

guitarcoach

# 6 Week Guitar Volume 2

The Complete Acoustic Guitar Course:  
**WEEKS 7-12**

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# Introduction

1



Now Watch Video 1.0

If you've any questions or need assistance with this training, then just send me an email.  
I look forward to hearing from you.

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# Downloads

*We have a new range of PDFs and Backing Tracks for you to download, to help you progress through Volume 2 and your guitar playing journey.*

*Please check the Downloads section of the web site to access these.*

*In addition to the Downloads we'll be putting together some Webinars so that we can answer any questions you may have.*

# Johnny B Goode: Chuck Berry

3



*Hi and welcome to this absolute classic song Johnny B Goode. Originally written and performed by Chuck Berry way back in 1958.*

The song is actually ranked as number seven on Rolling Stone's list of "the 500 Greatest Songs of All Time". And it's been covered by over 100 other artists – including the likes of Jimi Hendrix, Elvis, The Stones, AC/DC, The Beatles, BB King, The Beach Boys the list just goes on and on.

This is a really fun number to play, particularly when you've got our great backing track to jam along with. With Johnny B Goode we're getting into playing what's referred to as a 12 bar Blues number, which has a really distinctive groove to it.

We're using some familiar chords here, but also adding in the E major chord as well.

I suggest you start with chord strumming version, whilst you buildup your speed, rhythm and timing. Plus this is a good way to become familiar with the song structure and chord changes.

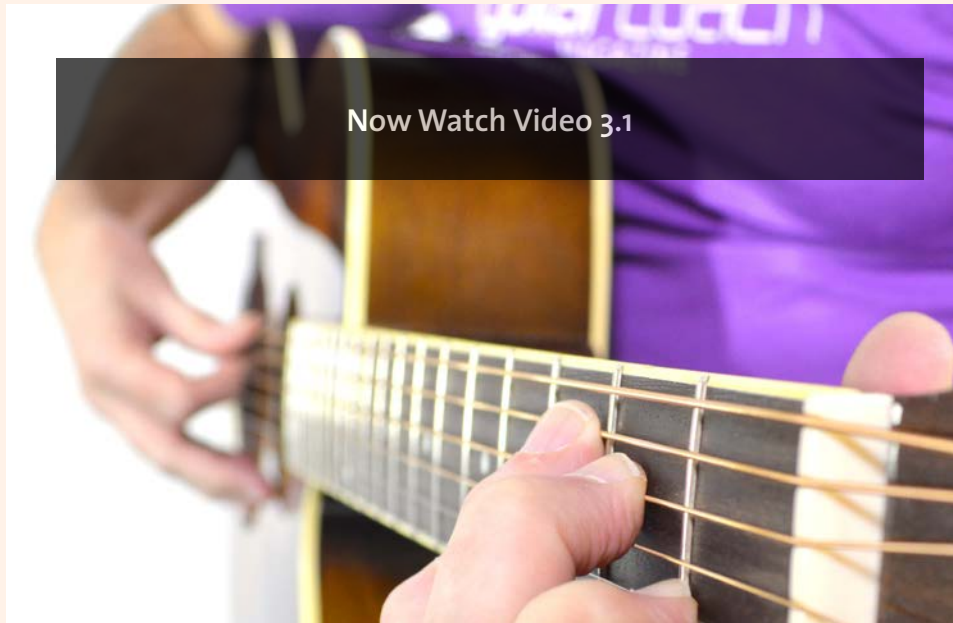
Then when you've got the chord version nailed, you can start with the double stops technique. This is a technique you'll be able to use time and time again, so a great one to develop.

In fact we also use this technique in the song, Call Me The Breeze too.

But don't worry if you initially struggle with this technique, as it does take some time to master, as you need to build some individual finger strength, which you may not have yet.

However it will come with time and practice, so stick with it but give it some time.

## 3.1 Song Overview



*Top tip - Motivation: Imagine Playing This Great Song To Friends, On Your Own, Or Even In a Band.*

*This Chuck Berry (12 Bar Blues) Classic can be played using 3 major chords (A,D,E) and also what are known as seventh (chords) – or even a hybrid of the two. There are also 3 distinct patterns within the song.*

We are not playing the “original” version chords as these use what are known as barre chords, but, we can assure you, that, out of the hundreds of Johnny B. Goode versions out there, the A,D,E sequence will have definitely be used. We will show you the more complex version in Volume 3.

We will be showing you some really fast downstroke playing, but, at this stage, this is purely aspirational

All this means that, for a relatively simple song, you will get an enormous amount of satisfaction learning and experimenting along the way.

So, we before we get into the teaching - what do we mean by a 12 bar blues?

## 3.2 The 12 Bar Blues



*Try To Think Of Some Other Classic Rock 'n Roll Songs That Have A Similar Feel And Structure.*

*Andy will explain the background to the 12 bar blues and how one bar (a measure of time) played 12 times constituted this. However, over time, this definition has evolved and 12 bar blues is now used in a more generic way – think Roll Over Beethoven, Johnny B. Goode, the majority of Status Quo songs and Chuck Berry, where the chord structures and verse phrasing are similar.*

To dig into this further, let's have a look at the chords for Johnny B. Goode.



## 3.3.1 The Song Chords



*Top Tip: Listen Out For Any Duff Or Muted Notes And Correct Them Before Moving On.*

So here are the chords you will be using to play Johnny B. Goode - and they include both major and sevenths. All will be explained in the video, but for now, here are the chord shapes. The 3 “main” chords we will be using are all majors and they are A, D and E

### A Major Chord

String	Fret	Note
Low E	Not played	Not played
A	Open	A (Root)
D	2	E
G	2	A
B	2	C# (Db)
E	Open	E

## 3.3.1 The Song Chords

### D major Chord

String	Fret	Note
Low E	Not played	Not played
A	Not played	Not played
D	Open	D (Root)
G	2	A
B	3	D
E	2	F# (Gb)



### E Major Chord

String	Fret	Note
Low E	Open	E (root)
A	2	B
D	2	E
G	1	A <sup>b</sup> (G#)
B	Open	B
E	Open	E



You can also replace these majors with what we call sevenths – in this case: A7, D7 and E7 (we will explain the theory in a later volume).

Or you can even alternate between a seventh and a major. As you will see, this will give you the perfect chance to experiment on your own. The seventh chord notes and frets look like this:

## 3.3.1 The Song Chords

### A7 Chord

String	Fret	Note
Low E	Not played	Not played
A	Open	A
D	Open	G
G	2	A
B	2	C# ( <i>Db</i> )
E	Open	E



### D7 Chord

String	Fret	Note
Low E	Not played	Not played
A	Not played	Not played
D	Open	D
G	2	A
B	1	C
E	2	F# ( <i>Gb</i> )

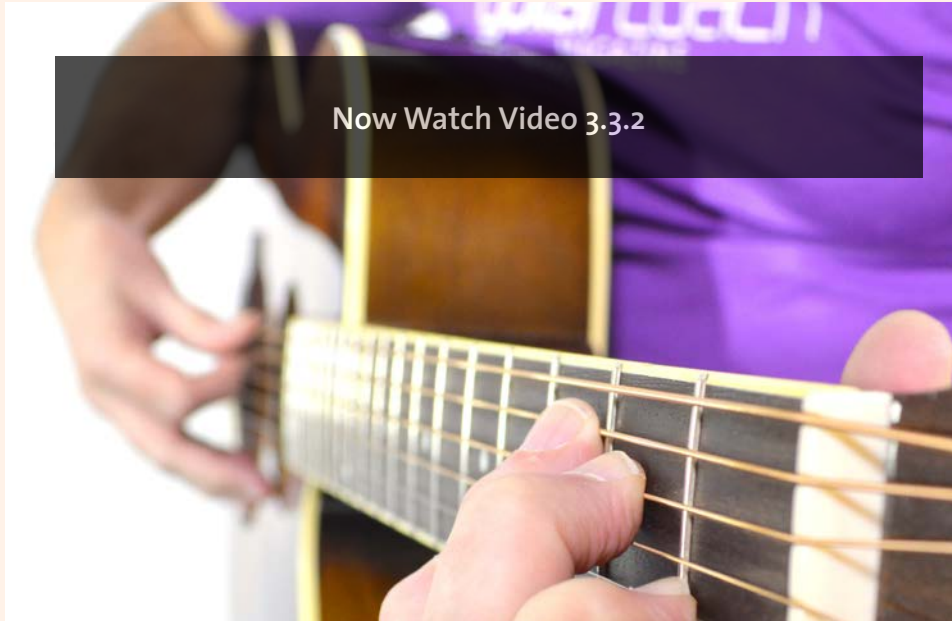


### E7 Chord

String	Fret	Note
Low E	Open	E (root)
A	2	B
D	Open	D
G	1	A $b$ ( <i>G#</i> )
B	Open	B
E	Open	E



## 3.3.2 Chord Changing



*Top Tip: Put Your Guitar Down (Or Move On To Another Part Of This Volume) And Come Back To it later if you Start To Struggle.*

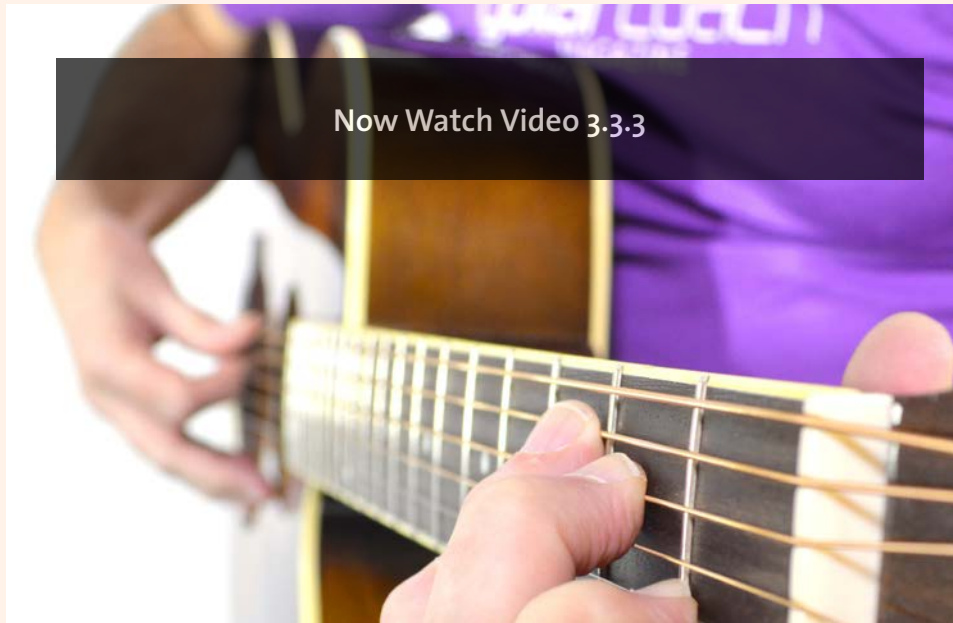
*To help you master the major to seventh changing, Andy will provide you with some essential hints and tips and execute the following changes, just using downstrokes:*

**A//// A7//// D//// D7//// E//// E7////**

Once these changes become easier and more second nature, you can then concentrate on remedying any flaws in hitting incorrect strings, such as the low E string when playing the D or D7 chord.

Definitely make sure you have perfected the changing first.

## 3.3.3 Chord Changing 2



*Top Tip: Keep It Slow To Begin With.*

*Playing 8 downstrokes for each bar (count of 4) also concentrating on hitting the root note of each chord to help ramp up your strumming hand speed. It looks like this:*

**A//////// A7//////// D//////// D7//////// E//////// E7////////**

## 3.3.4 Chord Changing 3



*Top Tip: Still Do Not Rush.*

*Still at 80pm, we're now going to ramp up your strumming hand speed to 16 down strokes for each measure. This now looks like this:*

**A////////////////// A7////////////////// D////////////////// D7//////////////////**

**E////////////////// E7//////////////////**

If 80bpm is too fast, best slow down to, say, 50bpm if this makes it easier.

In the next volume we will show you a way to execute this using up and down strokes, but this will require a bit more coaching before we do this.

Don't forget that, using just for or 8 measures per bar is sufficient at this stage.

## 3.4.1 Strumming Patterns



*Top Tip: Keep That Strumming Arm Lucid.*

*They may sound a bit twee (although not when used in the context of the song and played with attitude), but we will show you two simple strumming patterns you can use to play Johnny B. Goode.*

The first pattern is an even down/upstroke pattern:  
D U D U D U D U

The second, all downstrokes:  
D D D D D D D D

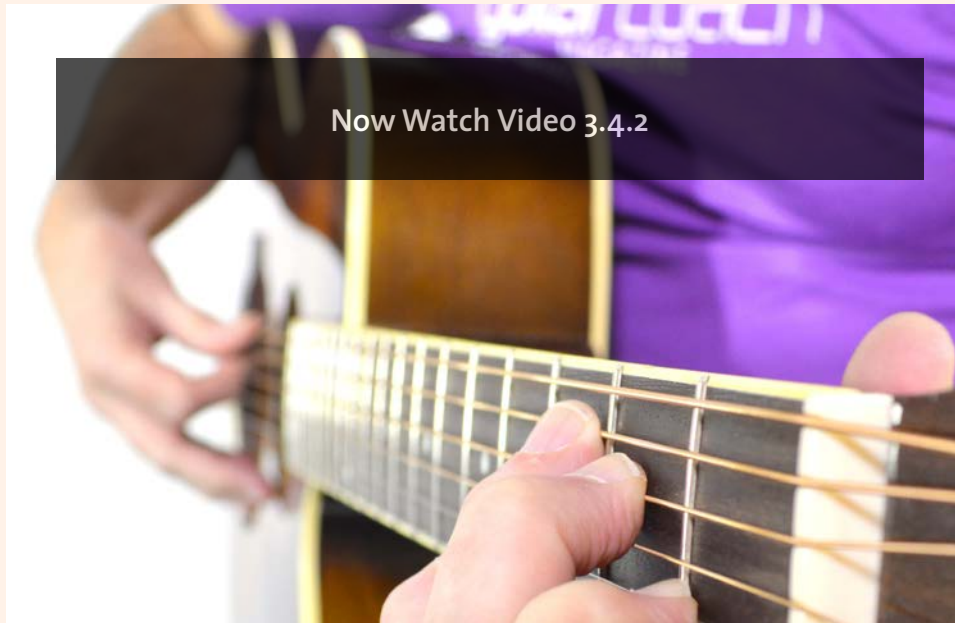
Where your wrist is slightly less lucid

Using the counting system suggested by Andy in the video you will, in the next video, be using the following to practice both patterns:

A – 4 counts of 8  
D – 2 counts of 8  
D – 2 counts of 8  
E – 2 counts of 8  
D – 2 counts of 8

And then repeat...and repeat!

## 3.4.2 Strumming Patterns + Metronome



*Tap Your foot in Time With the Metronome. This Will Help You "Get into it."*

*At 80pm, Andy will now play the patterns and timing with the metronome using the same sequencing and structure as the backing track.*

You should now be getting to grips with how the song will sound when you have completed this section.



## 3.4.3 Strumming + Metronome 2



*Top Tip: Think How You may Use These Different Chord Combinations.*

*Now Andy will demonstrate the two strumming patterns and also the vary where the seventh chords are played.*

This is one exercise it is important for you to experiment with, using different chord combinations (majors vs. sevenths). This will motivate you, allow you to be more creative and maintain your motivation as you are stepping outside the comfort of repeating something parrot fashion.

## 3.5.1 Double Stops



*Top Tip: Listen To Some Staus Quo To Hear How Double Stops Sound In A Different Song.*

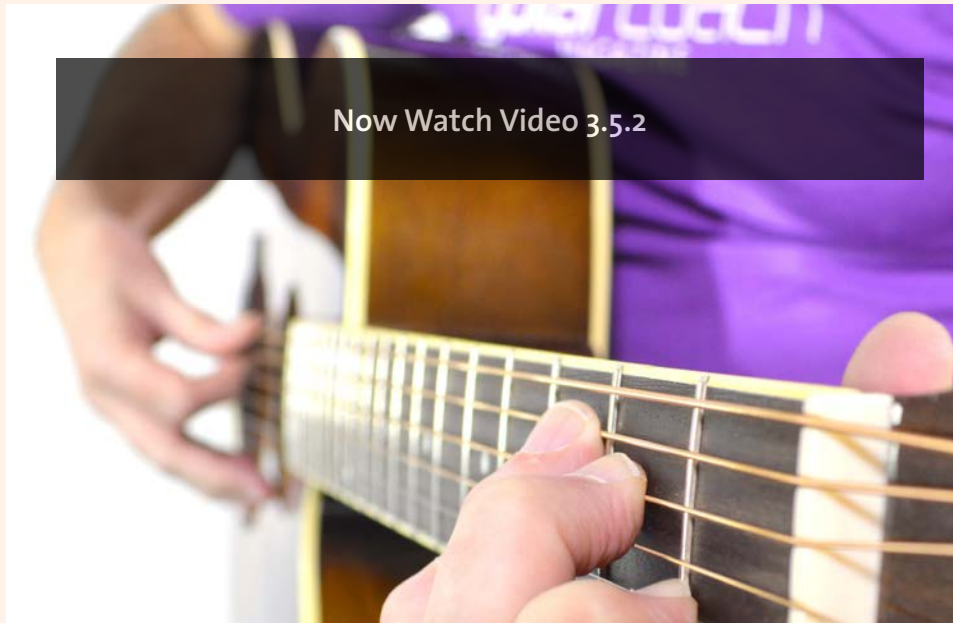
*Although we cover double stops elsewhere in this volume, we will still cover this here.*

So a double stop – this is playing two notes at once on (usually) on adjacent strings) and is commonly used when playing the blues. It can be played using various techniques, timing, feel and speed and as you progress you will become more and more exposed to this.

This video will show you the double stop phrases you can play over the A,D and E chords, with the TAB below articulating this.

	Played Over The A Chord	Played Over The D Chord	Played Over The E Chord
1	2 2 4 2 2 2 4 2	2 2 4 2 2 2 4 2	2 2 4 2 2 2 4 2
mf	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0
TAB	2 2 4 2 2 2 4 2	2 2 4 2 2 2 4 2	2 2 4 2 2 2 4 2
B	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

## 3.5.2 Double Stops + Metronome



*This Could Be One Step Too Far At This Stage.....So please build up your speed slowly.*

*Time to utilise that most useful of tools, the metronome, set at 80bpm, ensuring you have a nice clean sound without any buzzing.*

This may prove difficult, especially for the root note (the open string you play that represents the chord) so try to fret as near to the fret wire as possible and use the tip of your finger so it is more “upright” thus avoiding any touching of that lower string.

Daresay this may take a bit of time to master – but once you have, it will open the door for other ways of executing this form of double-stop.

## 3.6 Backing Track Introduction



*Top Tip: Listen Carefully So You Can Really Cement The structure of the backing Track.*

*Andy will provide you with some hints and tips on how to maximise the benefit you will gain from listening and then playing along with the backing tracking.*

This will provide you with some detail you need to be able to play along with the intro and parts of the song where you will need to play single downstrokes.

## 3.6.2 Full Backing Track



*Just Enjoy!!!*

*Now it's time to walk through the backing track which has been recorded at 160bpm; the speed of the original recording.*

This is a chance to ingrain everything about the track – the structure, the chords, the feel, any difficult or unusual changes and anything else you care to think of.

Essentially, this will bring all the component parts together to give you the best possible chance of playing the whole song confidently and effectively from start to finish. It may still take a few run throughs, but please don't let that deter you. If you do struggle, revisit some of the videos where you are struggling, or have a look at something new.

## 3.6.3 Backing Track Play Through



*And Enjoy Some more.*

*A full backing track play through with Andy, using all the different techniques you have learnt.*

The double stops will feature heavily in future volumes, so no worries if you are struggling with these at this stage. Let's rock!

## 3.6.4 The Song Structure

Now for a quick run through of the structure of the song. To help you, here are the lyrics and chords to view in conjunction with Andy's brief overview.

### Intro - A A D A E A

#### Verse 1

A  
Deep down in Louisiana close to New Orleans,  
A  
Way back up in the woods among the evergreens  
D  
There stood a log cabin made of earth and wood,  
A  
Where lived a country boy named Johnny B. Goode  
E  
Who never ever learned to read or write so well,  
A  
But he could play a guitar just like a ringing a bell.

#### Chorus

A  
Go Go  
A  
Go, Johnny, go, go  
A D  
Go, Johnny, go, go  
A  
Go, Johnny, go, go  
E A  
Go, Johnny, go, go  
A  
Johnny B. Goode

*So now should have the chord structure sussed, so we have not added the chords for you to reference against. Call it homework if you like. (see next page)*

## 3.6.4 The Song Structure

### Verse 2

He used to carry his guitar in a gunny sack  
Or sit beneath the tree by the railroad track.  
Oh, the engineers would see him sitting in the shade,  
Strumming with the rhythm that the drivers made.  
The people passing by, they would stop and say,  
“Oh, my, but that little country boy could play!”

### Guitar Solo – As per verse chords

### Chorus

His mother told him, “Someday you will be a man,  
And you will be the leader of a big old band.  
Many people coming from miles around  
To hear you play your music when the sun go down.  
Maybe someday your name will be in lights  
Saying ‘Johnny B. Goode tonight’.”

### Chorus



# Call Me The Breeze: JJ Cale

4



*Hi and welcome to Call Me The Breeze by the truly iconic guitar master, JJ Cale. His style of playing is often very understated, but totally brilliant.*

Best described by Los Angeles Times writer Richard Cromelin as a “unique hybrid” of blues, folk and jazz, marked by relaxed grooves, fluid guitar and laconic vocals.

Probably his most well known songs are *After Midnight* and *Cocaine*, both covered and released by Eric Clapton.

So, this is actually a 12 bar blues song, like *Johnny B Goode*, but the rhythm, feel and groove of it are completely different.

And like with *Johnny B Goode*, there are two ways of playing the song. The first and easiest, is by playing the rhythm and strumming the chords. And the second way is by using the technique of double stops.

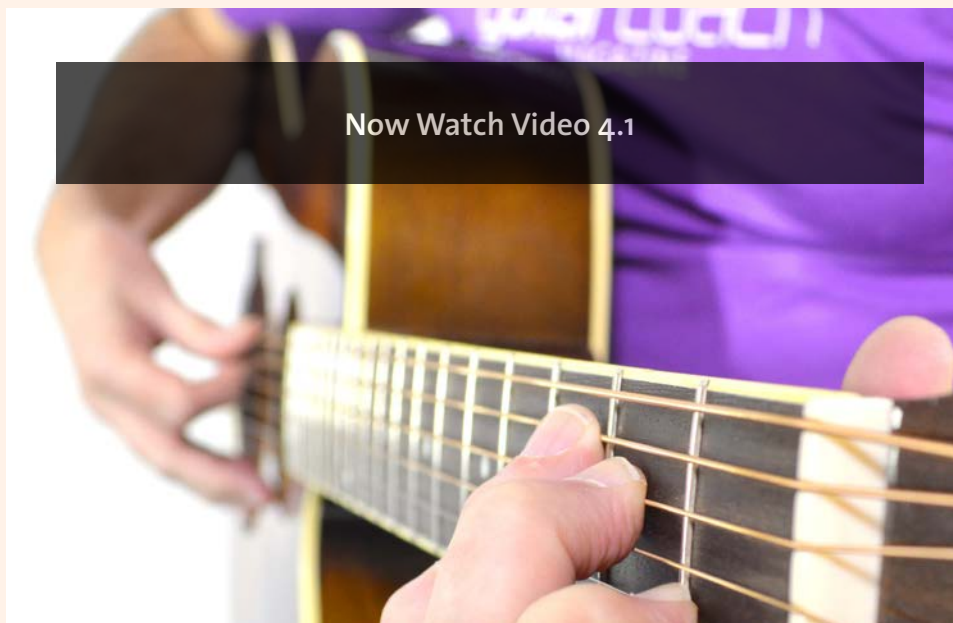
Actually there's also a third way, where we mix both together and we'll show you that too! So there's plenty of scope for making this song as easy or as hard as you want it to be.

And the great backing track allows you to easily change between the playing techniques whilst staying in that relaxed groove.

And when we progress on to Volume 3 we'll be showing you how to play this song in different keys and playing double stops higher up the neck, which will further expand your skills and guitar knowledge.

But for now, let's get started!

## 4.1 Song Overview



*This Follows A Very Similar Pattern To Johnny B. Goode - Another "12 Bar" Classic.*

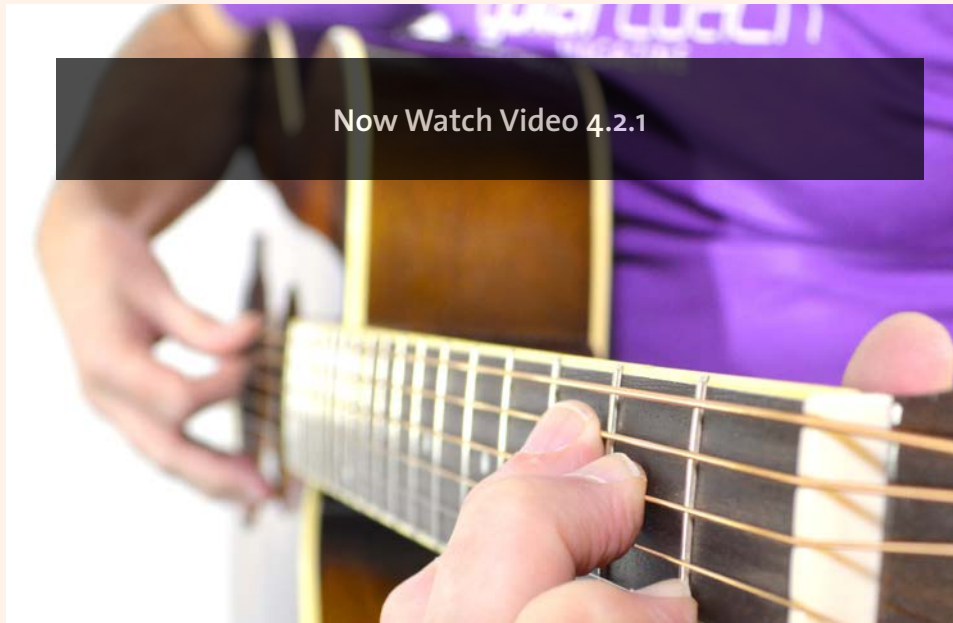
*This JJ Cale classic has been covered by countless artists, each of whom have put their own stamp on their own versions – whether that be in the thrash metal or even folk genre.*

It is a classic form of the 12 bar blues and, as such, can be easily played using a simple 3 chord formula, which we have explained in section 3 of this beginners volume. This song is great way to help you master this.

We will be using the D, G and A chords for our version and keeping the feel as close to the original as possible. You will also learn the chord rhythm and the “double stop” method of playing the song; but make sure you are familiar with the song, its feel and its structure by listening to as many versions as possible. Both, live and studio versions.

Anyway, enough waffle, let’s plough on!!!!

## 4.2.1 The Chords



*Top Tip - Replay How You Effectively Nailed The Chords You Already Know And Apply The Same Logic To Any New Ones You Are Trying To Master.*

*We have already covered the D and G chords in Volume One of 6- week guitar, but Andy will recap these in the video and also show you the “A” (major) chord.*

When playing these chords for the 1st time, it is good practice to start by executing the chords accurately, in other words, aside from fretting the correct notes try to only strum the notes that form part of the chords. As far as these chords are concerned:

A – Open A being the lowest note

D – Open D being the lowest note

G – You can play all the strings (Phew)!!

And the complete chords look like this:

## 4.2.1 The Chords

And the complete A chord look like this:

String	Fret	Note
Low E	Not played	Not played
A	Open	A (Root)
D	2	E
G	2	A
B	2	C# ( <i>Db</i> )
E	Open	E



## 4.2.2 Chord Changing Practice



*Top Tip: We Keep On Saying It, But Try To Imagine Where Your Fingers Should Be Placed On The Fretboard For The Chord That Follows.*

*Andy will now show you 3 simple exercises designed to assist you in changing between these chords, using downstrokes.*

Here are the Exercises:

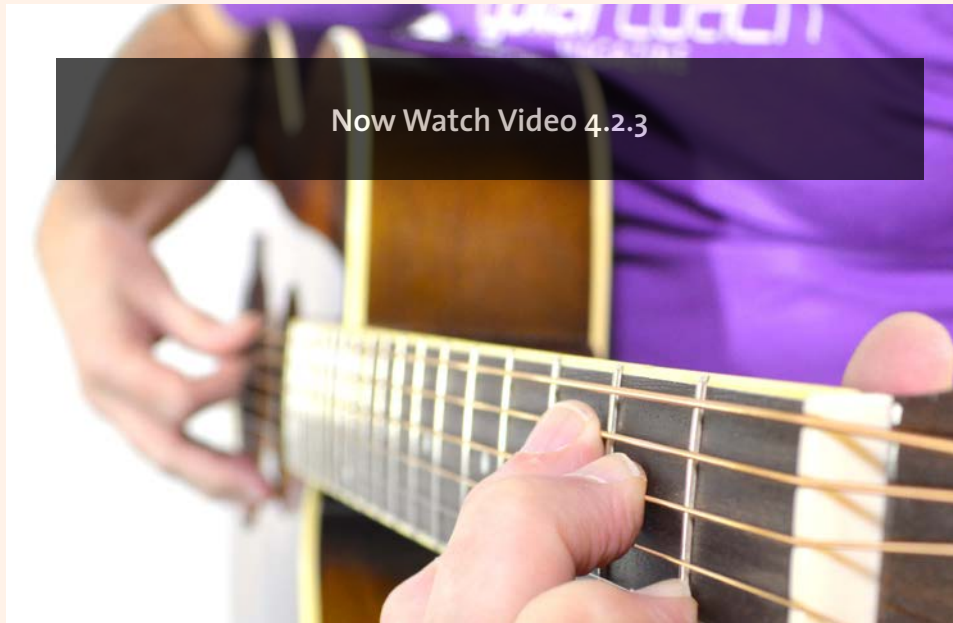
**/ = One Downstroke**

D///G///A///

D//G//A//

D/G/A/

## 4.2.3 Chord Changing + Metronome



*Top Tip: Count In Time With The Metronome To Help Improve Your Timing*

*Now's it's time to practice those chord changes with a metronome.*

*This has been set at 90bpm and then increased to 120bpm to help you gradually ramp up the speed to the full 180bpm; but feel free to adjust the speed of your own, depending how well you are progressing. It is still accuracy over speed that matters.*

### **Using downstrokes**

D////  
G////  
D////  
A////  
G////  
D////

Now let's nail the strumming pattern...

## 4.3.1 Basic Rhythm



*Top Tip: Chill Man!!!!*

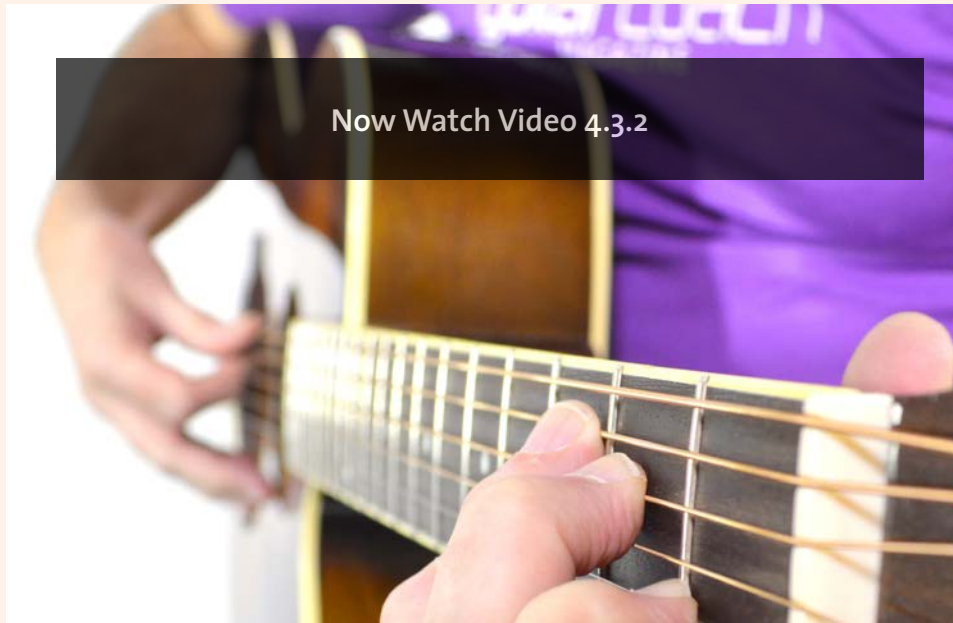
*It is always a challenge to nail new rhythm patterns when you are a beginner learning new songs and Call Me the Breeze is no exception to this.*

*This track has a shuffle-type pattern which flows beautifully and compliments the vocals without dominating the track. If you take away the rhythm guitar, it would leave a gaping hole in the song.*

A fair amount of accuracy will be required to master this, but Andy's detailed teach will resolve all this for you.

And if it helps – the pattern is D D D U D U.

## 4.3.2 Strumming Pattern With Chords



*Top Tip: Hum The Laid Back Melody As You Practice*

*The next step is to play the chords – in this sequence:*

*D D D D  
G G  
D D D D  
A  
G  
D D*

Yet again Andy's masterful voice will "sing" the lyrics to emphasise where the chord changes take place. On the next page we have set out the full structure for you.



## 4.3.2 Strumming Pattern With Cords

### Song Intro - D

#### Verse 1

D  
 They call me the breeze, I keep blowing down the road  
G A  
 They call me the breeze, I keep blowing down the road  
A G D  
 I ain't got me nobody, I ain't carrying me no load

#### Verse 2

D  
 Ain't no change in the weather, ain't no change in me  
G D  
 There ain't no change in the weather, ain't no change in me  
A G D  
 I ain't hiding from nobody, nobody's hiding from me

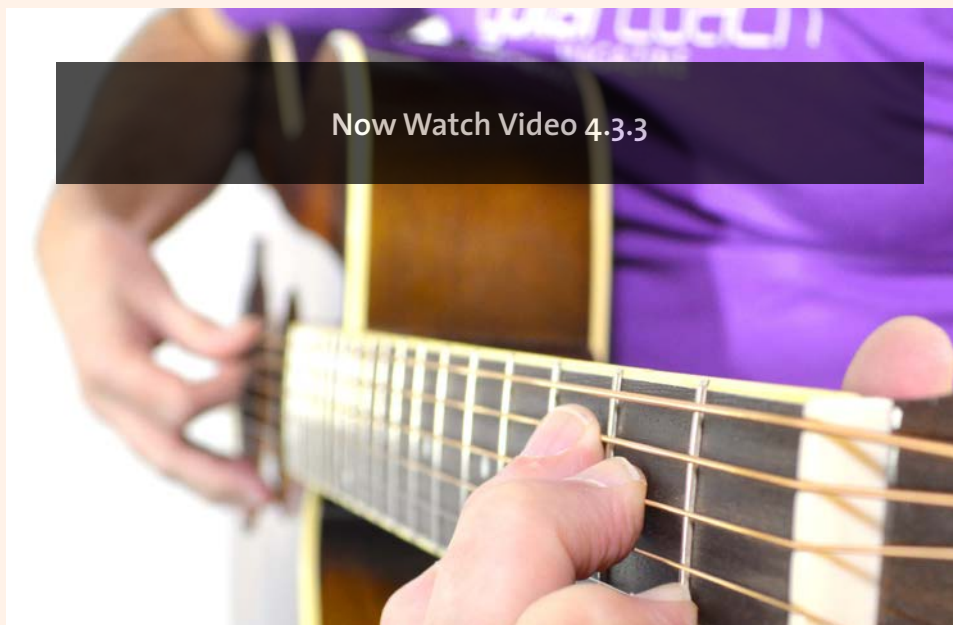
Lead Guitar Solo – Play Chords for One Verse

#### Verse 3

D  
 I got that green light, baby, I got to keep moving on  
A D  
 I got that green light, baby, I got to keep moving on  
A G D  
 I might go out to California, might go down to Georgia, I don't know

#### Outro – D Fading Out

## 4.3.3 Strumming Pattern + Metronome



*Top Tip: Try And Remain Chilled And Relaxed So You Can Start To Nail The Feel Alongside The Timing*

*In accordance with the GuitarCoach philosophy, it's now time to practice with a metronome, at a slower pace than the recorded version. We have decided to set the pace at 150bpm with a view to gradually increasing the speed as and when you have mastered the slower pace.*

If this is too quick for you, simply set your metronome at a slower speed and build up from there.

Don't forget, it's not a sprint and there's no point in losing motivation by attempting something you will find difficult to master when there is an alternative way.

## 4.4.1 Double Stops



*Top Tip: Go For Accuracy*

If you ever listen to Status Quo, you will have experienced the sound of double-stops (playing 2 notes at once) which are associated with 12 bar blues variations and rock 'n roll the world over. We have a separate tutorial on these in this volume and this song is just one of many ways to execute this technique.

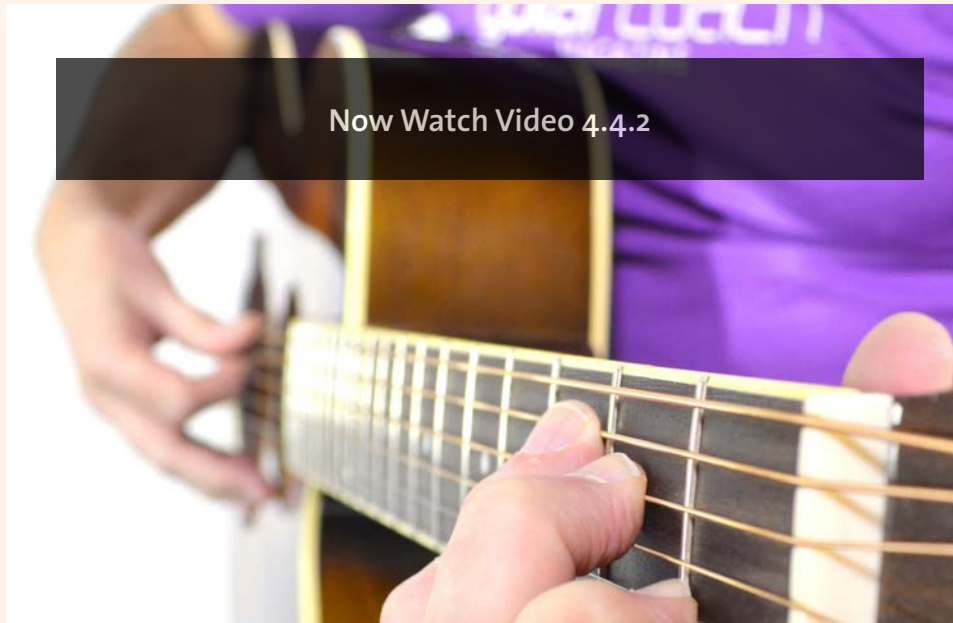
For call me the breeze, the double stops are played relatively quickly and the 2 notes change according to the chords being played at the time. This is shown in the tab below:

	Played Over The D Chord	Played Over G Chord	Played Over The A Chord
1	2	3	3
<i>mf</i>			
<b>T</b>			
<b>A</b>	2-4-2-4-2-4-2-4	3-5-3-5-3-5-3-5	2-4-2-4-2-4-5-4
<b>B</b>	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0

It is important to achieve the right feel for this track because the pattern really helps create the mood and feel of the track, just like the rhythm guitar, so this will represent a fair challenge to you.

If you are daunted by this....don't be.....the video will explain all.

## 4.4.2 Double Stops Practice



*Still Concentrate On Accuracy Over Everything Else*

*Now time to use the metronome to perfect your timing and execution of these double-stops. This has been set at 120bpm to get you up to speed in preparation to ramping up to the track speed of 180bpm.*

*As always, speed up or slow down your own metronome at a speed that ensures your playing is accurate in terms of timing and the notes played.*

## 4.5.1 Backing Track Walkthrough



*Top Tip: Find Andy A Singing coach!!!!*

*For all our “play through” videos we have recorded a backing track and, although you may know the track you are learning inside out, it is a different proposition to be able to take the place of the rhythm guitar without the comfort of the original recording to mask any shortcomings in your playing.*

You will become familiar with the speed, the timing, the count-ins and the where the chord changes occur. It will really help if you use our song structure with chords that we have laid out above.

So to prepare you for your “solo” effort, Andy will play our backing track and walk (and talk....obviously – we can’t shut him up!!!) you through the elements, structure and chords so you can become even more familiar with the piece.

**However we must, at this stage, provide a MAJOR WARNING regarding this video. Andy “sings” over the backing track.....well one line anyway.**

Play at your own peril!

## 4.5.2 Backing Track Play Along



*Top Tip: Try To Keep A Laid Back Feel To Help You Relax*

*No need for commentary... just jam along with Andy, who will be using the varying techniques you have taught.*

*Mastered it? Well then, let's crack on.*

# The Last Time: The Rolling Stones

5



*Hi and welcome to The Last Time by The Rolling Stones.*

This was the band's first single co-written by Mick Jagger and Keith Richards and was recorded in California back in January 1965,

It was also the band's third UK single to reach No. 1 in the UK Singles Chart.

Now this song has a great simple structure so you can easily get a feel for where you are when you're playing it.

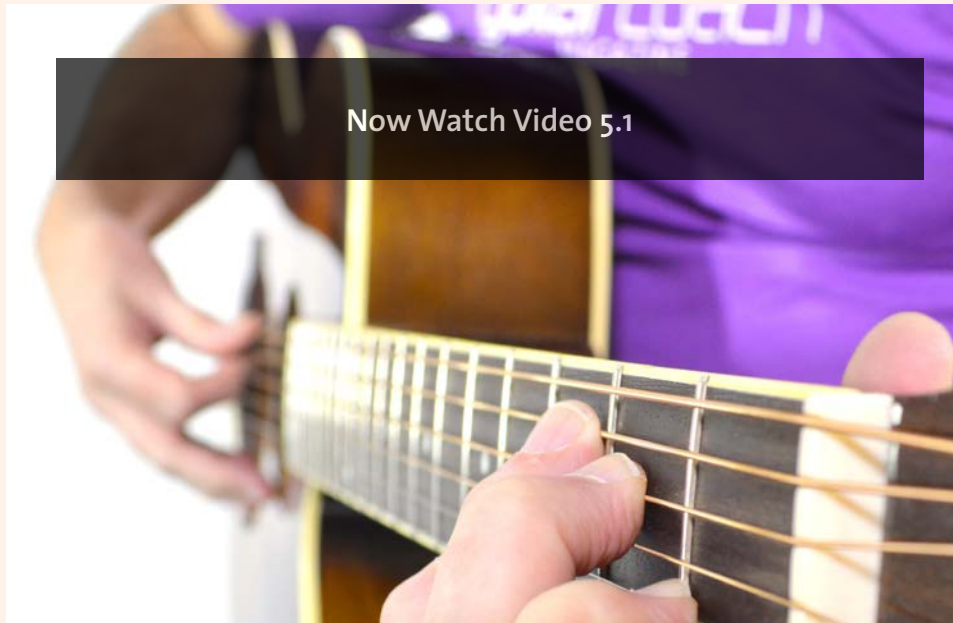
The focus for this song is on your strumming, rhythm and timing. And we'll be showing you some different strumming patterns which will really give some shape and feel to the song.

There's also some pretty quick chord changes to master and as usual a really great backing track to help you get into the feel of the song and to have some fun!

In a future volume we'll be showing you how to play some of the key riffs and hook that underpin the song. These are all actually somewhat harder than they first sound.

But for now let's dive in and have some fun

# 5.1 Song Overview



*Listen To As Many Versions As Possibel Before You Dive In.*

*Every beginner must have at least one Beatles and one Rolling Stones song in their armoury... well we think so anyway.*

*So why choose The Last Time?*

First of all it's a "Stones" track (see above). It also introduces a new chord, revisits chords you have already played and adds 2 more distinctive rhythm patterns for you to master. As well as this, The Last Time follows a simple formulaic structure which means you can concentrate on your playing without having to worry too much about what comes next. Obviously, as time goes on, we'll relieve you of such comfort and set more challenges for you!!!

Whilst you become more familiar with the song, check out some of the live versions on YouTube and "feel" the strumming patterns so you get an insight of what is to come.

We will be showing you some embellishments you can use to enhance the basic strumming patterns and also how to "reduce" your volume to play along with the backing track, which we have chosen to fade out as opposed to bring to an abrupt end.



## 5.2.1 The Chords



*Top Tip: If You can Play Any Of these Chords Already, Play them Before You Watch The Video.....A Good Muscle Memory Test For You*

*So now to add the E (major) chord to your repertoire, which is the first chord played - so that looks like another win win.*

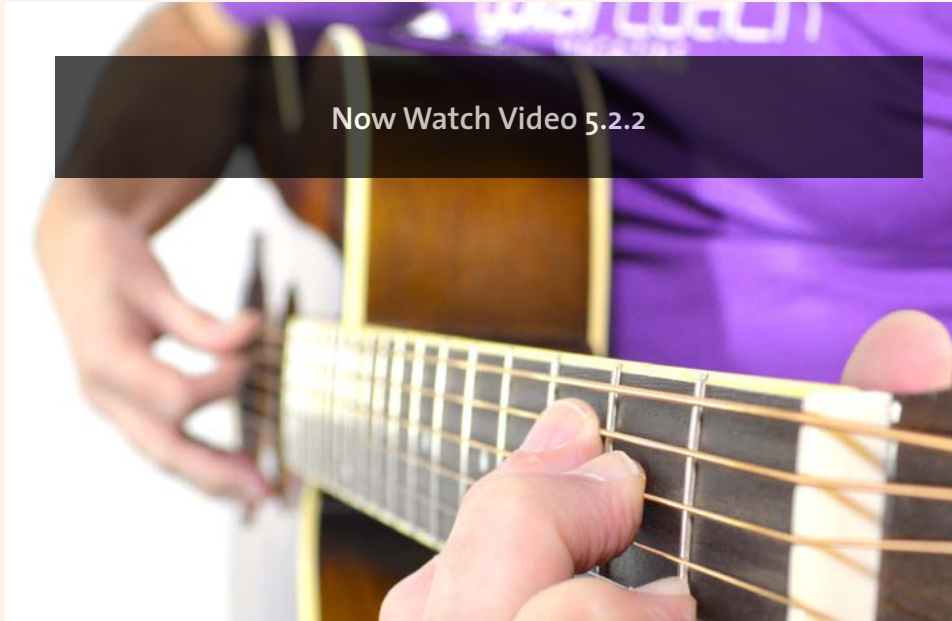
The other chords used are D and A; so E is the only chord we have not yet covered in this volume.

As far as E is concerned, you can strum all 6 strings, as the notes of the chord (E, B and Gb) feature across all the strings. We will be following the same formula when learning new chords, so watch the video and make sure you are fretting the chords accurately and with clarity before practicing changing between them.

String	Fret	Note
Low E (Root)	Open	E
A	2	B
D	2	E
G	1	Ab (G#)
B	Open	B
High E	Open	E



## 5.2.2 Chord Changing



*Top Tip: When Fingering The Chords, Say Out Loud Which Strings You Should Be Hitting.*

*No need to lecture you any more on concentrating on accuracy over speed, but make sure you always bear this in mind. Andy will be demonstrating the chord sequencing in the verses – which, as a reminder, are:*

**EDA**

So here are the patterns we will be using to practice.

### **Using downstrokes:**

E////.....All strings can be played

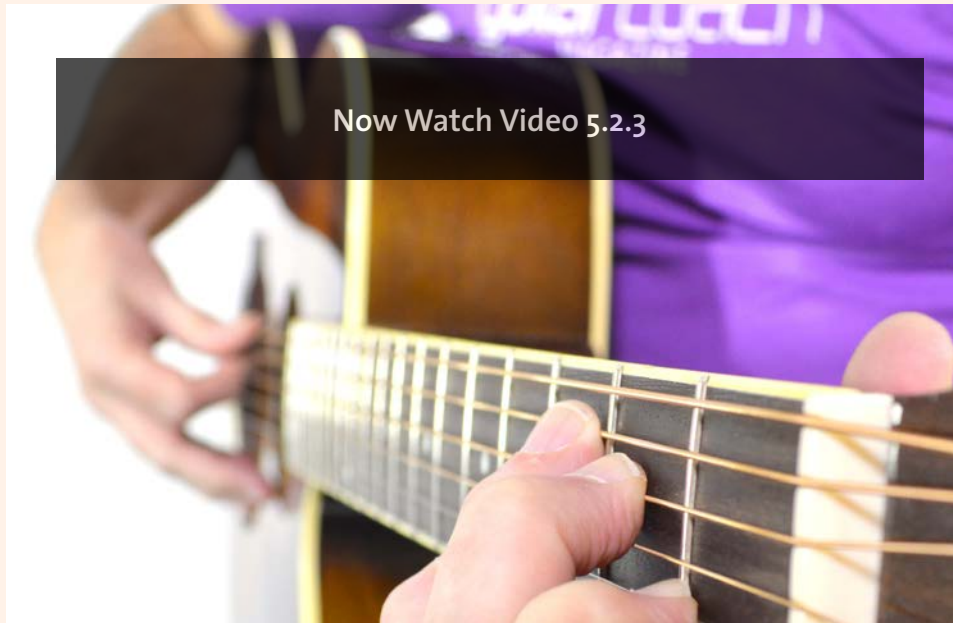
D////.....D G B E strings played

A////.....A D G B E strings played

This is then repeated using 2 and then one downstrokes for the same sequence. Make sure all the notes ring out by plying each string of the chord and, if necessary, pause while you put your fingers in place. There really is no hurry!

Although Andy says “now on to the strumming pattern,” he forgot to mention the chord changing practice with the metronome – which really is a must before embarking on the rhythm parts. So here it is...

## 5.2.3 Chord Changing + Metronome



*Top Tip: Work Your Way Up From 70bpm to 100bpm At 10bpm Intervals*

*And now to practice with the metronome set at 70bpm, so you can slowly (but surely) work your way up to the track speed of 100bpm.*

This session involves playing the same sequence as before i.e.

**Using downstrokes:**

E////

D////

A////

This is then repeated using two and then one downstroke for the same sequence.

## 5.3.1 Basic Rhythm



*Top Tip: Have A Listen To The Whole Video Before You Dive In.....there's a lot to take in here.*

*There are 3 distinct rhythm patterns to The Last Time – well 4 if you include the single downstrokes that are played over the intro. These are as follows:*

1. Intro
2. The main riff/verse
3. The first part of the chorus
4. The second part of the chorus

Andy will talk more about all these patterns later on (in the embellishments section) – so in the meantime, let's look at the essential patterns. Single Downstrokes are played over the intro.

Starting off with simple down and up strokes, Andy will demonstrate this for the verse

E – D U D U

D – D U

A – D U

.....and this for the chorus:

D U D U D U D U D U D U D U on the A chord

D U D U D U D U D U on the D chord

D U D U D U D U D U on the A Chord

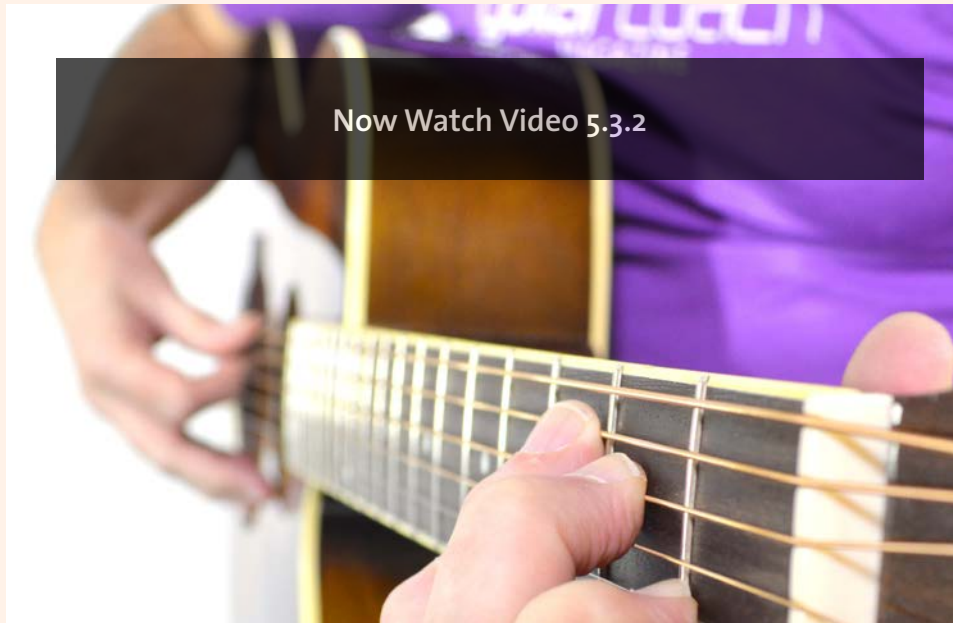
## 5.3.1 Basic Rhythm

As we have said, the D U D U sequences are a suggested initial guide; you need to be able experiment a bit and create your own sound. The video will, of course, give you the perfect grounding for this.

So, if you want to claim you can play this, you must both master the patterns and be able to seamlessly transition from one to another, in the correct place.

The metronome practice sessions and backing track walk through will really help you with this.

## 5.3.2 Basic Rhythm + Metronome



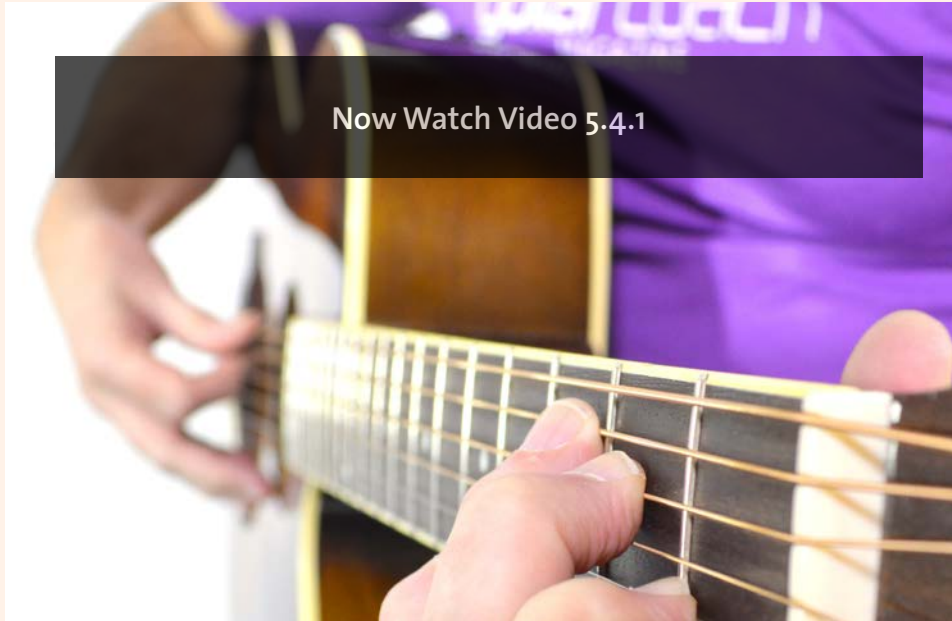
*Top Tip: Start Thinking More About What Your Strumming Arm Is Doing.*

*So, now to the 50bpm metronome to start perfecting your timing.*

As you approach a chord change (and we admit, there is not much time) try to switch your thoughts of what is coming up from your fretting hand and transferring these to your strumming hand.

Initially, you will find this difficult, because imagining a timing pattern is infinitely more challenging than recalling a chord position. However, with time, as your muscle memory builds, it should become second nature. It will also give you a break from fretting hand overdose.

## 5.4.1 Strumming Pattern



*Try And Articulate What Your Strumming Arm is Doing in terms Of How Relaxed You Are And Where There Are Any Tension Points. Relaxing Is Key*

*You should now have a “feel” as to how the rhythm pattern should sound, so the time has come to articulate the actual pattern that will be used in the song. Initially, Andy will show you two of the distinct patterns to learn here and, as with most songs you will initially learn, it is really clear where these changes occur.*

However, this is not necessarily the case when transferring from the chorus strum pattern, back to the verse pattern, so the emphasis here is on timing and being able to count whilst playing. Have a look and you’ll see what we mean.

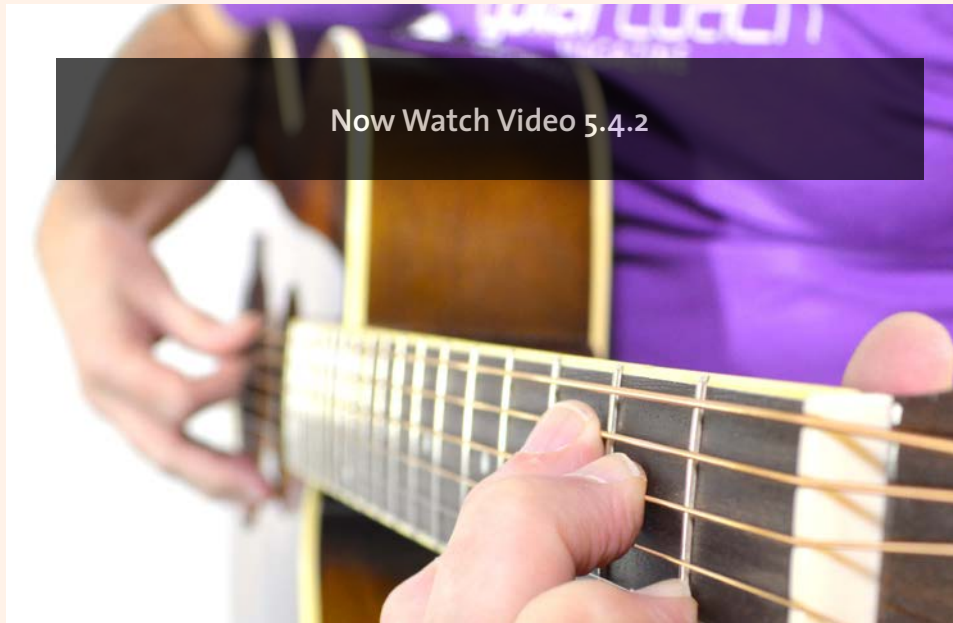
If you like to see this written down the patterns are like this:

Verse – D D D U D U D D U D U D U

Chorus – D D D U D U D D D U D U

But don’t forget that this is only a guide and does not show where any emphasis on certain downstrokes or upstrokes may occur.

## 5.4.2 Strumming Pattern Practice



*Top Tip: Try To Relate The chords To The lyrics To Help You Achieve The Right Pattern.*

*Right then; it's now practice time with the metronome set at a challenging 100BPM.*

*Andy will give you some timing tips, but if this proves a tad too much, make sure you slow your own metronome down to below this speed.*

To help you, the chords sequences are:

EDA EDA EDA EDA

AADDDA

EDAEDA

On the next page we'll go through the song structure.



## 5.4.2 Strumming Pattern Practice

Here is the song and chord structure for you to work with:

**VERSE 1:** E D A EDA  
Well I told you once and I told you twice

E D A EDA  
But you never listen to my advice

E D A EDA  
You don't try very hard to please me

E D A EDA  
For what you know it should be easy

**CHORUS:** A  
Well this could be the last time

A  
This could be the last time

D A  
Maybe the last time I don't know

EDA EDA  
Oh no Oh no

**VERSE 2:** E D A EDA  
Well I'm sorry girl but I can't stay

E D A EDA  
Feelin' like I do today

E D A EDA  
There's too much pain and too much sorrow

E D A EDA  
Guess I'll feel the same tomorrow

**CHORUS:** A  
Well this could be the last time

A  
This could be the last time

D A  
Maybe the last time I don't know

EDA EDA  
Oh no Oh no

## 5.4.2 Strumming Pattern Practice

**SOLO:**  
Play Verse  
Chords

**CHORUS:** Well this could be the last time

This could be the last time

Maybe the last time I don't know

Oh no Oh no

**VERSE 3:** Well I told you once and I told you twice

Some will have to pay the price

Here's a chance to change your mind

Cause I'll be gone a long, long time  
Chorus

**CHORUS:** Well this could be the last time

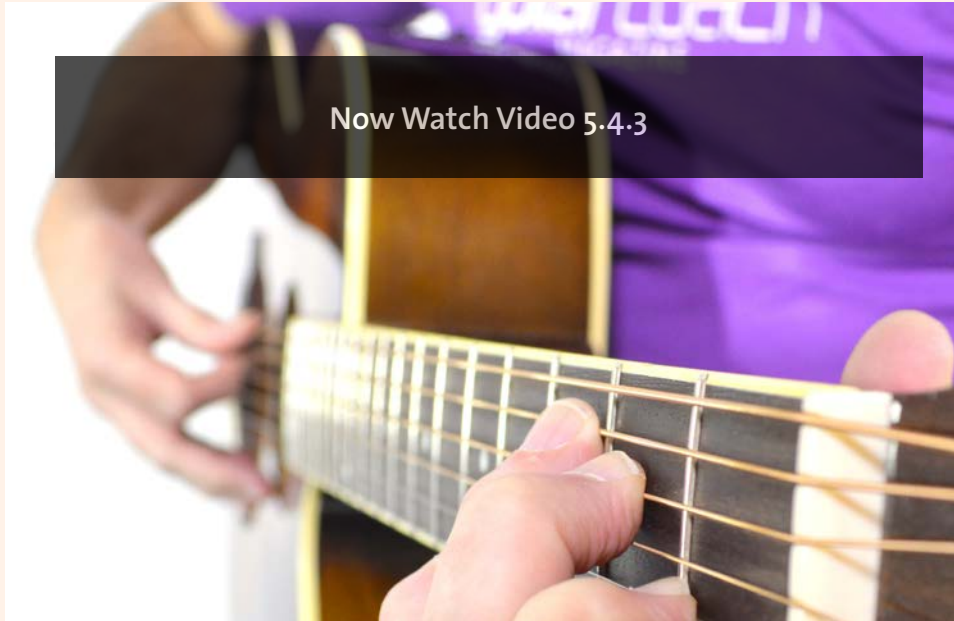
This could be the last time

Maybe the last time I don't know

Oh no Oh no

Guitar fade out in verse chords E D A

## 5.4.3 Strumming Extras



*Top Tip: Experiment With Some of Your Own Patterns - Building Them Up From A Metronome Practice.*

*Sometimes it can become boring playing a regimented strumming pattern.*

So you can start to experiment a little. Andy will show you a couple of ways to add more flavour to what you are strumming in both the verse and chorus. This involves emphasising some downstrokes and also using single strums for the chorus. It shows that learning something parrot-fashion is not always the best way to develop as a guitarist.

We think you'll enjoy this.

## 5.5.1 Backing Track Walk Through

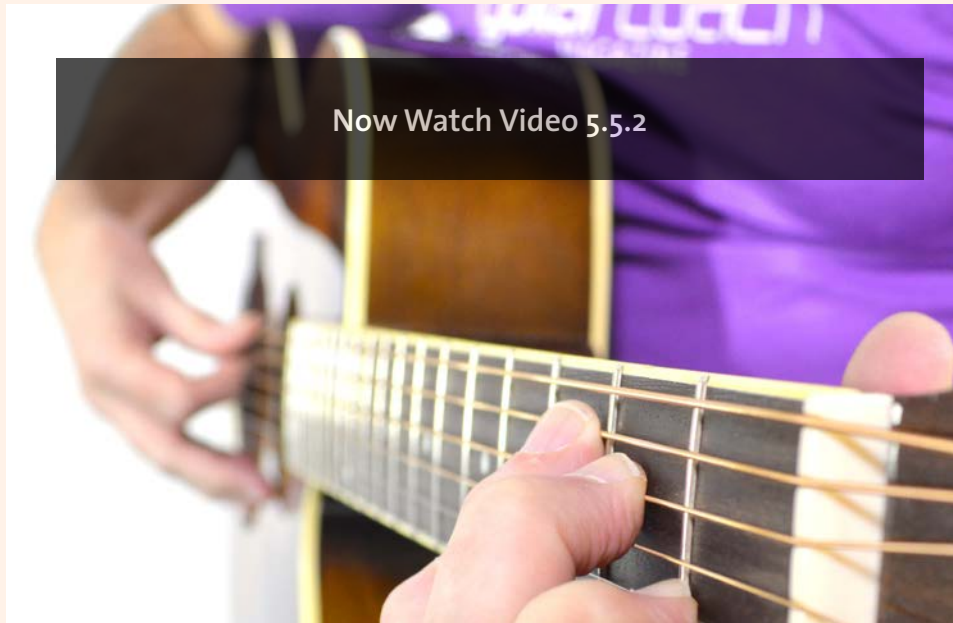


*Top Tip: Try To Be One Step Ahead Of Andy And Think What Part of the Song Comes Next.*

*Now Andy will talk you through the backing track with a view to you knowing the components of the song and the chords played over each part.*

*Useful verbosity at its best!*

## 5.5.2 Backing Track Play Along

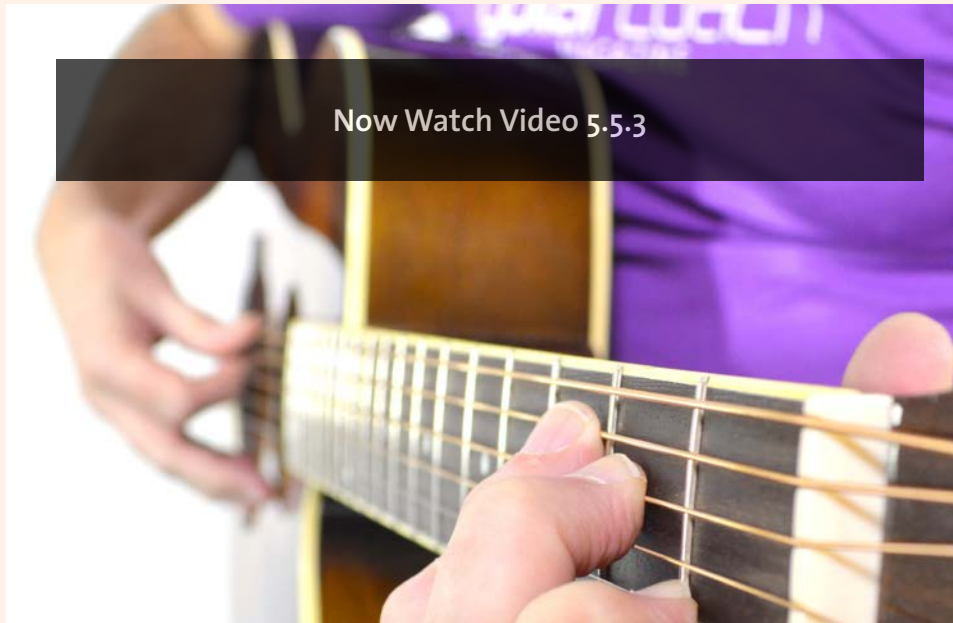


*Top Tip: Smile Whilst You Play*

*Now you can follow and jam along with Andy as he plays along with the backing track, encompassing some of the embellishments. The track also fades out, so pop to the final video in this segment where Andy will show you how to effectively “fade the track out” by reducing the intensity of your playing.*

*Luckily, Andy is not singing in either of these!*

## 5.5.3 The Outro



*Play Until You can Hardly Hear The Strings Ringing Out.*

*And here is how to reduce the volume and intensity by slightly loosening your grip on the pick and striking less and less strings. There are other ways and techniques we will show in the upcoming volumes.*

*The outro chords are as per the verse i.e. E D A.*

# Stuck In The Middle With You: Stealers Wheel

6



*Written by Gerry Rafferty and Joe Egan and originally performed by their band Stealers Wheel.*

The single sold over one million copies, eventually peaking in 1973 at #6 in the U.S. Billboard Hot 100 chart and #8 in the UK Singles Chart. It was produced by the legendary duo of Jerry Leiber and Mike Stoller.

The song is used in Quentin Tarantino's 1992 debut film *Reservoir Dogs*, in a particularly gruesome torture scene. Great film, if a little disturbing!

This is a really fun and upbeat tempo song with a total of 5 chords for you to master, including two new chords, the Am7 and G7.

So the chord changing will be something to focus on. Particularly with a C to G7 change – it's a bit of a finger stretch, but sounds great.

Now as with the other songs, we've also got some different strumming patterns for you, which are of varying and increasing difficulty, so you can start nice and easy and slowly build up, challenging yourself by adding greater rhythm and feel to your playing.

We'll also be learning a string muting technique, which is really effective in achieving an authentic sound to the sound.

This string muting technique is one we'll be using more and more as we progress onto Volume 3 and beyond so it's good to start with this as soon as we can.

OK let's dive in!

# 6.1 Song Introduction



*Top Tip: See If You can Pick Out The Rhythm Patterns.*

*This track is real crowd pleaser, great fun to play and a superb beginner's song. Andy will teach you 3 different rhythm patterns so you can start with the basics and build up to playing it like the original version.*

This is made possible because of the clearly defined structure, although we do have a new challenging chord to learn that is part of a quick changing sequence.

So fun and challenging... work hard to accomplish this and your motivation levels will be going through the roof.



## 6.2.1 The Chords



*Top Tip: Make Sure Your Fingers Are Warm Before Trying The G7 Chord*

There are 5 chords in this song, with a couple of new ones to learn - namely G7 and Am7. One being pretty tricky (G7) and one a much simpler non-stretch 2 finger chord (Am7).

All the chords are: D...G7....C....A....Am7

Here are the G7 and Am7 chords:

### The G7 Chord:

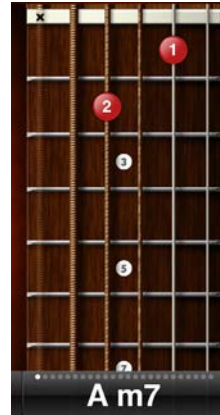
String	Fret	Note
Low E	3	G
A	2	B
D	Open	D
G	Open	G
B	Open	B
High E	1	F



## 6.2.1 The Chords

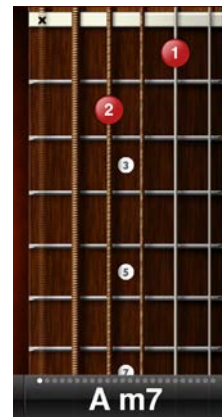
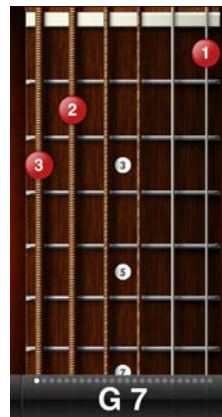
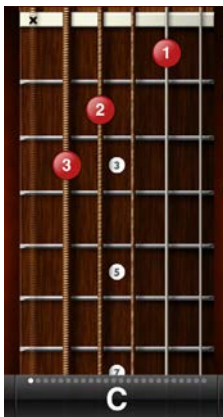
### The Am7 Chord

String	Fret	Note
Low E	Not played	Not played
A	Open	A
D	2	E
G	Open	G
B	1	C
High E	Open	E



Here are all 5 chords below.

So now make sure you can play all 5 of these chords (even if you use Andy's "cheat" version of the G7 so they all sound clean and then you will be in a position to move on to a bit of chord changing practice.



## 6.3.1 Chord Changing Verse



*Top Tip: Do Not be Afraid To Slow Down The changing Speed When You Play The G7.*

*This is the first of a series of videos that will build you up to being able to play the chord changes to the complete song. We will practice all the chord changing in the order they are played in the song so you can hit the ground running when we come to learning the actual song.*

So let's start with the verse chords. Here are the patterns Andy will run through with you.

D//// D//// D//// D////

G7//// G7////

D//// D////

A////

C//

G7//

D////

## 6.3.2 Chord Changing Middle 8



*Top Tip: Know Where In the Song The Middle 8 Comes.*

*Moving on to the middle 8, Andy will walk you through the chord changes and the timing these changes.*

**The chords are:**

G7/// G7///

D/// D///

G7/// G7///

D/

Am7/

## 6.3.3 Chord Changing + Metronome



*Top Tip: Keep It As Smooth As Possible.*

*With the metronome set at 80pm, we will practice the intro, verse and middle 8 chords using single downstrokes, putting all the elements we have learned so far together. As a reminder, here is the order of the chords.*

Verse: D D D D G7 G7 D D A C G7 D

Andy will give you a count in to enable you to piece both pieces together

Middle 8: G7 G7 D G7 G7 D Am7 – Then back to D

## 6.4.1 Strumming Pattern 1



*Top Tip: Play The Chords As Full As Possible. In Other Words, Try And Strike All The Strings To be played In Each Chord.*

*So onto the simplest strumming pattern – just using the D chord. This is it:*

*DUDUDUDUDUDU*

It is a very simple 1,2,3,4 pattern using down and upstrokes, one after the other.

Have a go with your metronome so you can “feel” the timing. This will be of particular benefit as we start to build on this first pattern.

## 6.4.2 Strumming Pattern 2



*Try And Be A Tad Demonstrative In Your Attitude To Help You Really Get Into This New Pattern*

*The next step is to add some flavour and texture into your playing by strumming the rhythm pattern below*

U D U D

U D U D

U D U D

U D U D

but employing a technique that stops the last downstroke chord from ringing out. This is achieved by reducing the pressure on your fretting hand. So if you count, 1,2 3 4 for every strum, when you reach 4 you will employ this technique to create the desired effect.

Andy will show you how build up in order to master this. And now to add in some more flavours...

## 6.4.3 Strumming Pattern 3



*Top Tip: More Of The Same - Feel The Groove So Anyone Watching You Can See You Are Well Into This.*

*This is the pattern that most closely reflects the rhythm guitar on the track. It looks like this:  
DUUUU*

The key here is to keep your arm flowing, even though you are playing 4 upstrokes in a row. There is a definite skill to be able to miss the downstrokes, whilst keeping the upstrokes sounding relatively smooth.

If you use Andy's method of practicing the rhythm without playing the actual chords, it will certainly help you lock down all these components.

All this coupled with the ability to make sure all the strings do not ring out when you strum by reducing the pressure on your fretting hand, will present a significant challenge to you. So best take your time on this one.



## 6.4.4 Strumming Practice



*Top Tip: Revisit The Three Strumming patterns In Isolation To Install Them To Your Muscle memory*

*Time to practice the 3 strumming patterns along with the metronome set at 100bpm you have learnt using this sequence.*

D G7 D A C G7 D

This is a real test of your muscle memory and ability to play 3 distinct patterns for the same chord sequence. We believe this is the real beginning for you to be able to start being creative and put your own stamp on a song. You can decide what pattern (or combination of patterns) you want to play and, in what order.

Please do not try to be too ambitious at the outset.

Although you should be familiar with the structure and chords, here's a reminder for you if you need to refer to it during Andy's backing track walk through.

Now let's go through the song structure...

## 6.4.4 Strumming Practice

### Song Intro – D

#### Verse 1

D  
Well I don't know why I came here tonight

D  
I got the feeling that something ain't right

G7  
I'm so scared in case I fall off my chair

D  
And I'm wondering how I'll get down the stairs

A  
Clowns to the left of me

C G7 D  
Jokers to the right, here I am

D  
Stuck in the middle with you

#### Verse 2

D  
Yes I'm stuck in the middle with you

D  
And I'm wondering what it is I should do

G7  
It's so hard to keep this smile from my face

D  
Losing control, yeah, I'm all over the place

A  
Clowns to the left of me

C G7 D  
Jokers to the right, here I am

D  
Stuck in the middle with you

## 6.4.4 Strumming Practice

### Middle 8:

Well you started out with nothing and you're proud that you're a  
 Self made man

And your friends, they all come crawlin, slap you on the back and say

Please.... Please.....

### Verse 3

Trying to make some sense of it all

But I can see that it makes no sense at all

Is it cool to go to sleep on the floor?

Cause I don't think that I can take anymore

Clowns to the left of me

Jokers to the right, here I am

Stuck in the middle with you

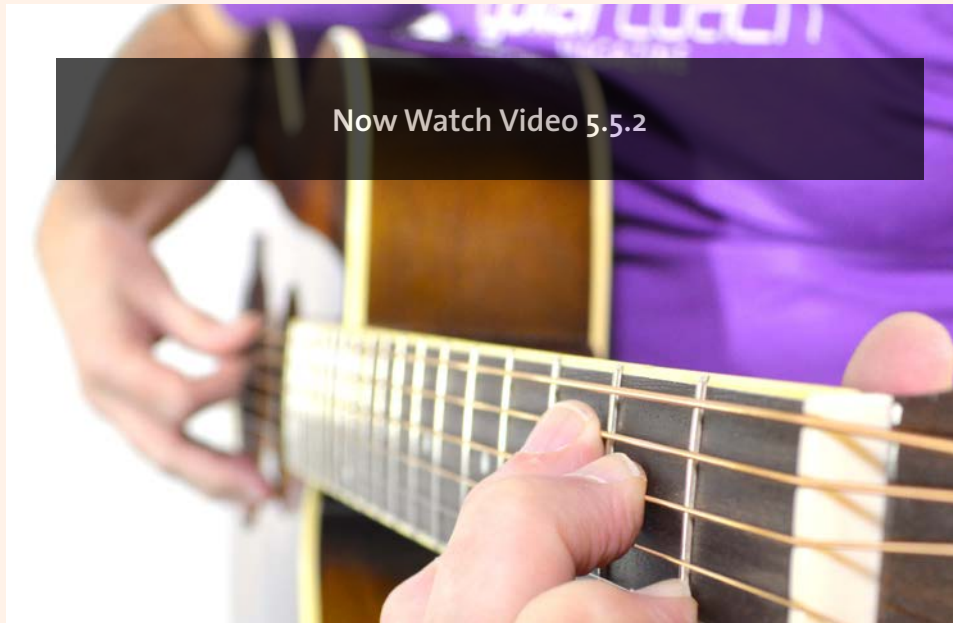
### Pedal Steel Guitar Solo – Play the chords for one verse

#### Repeat Bridge

#### Repeat Verse 1

#### Outro D

## 6.5.1 Backing Track Walk Through



*Top Tip: Visualise Each Strum Patterns As You Listen.*

*The backing track walk through will cement your knowledge of the song with Andy also highlighting any key points you should note in preparation for the full play through.*

*This video does include usual “waffle warning.”*

## 6.5.2 Backing Track Play Along



*Top Tip: Don't Worry If You STRUGGLE to make Any Of the Quick changes - Use Single Strums If you have to.*

*Now to jam along with the backing track. Try not to jump into this before you are happy with your ability to play with the metronome, bearing in mind there is that quick C to G7 quick chord change.*

# Bad Moon Rising: Creedence Clearwater Revival

7



*Bad Moon Rising. This was written by John Fogerty and performed and released by Creedence Clearwater Revival back in 1969.*

The song reached No. 2 on the US Billboard Hot 100 singles chart and No. 1 on the UK Singles Chart.

It's also been recorded by at least 20 different artists, in styles ranging from folk to reggae, to psychedelic rock.

And it's been used in countless movies including *An American Werewolf in London*, *Twilight Zone*, *Blade*, *Mr. Woodcock*, and *The Big Chill*.

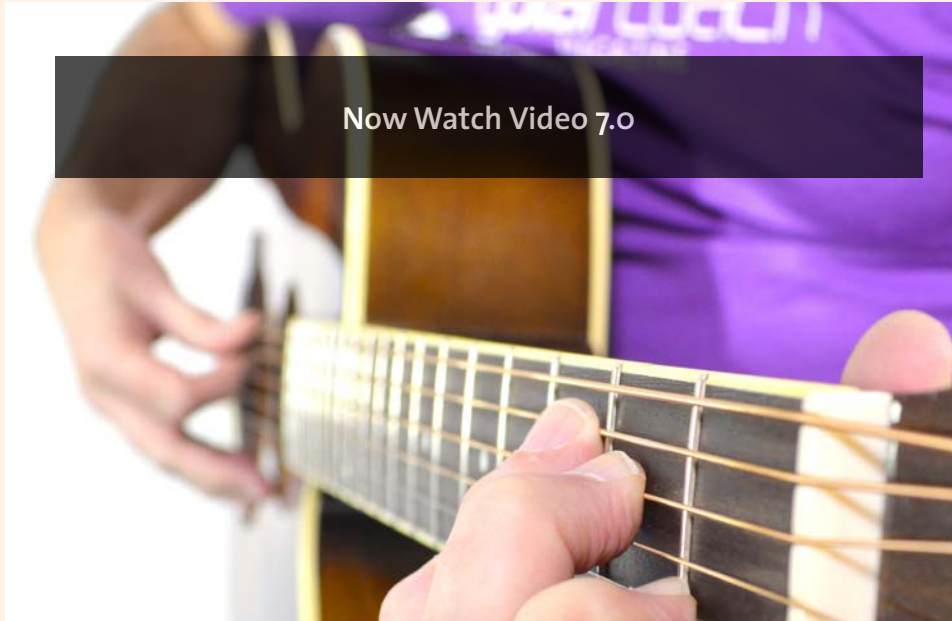
This is such a great 3 chord song. It's got a simple structure, but there are some quick chord changes, so it's not too easy for you!

And in future volumes we'll look at the guitar solo section playing barre chords further up the neck.

This has such a great rhythm and feel - and it's a good one to play along with others, or for friends. A real sing along camp fire number.

Once you've got up to speed and that backing track's going, you can really have some fun with this. So let's get started.

## 7.0 Song Overview



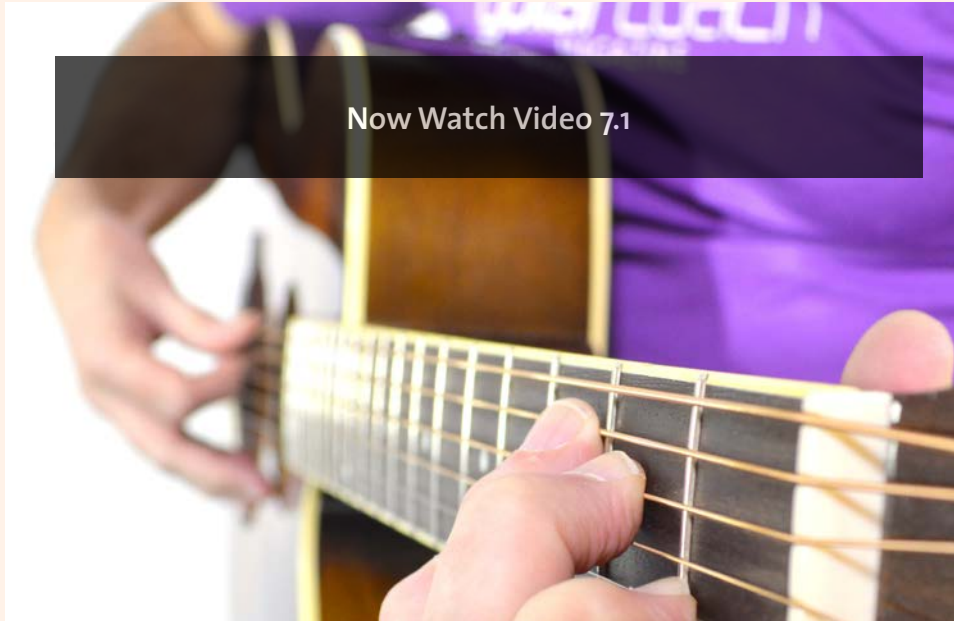
*Top Tip: When Listening To The Original Version Try To pick Out Any Strumming Accentuations*

*Now on to another classic, again featuring the D, A and G chords, but with 2 distinct rhythm patterns that involve some nifty chord changing... yes it's Bad Moon Rising by Creedence Clearwater Revival.*

This was the lead single from their album "Green River" and was released in April 1969; it has been recorded by numerous artists in plentiful different styles and so perfectly lends itself to adding your own flavours.

As usual, Andy will run through each of the components in detail to enable you to play over the pre-recorded backing track.

# 7.1 Song Overview



*Top Tip: Try And Pick Out Where The Chord Changes Occur To help Increase Your initial Knowledge Of The Song.*

*This great Credence Clearwater Revival track uses the D, A and G chords and, although it has a clear, simplistic structure, it will take your rhythm playing up to the next level, especially as it involves some relatively quick chord changes to incorporate into these patterns.*

This is a superb example of writing a brilliant tune using chords that a beginner can master with relative ease.

As usual, Andy will run through each of the components in detail to enable you to play over the pre-recorded backing track.



## 7.2.1 Song Chords



*Top Tip: Remember The chord Sequences Without Referring To the Narrative*

As we have already said, we will be using D, A and G (all major) chords. Andy will show the chords in the sequence they are played in the song, but essentially, playing;

D A and G (in that order) will enable you to play the intro and verses and G...D...A...G...D will enable you to play the chorus. So here are the chord diagrams, some of which you will already be familiar with.

**D (major) – Notes are – D A F# (Gb)**

String	Fret	Note
Low E	Not played	Not played
A	Not played	Not played
D (Root)	Open	D
G	2	A
B	3	D
High E	2	F# (Gb)



## 7.2.1 Song Chords

### A (major) – Notes are A C# (Db) E

String	Fret	Note
Low E	Not played	Not played
A (Root)	Open	A
D	2	E
G	2	A
B	2	C# (Db)
High E	Open	E



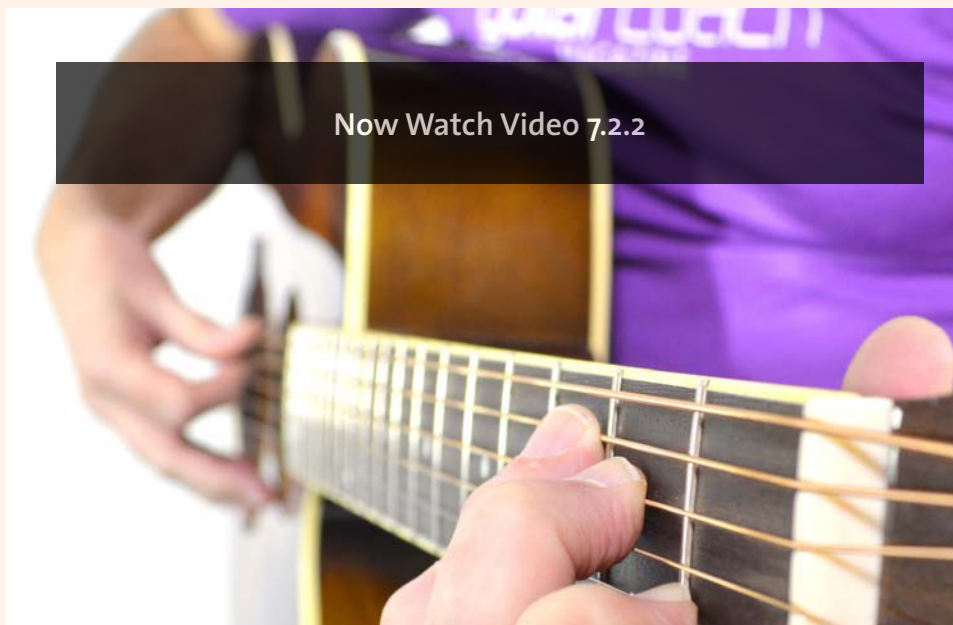
### G (major) – Notes are G B D

String	Fret	Note
Low E	3	G (Root)
A	2	B
D	Open	D
G	Open	G
B	Open	B
High E	3	G



Now to practice changing from one chord to another...

## 7.2.2 Chord Changing



*Top Tip: Deaden The Strings With Your Fretting hand And Strum Down And Upstrokes In A Smooth manner, before progressing To the Exercise.*

*This time we are going to use down and upstrokes to help with chord changes in the song.*

The key to this is to ensure the chord changes are smooth whilst executing downstroke followed by upstroke, so start really slowly and try to get that down/up movements as easy flowing as possible. This is the sequence:

DX8  
AX4  
GX4  
DX4

The first practice is at 60bpm - repeat the sequence over and over to really ensure a clean execution. The original (and of course the backing track) is played at 192bpm.

Next up we are going to reduce the number of strokes in the sequence:

DX4  
AX2  
GX2  
DX4

... and keep on repeating this until you feel you are ready to move on. Reminding yourself that the changes must be seamless and the strumming nice and even.

## 7.3.1 Rhythm Verse



*Top Tip: Recit The Words In the Verse Where The Chord Changes Occur*

*As we mentioned previously, the verse chords are D A G, played in that order. This also applies to the intro, which follows the same pattern.*

As part of the rhythm pattern and feel, Andy will show you how to prevent the strings ringing out by reducing the pressure on your fretting fingers and illustrate how to vary the actual strings you strike.

This will help you move towards a rhythm pattern that closely reflects the original recording; as well as adding another skill and proficiency to your increasing guitar armoury.

The patterns for the chords are set out below

D Chord .....D D U D

A Chord.....D D

G Chord.... D D

D Chord.....D..D..U...D...U...U...D...U...U...D...U.....

Andy will also show you some other variations to help you create your own patterns to help you make it flow in a way that hopefully sounds and feels best for you.

As always – remember this is not an exact science – although it is quite a challenge. So go give it your all!

## 7.3.2 Rhythm Verse Practice



*Top Tip: Count Out loud During Your First Couple Of Practices Without The Video.*

*With the metronome set at 90bpm, we're now going to practice the D A G chord changes. As Andy keeps emphasising, strumming is one of the most difficult disciplines to master, so don't be afraid to simplify what you are doing and gradually add in the embellishments a little further on down the line.*

DAGDDDAGDDDAGDDDAGD.

Each change representing a count of 4

Now on to the chorus strumming pattern...

## 7.4.1 Rhythm Chorus



*Top Tip: Keep The Counting Going.*

*The chords for the chorus are: G D A G D*

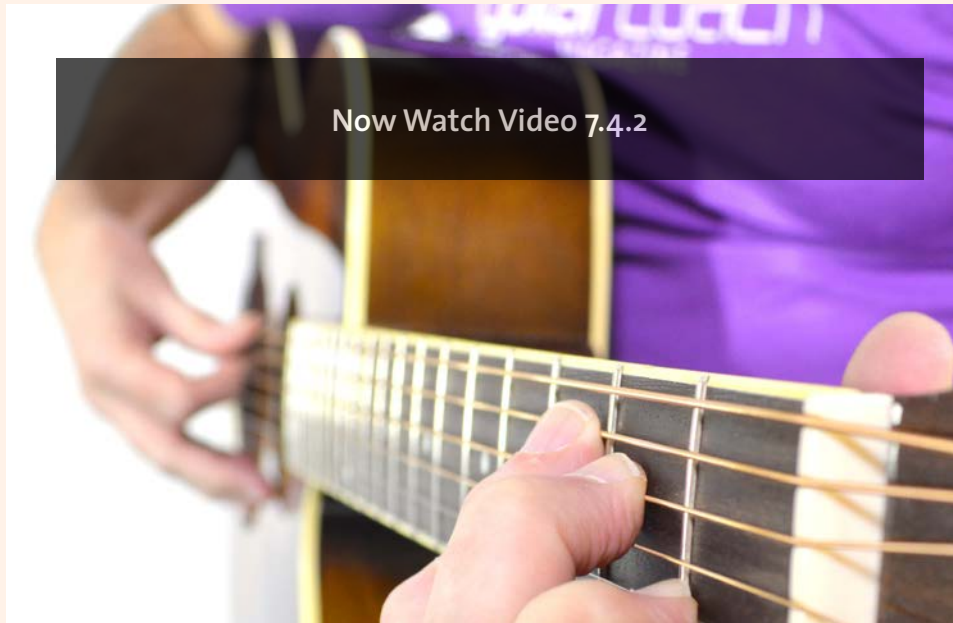
Using this pattern: D D D U D U.

The pattern remains consistent, but the length you remain on each chord varies, so you will need to watch the video to enable you to achieve this and also get some ideas on how accentuate the pattern to give it some more flavour.

Just about sorted?

Now it's time to practice with the metronome...

## 7.4.2 Rhythm Chorus Practice



*Top Tip: Top Tip: Write Down How Many Counts on each Chord.*

*Time to have a go at the chorus chords with the metronome at 90bpm.*

As a reminder, here are the chords: G D A G D

And for good measure, a go at both the verse and chorus together

Verse D A G – Played 4 times

Chorus - G D A G D

To start with, concentrate on the rhythm, timing and chord changes; any striking of incorrect strings associated with a chord will gradually be eradicated as you master the changes and become proficient at fretting and rhythm accuracy.

## 7.4.3 Song Structure

Next we'll move on to the backing track walkthrough. But first, here's the song and chord structure to help you along.

**Intro:** D A G D

**Verse 1:** D A G D  
I see the bad moon arising.

D A G D  
I see trouble on the way.

D A G D  
I see earthquakes and lightnin'.

D A G D  
I see bad times today.

**Chorus:** G  
Well don't go around tonight,

D  
It's bound to take your life,

A G D  
There's a bad moon on the rise.

**Verse 2:** D A G D  
I hear hurricanes a blowing.

D A G D  
I know the end is coming soon.

D A G D  
I fear rivers over flowing.

D A G D  
I hear the voice of rage and ruin.

**Chorus:** G  
Well don't go around tonight,

D  
It's bound to take your life,

A G D  
There's a bad moon on the rise.

Guitar Solo - [Play Verse and Chorus Chords](#)



## 7.4.3 Song Structure

**Verse 3:**        D        A        G        D  
 Hope you got your things together.

                  D                    A        G            D  
 Hope you are quite prepared to die.

                  D                    A        G            D  
 Looks like we're in for nasty weather.

                  D                    A        G            D  
 One eye is taken for an eye.

**Chorus:**                    G  
 Well don't go around tonight,

                  D  
 It's bound to take your life,

                  A        G                    D                    D...  
 There's a bad moon on the rise.

## 7.5.1 Backing Track Walkthrough



*Top Tip: In Your head - "Count " Your Way Through the Backing Track To Prepare You For The playthrough To Ensure You know hOW many beats Occur For Each Chord.*

*Andy will now continue to help embed the structure of the song by talking (and talking) you through the backing track.*

*He particularly enjoys doing this!*

## 7.5.2 Backing Track Play Along



*Top Tip: Swap your focus Between Your Strumming And Fretting Hands During Your First Few play Throughs.*

*So to finish off, listen to Andy have a play through the intro, one verse and one chorus to help you on the way to jamming solo to the backing track.*

# Skills & Techniques: Slides, Hammer-ons, Pull-offs & Double Stops

8

*Even at this stage it is not too early to start to learn the key techniques that will enable you to quickly add more and more tools to your armoury. You will find that these techniques are deployed in even the simplest of songs. Even in this edition we will be teaching you slides, hammer-ons, pull-offs and double stops and showing you some great riffs that use them.*

Each lesson has been tabbed to help you remember some simple exercises, all of which more or less use the same frets and strings, that Andy will show you to help master them.

And then, in future editions, you will be surprised at the relative ease you will be able to master some great riffs that you never thought possible – simply by learning and mastering these techniques.

Bear in mind these lessons show you the basics of these techniques; we will start to explore much more in the upcoming volumes

So....onward and upward

Let's have a brief look at each of these in turn develop your technique.

## 8.1.1 Slides



*This is where you fret a specified note and move (slide) your finger up or down the fretboard to another (target) fret, keeping your pressure on the string so the second note continues to ring out.*

This may cause a bit of pain in your fretting hand but, hey ho, you'll soon harden up! In one of our later volumes we will show you the intro to Lyin' Eyes, which also employs this technique. Sorry, Andy mentioned we would be teaching it in this edition, but it is a bit too advanced at this stage.

You can slide from a low note to a higher note (a slide up) or from a high note to a lower note. (A slide down). Once you have mastered the slides it will enable you experiment and use as a way to effect a smooth transition from one note to another.

The tab for a slide up and a slide down is shown like this; so let's crack on and practice some slides.

Slide Up      Slide Down

*mf*

T      2 / 3      5 \ 3

A

B

## 8.1.2 Slides Practice



Here is the TAB to Andy's slides practice session. Once you have mastered this, try playing the same sequence but with different speed slides and/or gaps between each slide.

E-Gt

Slide Down Exercise

Slide Up Exercise

*mf*

1 2 3

TAB

5 \ 3 — 3 \ 2      5 \ 3 — 3 \ 2      2 / 3 — 3 / 5

4

TAB

2 / 3 — 3 / 5

The image shows a guitar tablature for an E-Guitar in 4/4 time. It consists of three measures. The first measure is labeled 'Slide Down Exercise' and contains three notes: G4 (fret 1), F#4 (fret 2), and E4 (fret 3). The second measure is labeled '2' and contains three notes: D4 (fret 2), C#4 (fret 3), and B3 (fret 4). The third measure is labeled '3' and contains three notes: A3 (fret 3), G#3 (fret 4), and F#3 (fret 5). Below the staff is a TAB line with fret numbers and slide symbols: '5 \ 3 — 3 \ 2' for the first measure, '5 \ 3 — 3 \ 2' for the second, and '2 / 3 — 3 / 5' for the third. A dynamic marking of *mf* is placed above the first measure. Below the main TAB, there is a separate section for measure 4, showing a staff with notes G#4, A4, B4, and C5, and a TAB line with '2 / 3 — 3 / 5'.

## 8.2 Hammer Ons



*If you sharply bring a fretting-hand finger down on the fretboard, (for best practice just behind the fret wire) it will cause a note to sound.*

This is known as a hammer-on and is displayed in the tab like this:

Hammer Ons

Although this can be performed with or without plucking a string first, Andy will show you this concept plucking a fretted note and then guiding you through the approach required to fret your target note (which will always be a higher tone than the first note you create) without plucking the string again. The intro to Paranoid by Black Sabbath deploys this technique, and Andy will teach you this later on in this volume.

## 8.2 Hammer Ons

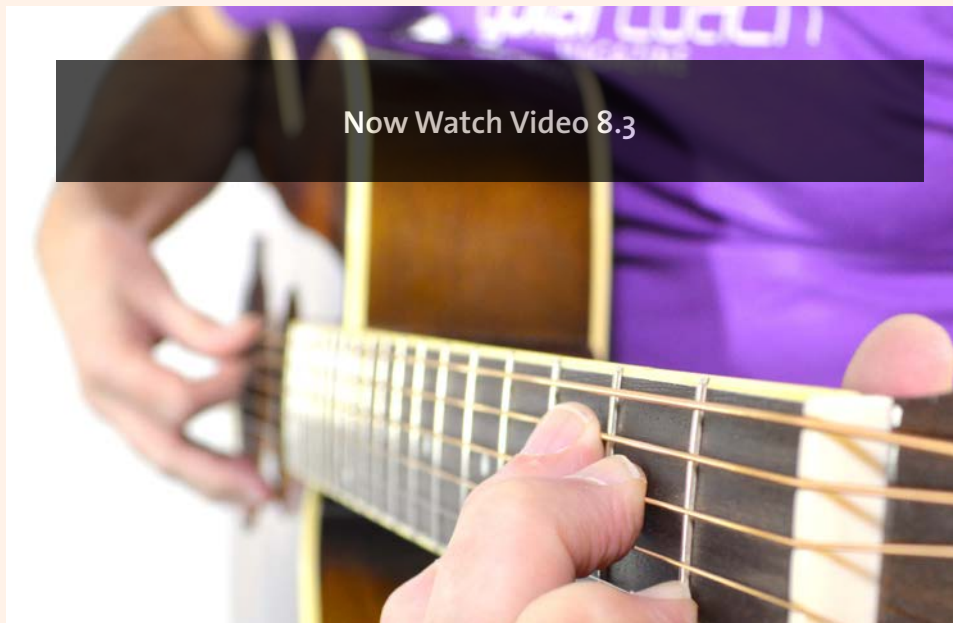
Here are the exercises:

The image shows two musical exercises for guitar. The first exercise is a 4-measure piece in 4/4 time, labeled "E-Gt". It features a treble clef and a key signature of one sharp (F#). The first measure contains four quarter notes: G4, A4, B4, and C5, with a finger number "1" above the first note. The second measure contains four quarter notes: D5, E5, F#5, and G5, with a finger number "2" and a sharp sign above the first note. The third measure contains four quarter notes: A5, B5, C6, and D6, with a finger number "3" above the first note. The fourth measure contains four quarter notes: E6, F#6, G6, and A6, with a finger number "3" above the first note. The notes are beamed in pairs. Below the staff is a TAB with fingerings: measure 1 (3-5, 3-5), measure 2 (2-3, 2-3), measure 3 (3-5, 3-5), and measure 4 (3-5, 3-5). The dynamic marking "mf" is placed above the first measure. The second exercise is a 4-measure piece in 4/4 time, also in the key of one sharp. It features a treble clef and a key signature of one sharp. The first measure contains four quarter notes: G4, A4, B4, and C5, with a finger number "4" above the first note. The second measure contains four quarter notes: D5, E5, F#5, and G5, with a finger number "4" above the first note. The third measure contains four quarter notes: A5, B5, C6, and D6, with a finger number "4" above the first note. The fourth measure contains four quarter notes: E6, F#6, G6, and A6, with a finger number "4" above the first note. The notes are beamed in pairs. Below the staff is a TAB with fingerings: measure 1 (2-3, 2-3), measure 2 (2-3, 2-3), measure 3 (2-3, 2-3), and measure 4 (2-3, 2-3).

Feel free to vary the “speed” of the hammer-on as you gradually master the technique



## 8.3 Pull Offs



*This is the opposite of a hammer on, in that you create a note by “pulling” a string off the fretboard, either with or without creating an initial note.*

As with the hammer-ons, we will be showing you the scenario of a pull-off, creating a second (the target) note after picking an initial fretted note. This additional note is created by creating downward pressure from one of the fingers of your fretting hand and dragging it across the string to create a lower note.

This is not an easy task to master, as you have to ensure you keep the downward pressure on the original note and ensure you effectively brush your finger across the string to create the second note. With practice, you will start to see real results.

## 8.3 Pull Offs

When we teach main riff to Another One Bites the Dust, a pull-off will be added in to demo this technique. And here is the exercise Andy explained, which also shows the tab “pull-off” sign. This is the same as the hammer-on notation, but becomes a pull-off as you are going from a high to a lower note.

As you become more proficient, try to alternate between using upstrokes and downstrokes with your pick.

Pull off practice:

The image shows a musical exercise for pull-offs. It consists of two staves. The top staff is a treble clef with a 4/4 time signature. It contains two measures of music. The first measure has a quarter note on the second line (F4) with a slur over it and a '1' above it. The second measure has a quarter note on the second space (G4) with a slur over it and a '2' above it. The bottom staff is a guitar tab with three lines. It shows two measures. The first measure has a '5' on the top line and a '3' on the second line, connected by a horizontal line with a downward arrow pointing to the '3', indicating a pull-off. The second measure has a '3' on the top line and a '2' on the second line, connected by a horizontal line with a downward arrow pointing to the '2', indicating a pull-off. The dynamic marking 'mf' is placed above the first measure of the tab. The letters 'T', 'A', and 'B' are stacked vertically on the left side of the tab staff.

## 8.4.1 Double Stops



Playing two notes at once (hopefully in harmony and usually on adjacent strings) is known as a double stop.

We will be using this technique in the intro to Paranoid (combined with a hammer-on) and, although relatively easy to master, it will make sure your fretting skills are up to scratch. In tab terms, a double stop is shown as one fretted note under another, like this

*mf*

T  
A  
B

and it is used, for example, to thicken or louden the sound when you're playing – like a transition between a single note and a chord.

Try using both upstrokes and downstrokes and listen to the different tones, depending on whether or not you hit the high E or B first. You can also experiment by sliding from one double stop or another, making sure you maintain the pressure so the notes ring out clearly, whilst minimising any buzzing of the strings.

## 8.4.2 Double Stops Practice



*It's now time for a challenge. Andy is going to demonstrate and teach you how to play different frets on different strings using the double stops technique.*

The key is to ensure clarity of sound and the ability to hit the correct strings and frets. You can create a great tonal sound hitting two strings together and, coupled with the ability to co-ordinate your left and right hands, you will start to realise the progress you are starting to make.

Here is the exercise:

B5...E5

B3...E3

B2...E2

G6...B5

G4...B3

G2...B2

... and try it in reverse as well.

And here is the TAB

Feel free to and experiment with both up and down single strokes and even sliding from one double stop to another, if you feel confident enough.

# Guitar Riffs: Paranoid, Another One Bites The Dust & Ticket To Ride

*Here are some great riffs to help you improve your fretting and techniques you have learnt thus far.*

*And don't worry, they sound great on the acoustic guitar – electric axe not required at this stage as these will help you keep progressing your playing.*

## 9.1.1 Paranoid Intro



*This great Black Sabbath riff is usually played on frets seven and above and, primarily, on an electric guitar.*

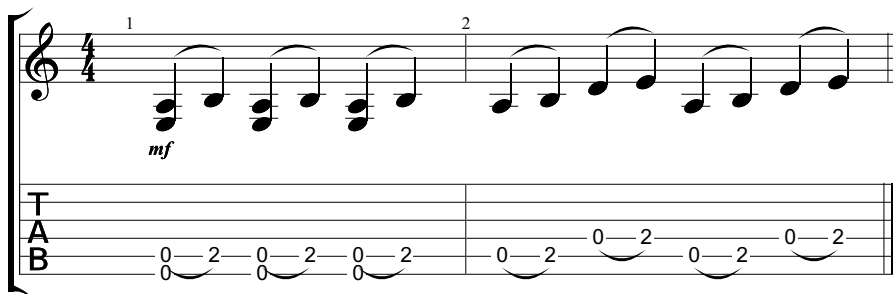
However, that is not to say we need to stick to the norm; so the double stop and hammer-on techniques, we will demonstrate how to play this using the open E, A and D strings, progressing no further than the second fret. It's a great way to practice the skills you have learnt in this volume, whilst having the satisfaction of learning such an iconic riff.

And yes – you can still put some real attitude into it; even on an acoustic guitar.

## 9.1.2 Paranoid Teach



So, now to learn this piece by watching the video and using the TAB below.



1 2

*mf*

T  
A  
B

0-2 0-2 0-2 0-2 0-2 0-2 0-2 0-2

## 9.1.3 Paranoid Practice



*It's practice time! The metronome has been set at a slower tempo than the original so you can nail the those relatively fast hammer-ons to ensure complete accuracy before playing along to the backing track.*



## 9.2.1 Another One Bites The Dust



*This well-known Queen classic will help you improve your picking speed, finger stretching and timing. The notes are played much faster than you would first think and are not always in the expected place i.e. “on the beat.”*

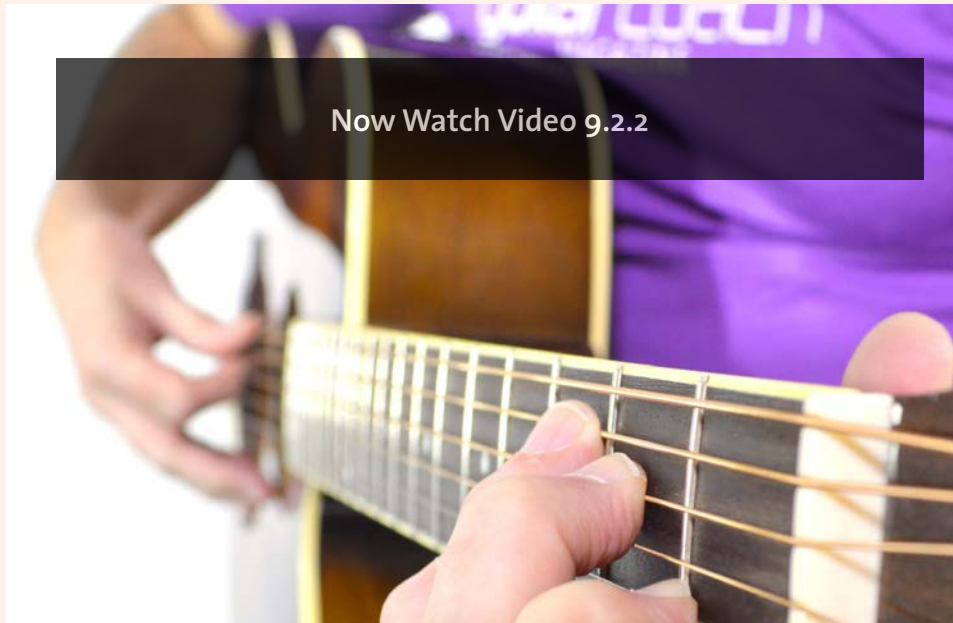
Another One Bites the Dust is played using the low E string along with the 3rd fret (G) and 5th frets (A).

It is a great “quick” riff that Andy recommends his students use as a warm up/practice routine; or simply something to play when their guitar “comes into view.” Pick up the guitar, play the riff a couple of times, and then put it back on the stand, in the case or back on the bed.

You’ll find this is a great way to keep up your motivation .

Our simple backing yet effective backing track will keep you on the straight and narrow for this one.

## 9.2.2 Another One Bites The Dust: Teach



Now you have a feel for what is required, Andy will go through everything, step by step.

E-Gt

Repeat Whole Sequence

Optional Pull Off

*mf*

1 2 3 4

5 3 0 0 0 0 0 0 3 0 5 5 3 0 0

5 6

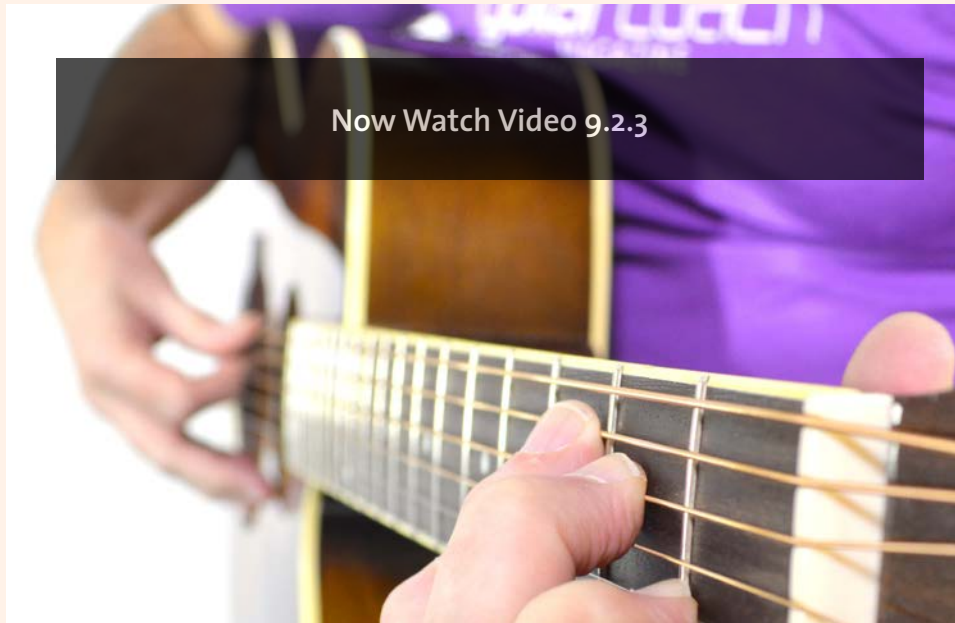
0 0 0 0 3 0 5

T  
A  
B

T  
A  
B

The image shows a guitar lesson page for the song 'Another One Bites The Dust'. It features a video thumbnail at the top with the text 'Now Watch Video 9.2.2'. Below the video is a paragraph of text: 'Now you have a feel for what is required, Andy will go through everything, step by step.' The main part of the page is a musical score for electric guitar. It consists of two systems of music. The first system is labeled 'E-Gt' and 'Repeat Whole Sequence'. It is in 4/4 time and starts with a dynamic marking of *mf*. The first four measures are numbered 1, 2, 3, and 4. Measure 4 includes an 'Optional Pull Off' indicated by a slur over the notes. Below the staff is a TAB line with the following fret numbers: 5 3 0 0 0 0 0 0 3 0 5 5 3 0 0. The second system is numbered 5 and 6. The staff shows the notes for measures 5 and 6, and the TAB line shows the fret numbers: 0 0 0 0 3 0 5.

## 9.2.3 Another One Bites The Dust: Practice



*Let's have a play through with the metronome set at a 90bpm - slightly slower (than the original) speed of 120bpm.*

## 9.3.1 Ticket To Ride



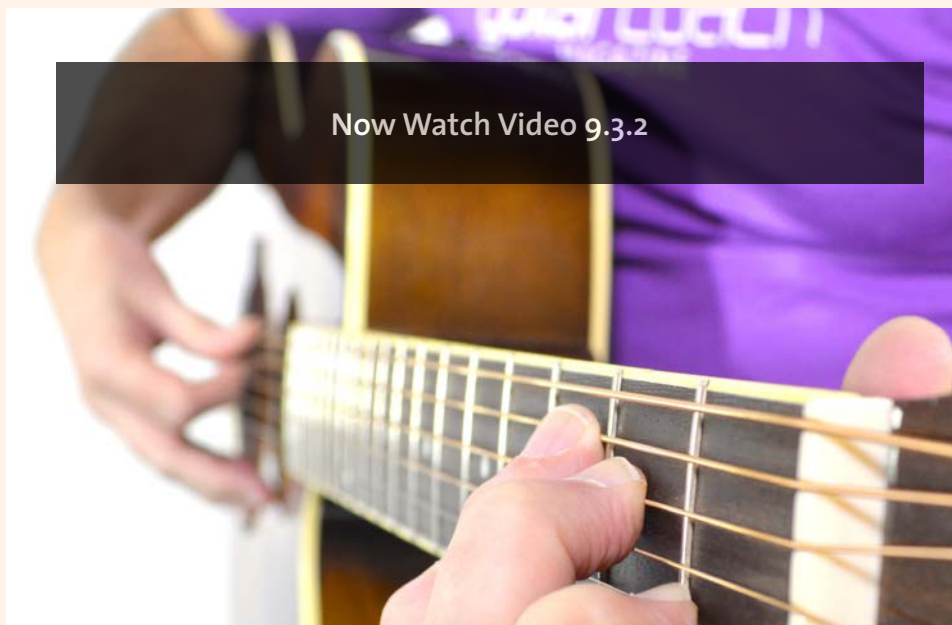
*This most famous of riffs requires minimal fretting hand movement, with the emphasis being on striking the correct strings as we are not always playing adjacent strings.*

In this instance you will have to master hitting the G string, followed by the B – and vice versa – in a fluent manner so all the notes clearly ring out.

The intro uses 2 chord shapes to create the melody, A and a 2 fingered chord known as Asus2.

Right then, here goes.

## 9.3.2 Ticket To Ride: Teach



*Although a short repeating riff, Andy will walk you through the elements and techniques required in detail.*

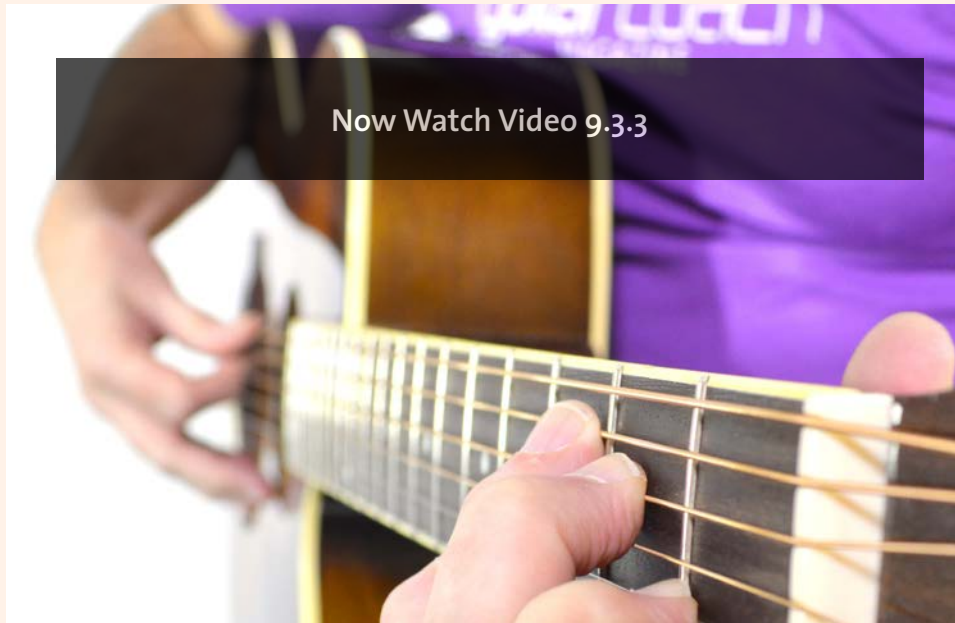
To help achieve a smooth execution of this, you will start by practicing the transition from the A to the Asus2. Here are the chord diagrams to help you.

You will also be employing a technique called string skipping, which essentially means you do not pluck a string adjacent to the one you have just hit.

For a perfect execution, make sure you let all the notes clearly ring out. Another instantly recognisable Beatles riff.

$\text{mf}$   
 0 2 2 0 0  
 T  
 A  
 B

## 9.3.3 Ticket To Ride: Practice



*And now to play along with a metronome, set at 80bpm, to enable you to ramp up your accuracy and speed so you can jam along with the backing track.*

# Rhythm Development: Won't Back Down, Twist & Shout and The Things We Said

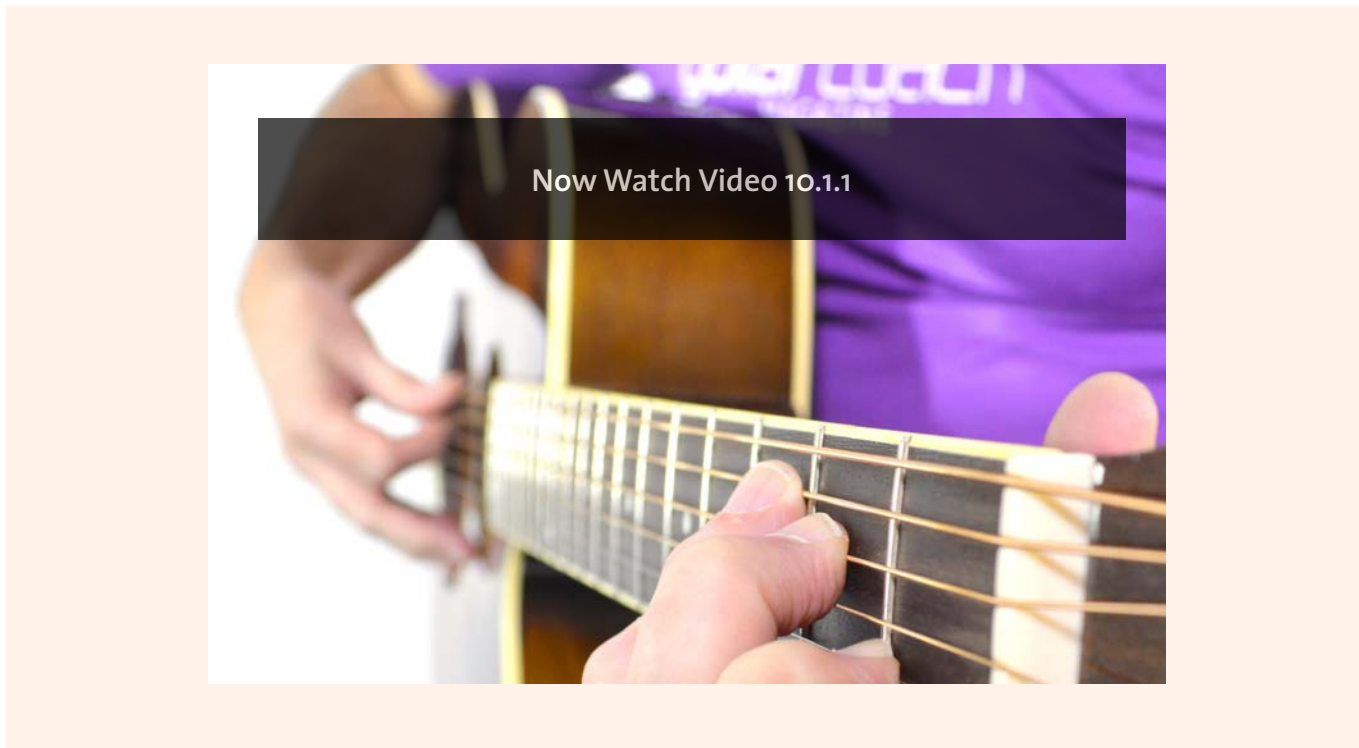
10

*In order to keep improving that most difficult of tasks (strumming, rhythm and timing) here are 3 strumming patterns that are used in 3 classic songs.*

*Each one concentrates on a different aspect that will help you improve both smooth, straight rhythms and ones that have variations between phases of a verse.*

**Increasing your exposure to more and more rhythm patterns makes learning new songs so much easier and can really help with your motivation as you master one of the most difficult tasks in learning guitar.**

# 10.1.1 Won't Back Down: Intro



As yet, we have not looked at executing a pattern exclusively using downstrokes; so “I Won’t Back Down” by Sam Brown...er, we mean Tom Petty... gives you the perfect opportunity to practice this very common usage of strumming using the Em, D and C chords.

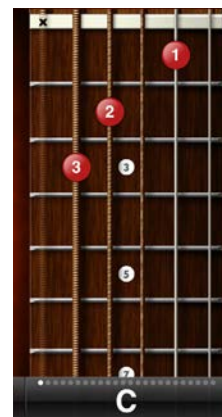
It is a great exercise to ensure you strike the correct strings as you will need to ensure you “hit” the correct lowest target note - that being the note of the chord you are playing. You will now hopefully be aware that playing notes that do not form part of the chord will set your teeth on edge... well sort of anyway!

So now off for a practice session

Em D C

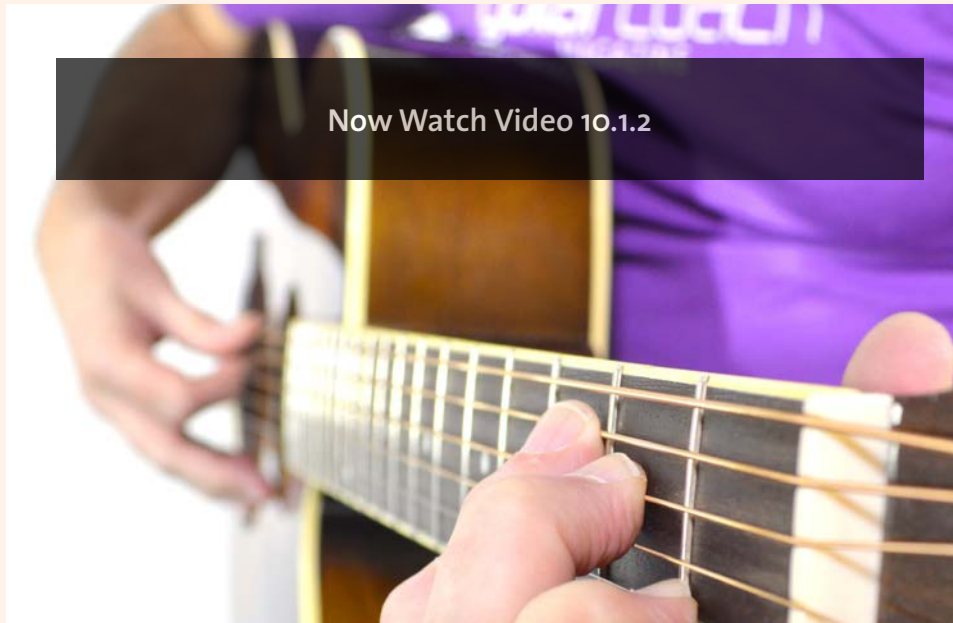
*mf*

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





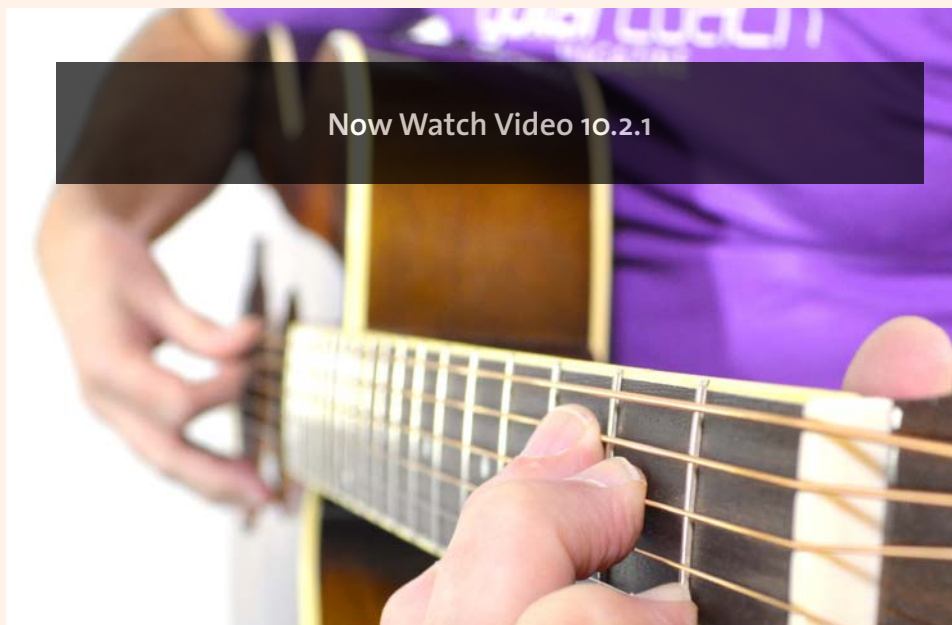
## 10.1.2 Won't Back Down: Practice



*Andy has set the metronome at 2 speeds;  
90bpm – To initiate the practice  
120bpm – Which reflects the speed of the original recording.*

Be aware that the tuning is not exactly compatible with the original recording, so, unless you retune your guitar (we'll look at this in later editions) you won't be able to play along with Mr Petty!

## 10.2.1 Twist & Shout: Intro



*In 6 Week Guitar Volume 1, we taught you the Twist and Shout guitar riff as part of your fretting development.*

Well, now we are going to complete this by showing the chords and rhythm which you can play over the backing track and have a great practice session by playing either the lead or rhythm part. A, D and E are the chords used for this riff

The actual rhythm has 3 distinct (not-syncopated), elements to it, but knowing the lead riff should really help you master this.

Oh – and if you like to see the down/up stroke pattern... here it is. D D D U D U - U D U D U D U

A D E

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

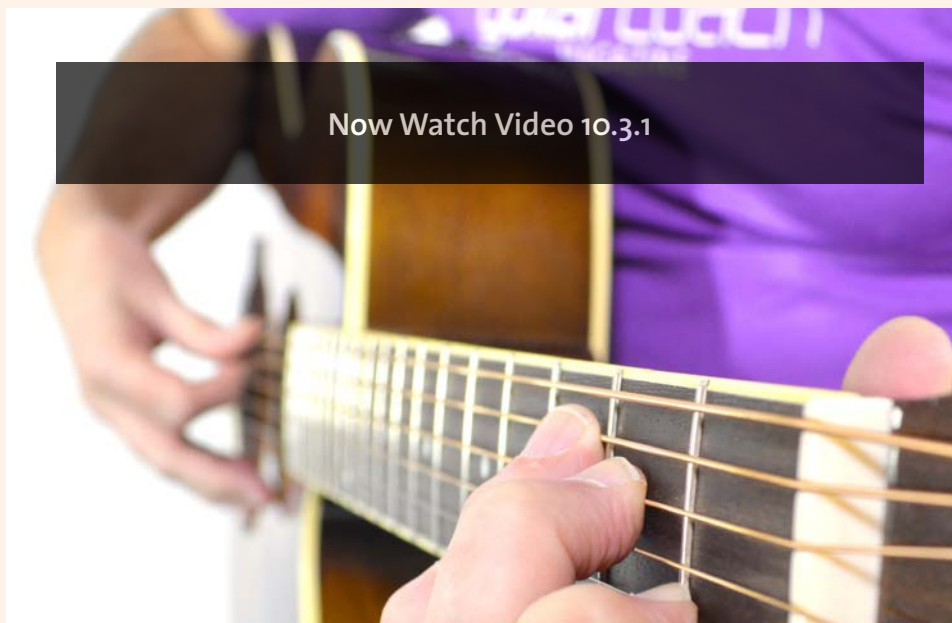
## 10.2.2 Twist & Shout: Practice



*So now to practice with the metronome at 90BPM, followed by a ramp up to 122BPM, which is the speed of the original recording.*

You will need to make sure your arm and wrist remain very relaxed to enable you to strike the appropriate downstrokes and upstrokes whilst ensuring the pattern does not sound too syncopated.

## 10.3.1 The Things We Said: Intro



*This Beatles classic has a very straight rhythm using a simple upstroke and down stroke rhythm.*

It is the perfect one to practice with a metronome, not only at the studio speed of 140BPM but also at slower and faster speeds, to enable to master a “triplet” that Andy will show you. The chords we will be using are Am and Em.

However, as with most Beatles songs, there is something extra to throw in that upsets the status quo. (Not the band). So, if you fancy giving it a go, there is a quick strum pattern (called a triplet – which we show you in detail further on down the road) that precedes the verses. Please make sure you master the simpler strum first

Am Em

*mf*

T	0	0
A	1	0
B	2	2
	0	0



## 10.3.2 The Things We Said: Practice



*Now off for a practice with Andy with the following metronome speeds:*

*100bpm – 1st Initial Practice.*

*140bpm – Original Recording Speed.*

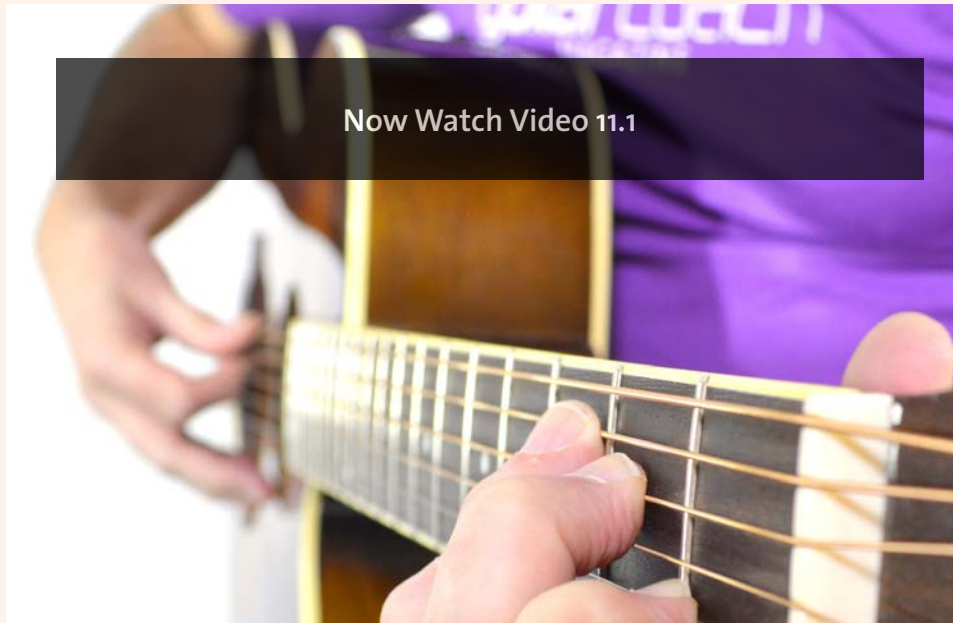
# Introduction To Theory: Chords and Scales

11

*So what is a scale?*

In its simplest form, it is a series of musical notes ordered by fundamental frequency and pitch, each of which is given a name, for example C major or A minor pentatonic. They can be both ascending and descending.

# 11.1 Introduction To Scales



*What is the importance of learning scales?*

The “key” uses” of scales, which you will gradually understand more and more are, the ability to:

- use them as practice routines and improve your dexterity
- understand and learn the make-up of chords
- improvise guitar solos
- add flavour to your playing by embellishing (twiddling and adding notes) to chords
- help your timing
- check your guitar is in tune
- improve your muscle memory

## 11.2 The C Major Scale



So let's look at the C major Scale. As you will now know, the notes we have at our disposal are:

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

The following notes have sharps (#) and flats (b) associated with them;

A# and Bb

C# and Db

D# and Eb

F# and Db

For the time being do not worry about the fact that some notes have no associated sharps (#) or flats (b). More on this in our following editions as we ramp up our theory knowledge.

This C major scale does not use any sharps (#) or flats (b), so it is widely considered the simplest major scale. These are known as “natural” notes as there are no associated sharps and flats.

The interval will become clear when we look at the theory behind the C (major) chord make up.



## 11.2 The C Major Scale

*The scale is made up of the following:*

Note	Steps (Frets) from the previous note	Interval
C	0	1
D	2	2
E	2	3
F	1	4
G	2	5
A	2	6
B	2	7
C	1	8

Andy will run through a practice session with you so you become familiar with this. In future editions we will extend this further so you will be able to play any major scale on the fretboard.

# 11.3 The C Major Chord



*So how is the C major Chord formed?*

So far, we have far learnt a few chords, which includes majors, minors and sevenths.

Although we have not specifically stated this, if we refer to a chord just by its letter –with no suffix – it will be a major chord. This terminology is, more often than not, omitted.

All major chords consist of the 1st, 3rd and 5th intervals of their respective scale - (the intervals are shown in the table on the previous page). So, for the C major scale, this represents C, E and G, which you will already know are the notes that make up the C (major) chord; and these notes can be played in any order, as you will find out when we start exploring more major scales and start our barre chord journey.

## 11.4 The E Minor Pentatonic Scale



*We touched on this scale in volume one as part of your fretting exercises but we are now going to progress this further by providing you with your first improvisation session.*

The theory will be covered in Volume 3, so for now, you just need to know that the minor pentatonic scale is probably the most commonly-used for soloing, improvising and generally “twiddling.” Especially when playing the blues.

As far as the Em (minor) pentatonic scale is concerned, the notes, strings and frets we are going to use are:

1  
mf

T  
A  
B

0 3 0 2 0 2 0 2 0 3 0

## 11.4 The E Minor Pentatonic Scale

Note	String	Fret
E	E (High)	0
D	B	3
B	B	0
A	G	2
G	G	0
E	D	2
D	D	0
B	A	2
A	A	0
G	E	3
E	E (Low)	0



# 11.5 E Minor Pentatonic Improvisation



*Is there a more enjoyable way to spend half an hour? Don't answer that!*

*Andy will be jamming along to a backing track akin to Roadhouse Blues by The Doors and using the E notes of the E minor pentatonic scale to show you the basics of improvisation, also using the slides, pull-offs, hammer-on and double stop techniques taught earlier on.*

This is where the fun and sense of achievement is ramped another level, where you will be able to use some of your own creative talents.

In addition to the notes and positions detailed in the previous video, there will be a couple of “extensions” to where the notes are played:

Note	String	Fret
G	E (Highest)	3
B	G	4

# Additional Chords: New Open Chords, Barre Chords Overview & Practice Session

12

*In this section, we are going to start preparing you for Volume 3 of 6 week guitar by looking at 3 new open chords that you have not had the pleasure of learning.*

*Andy will also be introducing you to barre chords, to give you an opportunity to understand what they are and even have the go at some basic shapes to stand you in good stead and help harden and strengthen those digits of yours.*

**It will help equip you for the songs we will be exploring and also provide an insight of some of the new elements, skills and techniques to come.**

**We are sure your thirst for knowledge will keep increasing.**

# 12.1 New Open Chords



Although we have covered just about every “common-shaped” open major, minor and seventh chords, here are 3 more we will be exploring in our next 6 Week Guitar volume:

## C7 – Notes are C E Bb

String	Fret	Note
Low E	Not played	Not played
A	3	C
D	2	E
G	3	Bb (A#)
B	1	C
High E	Open	E



## 12.1 New Open Chords

### C#m – Notes are C#, Ab, E

String	Fret	Note
Low E	Not played	Not played
A	Not played	Not played
D	2	E
G	1	Ab (G#)
B	2	C# (Db)
High E	Open	E



The C#minor can also be played by putting your little finger onto the 4th fret of the A string, however this is a real stretch! So we prefer to concentrate on just hitting the top four strings as shown in the photograph and table.

### B7 – Notes are C#, Ab, E

String	Fret	Note
Low E	Not played	Not played
A	2	B
D	1	Eb (D#)
G	2	A
B	Open	B
High E	2	F# (Gb)



Andy will illustrate how to play each of these chords, along with suggested fingering... and these will probably be the most challenging to master so far.

Practice playing these chords in isolation and then, if you are confident enough, changing between these and other chords you have learned so far. Do not worry if you have any difficulties, Andy will provide tutorials on these in Volume 3.



## 12.2 Barre Chords Overview



*We thought it a good idea to give you a sneak preview of something that will be coming up in Volume 3, namely barre chords. So named because you (normally) use your forefinger to press down on all the strings (creating a bar) and create different shapes with your other fingers to form various chords. Therefore, by definition, there are no open notes in a barre chord.*

These are moveable chords in that the chord shapes can be moved up and down the neck in a non-restrictive way.

Barre chord make-up and execution will be handled in detail in volume 3; however, in the meantime, Andy will also give you a brief explanation and show you a couple of exercises based on shape and finger strengthening in preparation.

In volume 3 we will really start to ramp up your learning experience. These introductory lessons will start preparing you for what is to come and hopefully help you master the lessons even quicker.

## 12.3 Barre Chords Exercise



*In preparation for the next 6 Week Guitar edition, where we will be teaching you barre chords, Andy has developed a finger strengthening exercise to help you hit the ground running when you embark on this next stage of your journey.*

One exercise is to simply hold down all the strings (for example on the 3rd fret), using your thumb as leverage to ensure all the strings ring out clearly, and then apply this “shape” up and down the neck.





## The Next Step...

13

As you progress onto Volume 3, in our 5 Volume Series you'll not only be learning more great songs, but also progressing your skills, techniques, rhythm and timing.

In Volume 3 we'll be really mastering your barre chords and this will open up a whole new world of playing and fun!

I very much look forward to us continuing your guitar playing journey together!

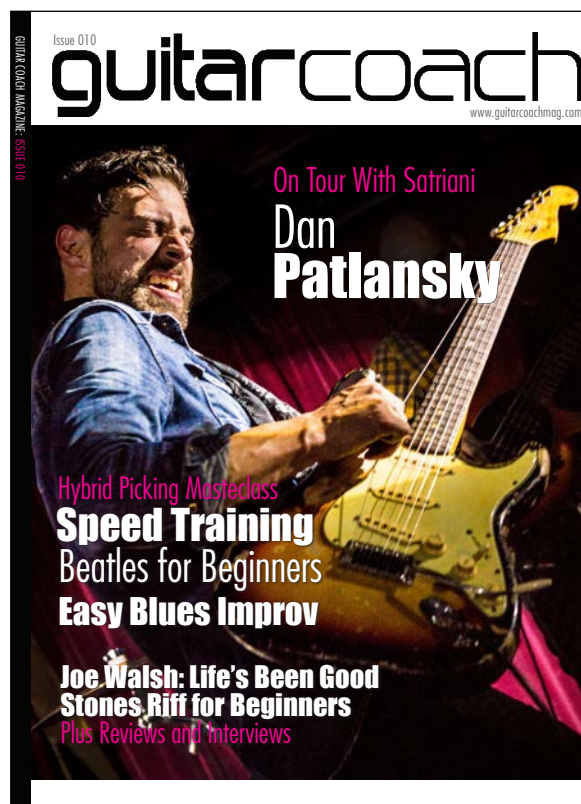
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