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Dave Grohl

Player Studies

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Practice summary

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Learn to walk

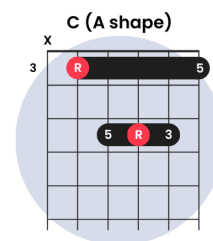
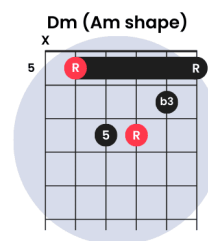
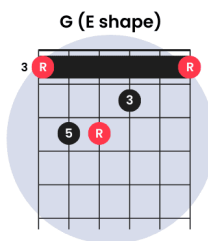
UNIT 1 • **LESSON 3** << PREVIOUS NEXT >>

Lesson notes Interactive tab Diagrams

The verse section

Let's start with the good news... We're using very similar chords again. It's the same fundamental structure (how's that for awesome songwriting) but now we are using full major and minor chords. The chord chart is therefore:

| C | Dm | C | C |



If you're wondering why this is now D minor instead of D major... well, at no point have we actually played a D major chord! The intro was a Dsus4 and the chorus a D5. So now, as we bring in the 3rd degree of the chord, we can surprise people by making it a minor 3rd instead of a major 3rd! Pretty cool!

Course navigation

UNIT 1

Learn to walk

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In our first unit we're going to tackle your first Dave Grohl style song. The aim here is to get your rhythm up to speed to allow us to further develop it later in the course

Lessons:

- The intro section
- The chorus section
- The verse section
- The second guitar
- The third guitar

UNIT 2

Drums to guitar

0% v

UNIT 3

The Authenticator

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UNIT 4

The Authenticator 2

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Can't play barre chords?

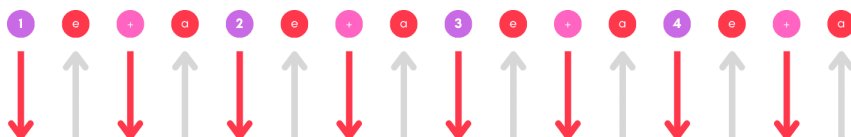
At this point we would expect you to know how to play a barre chord, but if you can't quite play them yet, please head back and work through the Barre Chords Challenge course as we cover these in detail there.



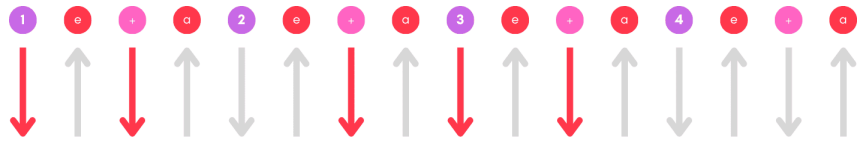
Barre Chords Challenges

The rhythm

The big difference now, is that we're switching from the 8th note patterns, to 16th note patterns! This is a switch that we need to be able to make within a song. From a rock point of view, when switching to 16th notes it's because we want to do all downstrokes on the strumming pattern, rather than downs and ups. So, the easiest way to start this process is to still count **"1 and 2 and 3 and 4 and"**, but now make them all downstrokes. The rhythm pattern would therefore look like this:



We get a very different sound when we hit all the strings like this. It's more aggressive, and will allow us to do more palm muting. **Our actual rhythm pattern** for this verse part, though, is this:



“

I suggest that you spend some time around 70BPM switching between the 16th note and the 8th note strumming pattern. It's the same strumming pattern, but one has an 8th note feel, and the other has a 16th note feel.

Franco

”

Once you have this idea together, try to apply the rhythm pattern to the chord progression. It works out

exactly the same as in the chorus, just with a 16th note feel. The only other thing to consider is the palm muting which you need to add to this track to give it that cool verse feeling. This is a great opportunity to experiment with your palm muting, to find the right balance for you! Try to get this together, and we'll see you for the next lesson.



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