - 5

# Fortunate Son

Creedence Clearwater Revival  
ed. Brendan Lake

INTRO (after 2 measures of bass & drums)

Guitar

Guitar

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

VERSE

Gtr.

Gtr.

5 5 x 5 x 5 x x 3 3 x 3 x 3 x x 5 5 x 5 x 5 x x 5 5 x 5 x 5 x x

3 3 x 3 x 3 x x 1 1 x 1 x 1 x x 3 3 x 3 x 3 x x 3 3 x 3 x 3 x x

CHORUS

Gtr.

Gtr.

5 5 x 5 x 5 x x 7 7 x 7 x 7 x x 5 5 x 5 x 5 x x 5 5 x 5 x 5 x x

5 5 x 5 x 5 x x 5 5 x 5 x 5 x x 3 3 x 3 x 3 x x 3 3 x 3 x 3 x x

INTERLUDE

Gtr.

Gtr.

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

- Order: Intro  
Verse 1  
Chorus  
Verse 2  
Chorus  
Interlude  
Verse 3  
Chorus

x = Lift the pressure from the left hand finger and pluck to make a click sound  
/ = Slide the finger(s) up while keeping the pressure down. Don't pluck the second note.

# You Can't Always Get What You Want

The Rolling Stones

I saw her to - day at the re - cep - tion, —

5 A glass of wine — in her hand, — I

9 knew she would meet her con - nec - tion, — At her

13 feet was a foot - loose man — You

17 can't al - ways get what you want, You

21 can't al - ways get what you want, — You

25 can't al - ways get what you want, — But if you

29 D7 Fmaj7  
 try some times, You'll find you get what you

33 C Fmaj7  
 need.

## Chord Variations

### '7' Chords

- Named because they're built of a normal major chord with an extra color note on top: the seventh (technically a minor seventh) note in the scale from the root

Note: most chord labels follow similar logic, such as C6, C9, etc

- This chord is used to either add tension to the fifth harmony in a key (the dominant chord) or to add a 'bluesy' or 'twang' color.

- You can always replace a '7' chord with a simple major chord. For instance, you can always play a G when a song calls for G7. Although in some cases it may work, it's typically not a good idea to substitute the other way (play an G7 when a song calls for G).

- A '7' chord is not the same as a 'major 7' or a 'minor 7' chord. To distinguish a plain '7' chord, some people will refer to these as 'dominant 7' chords (see the second note above). While these are all 'seventh' chords, they have a different quality and are built on different intervals (intervals = spaces between pitches).

- Practice and memorize the following chord sequence:

B7 – E – E7 – A – A7 – D – D7 – G – G7 – C – C7 – F

This will help you understand and remember when a '7' chord is appropriate, as well as predict chords when you're trying to figure out a song's chords by ear.

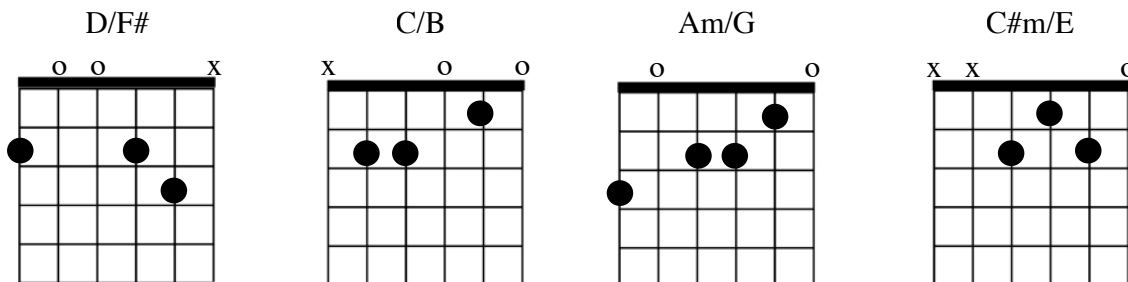
### Inversions, or Chords with a Slash (for example: Am/C or D/F#)

- Indicates to play a chord with a different note on the bottom (known as 'the bass'). The first letter is the chord, followed by which pitch should be performed in the bottom of the chord.

- If you don't know how to play the inversion, just play the normal chord (Am/C becomes Am). Similarly, if you're playing with a bass player or a pianist, you can ignore the bass notes.

- Often used to create a smooth bass line (G – D/F# – Em will have G – F# – E as a bass line)

- Can also be used to create easier chords (such as Bm/D in your open chords chart, or C#m/E)



#### Common Progressions

G – D/F# – Em

C – C/B – Am

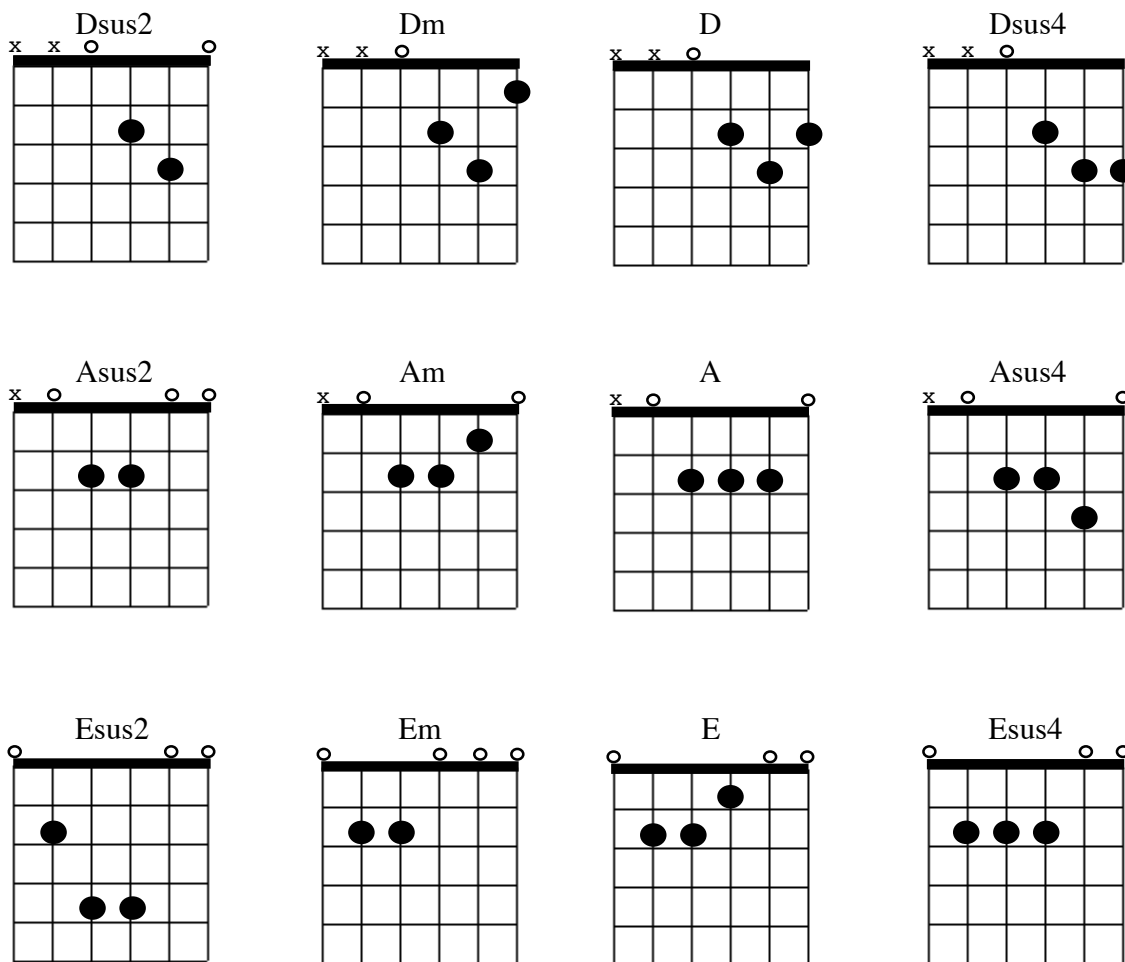
Am – Am/G – F

E – C#m/E – B7



## 'Sus' Chords

- 'Sus' is short for suspended or suspension, a musical phenomenon in which a note of a chord is either lowered or raised to create a hanging dissonance, which can either resolve to the normal chord, or remain suspended to create an interesting color. Church music loves to include unresolved 'sus2' harmonies to create an open and 'ethereal' quality.



- Although there are many suspensions that are used in both popular and classical music, guitarists will typically only see three versions: sus2, sus4, and simply 'sus'.
  - **Sus2** – The third, or middle note of a major or minor chord, is lowered to the second pitch above the root. For instance, C major, spelled C-E-G, becomes Csus2 by lowering the E to D, to C-D-G.
  - **Sus4** – The third is raised to the fourth pitch above the root. For instance, C major, spelled C-E-G, becomes Csus4 by raising the E to F, to C-F-G.
  - **Sus** – Means one of two things: either pick sus2 or sus4 (whichever sounds better or is easier), or alternate between sus2 and sus4, which creates the sound of circling the middle pitch of the chord.

## 12 Bar Blues

I <sup>7</sup>	IV <sup>7</sup>	I <sup>7</sup>	I <sup>7</sup>
IV <sup>7</sup>	IV <sup>7</sup>	I <sup>7</sup>	I <sup>7</sup>
V <sup>7</sup>	IV <sup>7</sup>	I <sup>7</sup>	I <sup>7</sup>

### Blues in A

I	ii	iii	IV	V	vi	vii <sup>o</sup>
A	B	C#	D	E	F#	G#

A <sup>7</sup>	D <sup>7</sup>	A <sup>7</sup>	A <sup>7</sup>
D <sup>7</sup>	D <sup>7</sup>	A <sup>7</sup>	A <sup>7</sup>
E <sup>7</sup>	D <sup>7</sup>	A <sup>7</sup>	A <sup>7</sup>

### Blues in E

I	ii	iii	IV	V	vi	vii <sup>o</sup>
E	F#	G#	A	B	C#	D#

E <sup>7</sup>	A <sup>7</sup>	E <sup>7</sup>	E <sup>7</sup>
A <sup>7</sup>	A <sup>7</sup>	E <sup>7</sup>	E <sup>7</sup>
B <sup>7</sup>	A <sup>7</sup>	E <sup>7</sup>	E <sup>7</sup>

Blues Scales

BL 9/20/11

## Blues scale in E

e:-----0-3-----  
 B:-----0-3-----  
 G:-----0-2-3-----  
 D:-----0-2-----  
 A:-----0-1-2-----  
 E:--0-3-----

## Blues scale in A

e:-----5-8-----  
 B:-----5-8-----  
 G:-----5-7-8-----  
 D:-----5-7-----  
 A:-----5-6-7-----  
 E:--5-8-----

## Performing on the Pentatonic Scale

Pentatonic scales are essentially major and minor scales with the half-steps removed. This eliminates the clash of a minor 2nd interval for easier listening, performance, and composition. These two factors make it especially suitable for folk songs and various genres of popular music (rock and country, in particular).

E minor pentatonic (e - g - a - b - d)

4/4

T  
A  
B

0-3 0-2 0-3 0-3 3-0 3-0 2-0 2-0 2-0 3-0

A minor pentatonic (a - c - d - e - g)

4/4

T  
A  
B

5-8 5-7 5-7 5-7 5-8 5-8 8-5 8-5 7-5 7-5 7-5 8-5

G major pentatonic (g - a - b - d - e)

4/4

T  
A  
B

3-5 2-5 2-5 2-4 3-5 3-5 5-3 5-3 0-2 0-2 0-2 0-3

C major pentatonic (c - d - e - g - a)

4/4

T  
A  
B

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

Here are some methods to practice and use the pentatonic scales  
 (all examples use A minor pentatonic, but they can be applied to any other scale)

Ex. 1: Down in 3's

Ex. 2: Up in 3's

Ex. 3: Bend sequences

Bending is a common technique used on the pentatonic scale. This can be a dramatic pitch-bend, or a more subtle vibrato-like bend. In this exercise, be sure to keep your first finger down to help bend the string.

Ex. 4: Combining relative major and minor pentatonic scales

- Relative scales are scales that use the same pitches (e.g. A minor and C major, E minor and G major)

## Reference Guide for Chords within a Key

### MAJOR KEYS

#### Standard (diatonic) Chords

Function:	I	ii	iii	IV	V	vi	vii <sup>o</sup>
Home		Build-up	Color	Build-up	Tense (goes to I or vi)	Build-up	Tense (goes to I)
Keys:							
<b>C:</b>	C	Dm	Em	F	G (or G7)	Am	Bm7b5
<b>D:</b>	D	Em	F#m	G	A (or A7)	Bm	C#m7b5
<b>E:</b>	E	F#m	G#m	A	B (or B7)	C#m	D#m7b5
<b>F:</b>	F	Gm	Am	Bb	C (or C7)	Dm	Em7b5
<b>G:</b>	G	Am	Bm	C	D (or D7)	Em	F#m7b5
<b>A:</b>	A	Bm	C#m	D	E (or E7)	F#m	G#m7b5

#### Colorful (chromatic) chords

	iv	bVI7	III	ii <sup>o</sup>
Color (sad)	Build-up	Build-up	Build-up	Build-up
(goes to I)	(goes to I or V)	(goes to I or V)	(goes to vi)	
Fm	Ab7	E (or E7)	Dm7b5	
Gm	Bb7	F# (or F#7)	Em7b5	
Am	C7	G# (or G#7)	F#m7b5	
Bbm	Db7	A (or A7)	Gm7b5	
Cm	Eb7	B (or B7)	Am7b5	
Dm	F7	C# (or C#7)	Bm7b5	

### MINOR KEYS

#### Standard (diatonic) Chords

Function:	i	ii <sup>o</sup>	III	iv	V	VI	VII
Home		Build-up	Build-up	Build-up	Tense (goes to i or VI)	Build-up	Build-up
Keys:							
<b>A<sup>m</sup>:</b>	Am	Bm7b5	C	Dm	E (or E7)	F	G
<b>B<sup>m</sup>:</b>	Bm	C#m7b5	D	Em	F# (or F#7)	G	A
<b>D<sup>m</sup>:</b>	Dm	Em7b5	F	Gm	A (or A7)	Bb	C
<b>E<sup>m</sup>:</b>	Em	F#m7b5	G	Am	B (or B7)	C	D

#### Colorful (chromatic) chords

	IV	bVI7	bII	vii <sup>o</sup>
Color	Build-up	Build-up	Build-up	Tense
	(goes to i or V)	(goes to i or V)		(goes to i)
D	F7	Bb/D	G#7	
E	G7	C/E	A#7	
G	Bb7	Eb/G	C#7	
A	C7	F/A	D#7	

Notes:

Remember - there are no rules in music, only traditions. This is simply a reference point for traditions and should not be taken as absolute.

The classical functions don't always apply to popular music.

Tense and chromatic chords usually need a specific chord afterwards to make it work in the context. The most common directions have been included ("goes to").

There are six additional major keys (Db, Eb, F#, Ab, Bb, B) and eight additional minor keys, but these are less common on guitar and have been omitted.

Score

# Practicing Bar Chords

- This exercise is designed to give you a progressively harder bar for your left hand. Bars are as much about left hand strength as they are about technique, so don't be discouraged if they don't produce solid results right away.

- If your left hand starts to hurt, stop and try again later. Fatigue and soreness is natural, but don't overdo it.

## Level 1 - Two strings

Guitar

Guitar

T	9	8	7	6	5	4	3	2	1
A									
B									

## Level 2 - Three strings

Gtr.

Gtr.

9	8	7	6	5	4	3	2	1
9	8	7	6	5	4	3	2	1
9	8	7	6	5	4	3	2	1

## Level 3 - Four strings

Gtr.

Gtr.

9	8	7	6	5	4	3	2	1
9	8	7	6	5	4	3	2	1
9	8	7	6	5	4	3	2	1
9	8	7	6	5	4	3	2	1





# Common Bar Chords

- If there's a number to the left of the chord chart, it means that the chart begins on that particular fret. This is used when a chord consists of notes above the fifth fret (or however many the chart includes). For example, the bar for C#m rests on the fourth fret, with the fingers extending to the sixth fret.
- Recognize the patterns and chord shapes. If you learn the shapes for Bb, Bbm, Bb7, F, Fm, and F7, then you're able to play any standard bar chord if you understand where to position the chord and which shape to use.
- You only need to put pressure on your finger where there are bar notes played. For a Bb chord, only the 1st and 5th strings need to be pushed down, so concentrate the pressure on those points.

