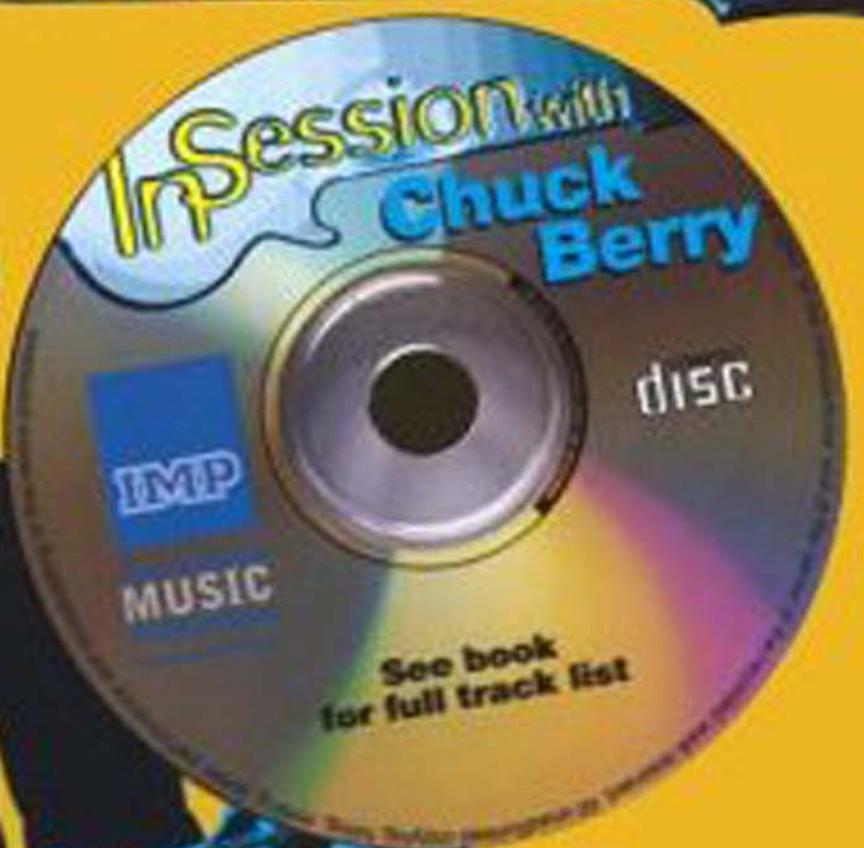


In Session with



Play along with
six classic
Chuck Berry tracks

Guitar Tab

Standard Notation

Chords & Lyrics

FEATURES

Chuck Berry

Special practice tracks on the CD, with slowed down
versions of the solos, in demonstration and play-along formats

InSession with

Chuck Berry



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InSession with

Chuck Berry

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Biography

Chuck Berry's influence on rock 'n' roll is immeasurable. To this day he remains one of pop music's most enduring icons, a larger than life figure that changed the course of guitar playing forever. If there are any certainties in life, one of them must be that all guitarists will, at some point, play the intro to *Johnny B Goode*.

Chuck was not only around at the birth of rock 'n' roll, he played a very big part in it. He was one of rock music's earliest singer/songwriters and, despite being in his late twenties when he released his first records, his hormonally driven tales of girls and cars, complete with cheeky innuendo, struck a real chord with the teenage youth.

Chuck was cool; his songs seemed to 'strut' out of the radio as he perfected the persona of a hip-talking, guitar-slinging dude with an eye for the ladies.

The beginnings of rock 'n' roll have always been attributed to the combination of what was then seen as 'black' and 'white' music. On the one hand there was Elvis Presley, a white man who embraced gospel and blues and, on the other was Chuck Berry, a black man steeped in swing and the blues who loved country and western. These two men practically defined rock 'n' roll between them by forever blurring the boundaries of 'black' and 'white' music. Chuck combined his love of hillbilly country music with the gospel, jazz and blues he was brought up with to form a completely new sound that would take the world by storm.

Berry's status as an entertainer, duck-walking through his feel-good classics, has perhaps overshadowed his contribution to the guitar vocabulary. In the mid '50s there were some great guitarists around, notably Carl Perkins and Presley sideman Scotty Moore, but Berry's sound was something else. His brash guitar tone, combined with jaunty syncopations and slippery bends had an attitude all of its own.

Charles Anderson Berry was born in St. Louis, Missouri on October 18th 1926. His mother, Martha, was a teacher and his father, Henry, was a contractor and Deacon of the local Antioch Baptist Church. His earliest exposure to music was hearing the Baptist Church choir rehearsing in his living room, but he heard the music he loved on the local black radio station. This early exposure to the swing, boogie-woogie and blues of artists like Tampa Red, Muddy Waters and T-Bone Walker had a big effect on Berry.

As a child Berry attended Sumner High School, the first black high school west of the Mississippi. It was at a school concert in 1941 that Chuck got his first taste of success, and learned a valuable lesson for the future. At an occasion better suited to sedate crooning, Berry belted out *Confessin' The Blues* by Jay McShann. Berry later cited this as a seminal moment – the time when he realised that an audience will always respond if you give them what they want. From that moment it became his credo and he's been following it ever since.

In 1944 Berry got into trouble with the law. He and some friends stole a car for a joy ride to Kansas. They were all arrested and Chuck would spend the



Photo: Chuck Bo



Photo: Michael Ochs Archives

next three years in Reformatory. He was twenty-one before his release.

During the next few years he worked in a car factory, trained to be a hairdresser, freelanced as a photographer and tried his hand at carpentry. More importantly he was asked to join Sir John's Trio with pianist Johnnie Johnson and drummer Ebby Hardy.

Chuck soon dominated the band with his showmanship and his trio became very popular in St. Louis, competing with Ike Turner and blues legend Albert King. The band played a variety of styles to suit the occasion and the crowd, from swing and jump to gritty Chicago blues, with Chuck adding some hillbilly to the R and B.

In 1955 he travelled to Chicago and met blues legend Muddy Waters. Muddy encouraged Chuck to meet with Leonard Chess, head of Chess Records. Chess wanted to hear a tape of the band and Chuck told him he would return with one a week later. In that following week Berry wrote and recorded four songs with his trio and returned to Chicago to play it to Chess. The tape included some slow blues tunes as well as an up-beat number called *Ida Red* which convinced him to sign Chuck up. *Ida Red* was later reworked into *Maybellene* which was released as Berry's first single.

Maybellene went to no.5 in the Billboard chart and was the no.1 rhythm and blues song in America, toppling *Rock Around The Clock* from the top of the charts. This was followed up by *Thirty Days* which also went top ten. Chuck Berry had arrived and music would never be the same again.

One of the reasons that Chuck succeeded in the largely white pop chart was his use of language. His lyrics spoke directly to the teen youth of America (and therefore the world,) about their culture. Songs like *Schooldays*, *Rock and Roll Music* and *Sweet Little Sixteen* described life as they knew it and their response was phenomenal. Chuck is a very astute musician and had learned as a youngster how to give the people what they wanted.

In the next few years Chuck released a stream of classic rock 'n' roll songs with definitive guitar playing like *Roll Over, Beethoven*, *Rock and Roll Music* and *Johnny B Goode*.

Berry's repertoire provided rich pickings for the up-and-coming bands of the '60s. It would be hard to imagine what The Rolling Stones or The Beatles would sound like without him. The Beach Boys leaned so heavily on Chuck's hit *Sweet Little Sixteen* when they recorded their song *Surfin' U.S.A.* that they were later forced to give him a songwriting credit.

After some business disasters and rip-offs concerning his early releases, Berry decided to study business law, accounting and management, and to this day runs his own affairs. Chuck's only no.1 came in 1972 when *My Ding-a-Ling* topped the charts on both sides of the Atlantic. Although far from being his best song, it was a huge selling record and, because Chuck had wisely kept control of his publishing, it gave him huge financial rewards.

Chuck is a shrewd and self-contained businessman; when he tours he turns up with just a guitar and plays with a locally hired band, a luxury you can only afford when you know that any musician you're likely to hire would have cut his teeth on your songs.

When NASA launched the U.S. satellite Voyager into outer space, amongst the messages of greeting representing Earth's culture was a recording of *Johnny B Goode*.

“If you tried to give rock 'n' roll another name, you might call it ‘Chuck Berry’.”

-John Lennon

Musical Style

Chuck Berry burst onto the scene in 1955 with his first single *Maybellene* which contains his trademark blend of frenetic syncopation and slinky string bends. The most striking thing about this first release is that Chuck's guitar playing style is completely defined. All the elements that mark him out are here, the double stops and string bends played with a 'take-no-prisoners' guitar tone.

Chuck's greatest talent on the guitar is the ability to entertain; he can take a three-note lick and make it twist and turn into something new.

His early influences ranged from country to big band jazz and, unlike other blues and rock 'n' roll musicians, he often uses the less 'guitar friendly' keys like B_b and E_b. Although his playing is streamlined and economical, the slick way he navigates a 12-bar progression speaks volumes for his musicality.

Rhythm occupies a very important role in Chuck's playing. At times, for example when he's playing a repeated lick with different syncopations, he sounds more like a percussionist than a guitar player. Check out the intro to *Johnny B Goode* for a classic example.

The country influence in his playing is obvious, listen to the double stop intro of *Maybellene* or the double stop bends in the solo of *No Particular Place To Go*. His tone and phrasing is steeped in the blues of Muddy Waters.

Despite the huge number of artists to cover his songs, no one plays them quite like Chuck. There is something in the rhythmic interplay between him and his band that defies imitation and the sheer force of his personality shines through everything he's ever recorded.

“Everything I wrote wasn't about me, but about the people listening.”

Performance Notes

Johnny B Goode

This has got to be the one of the most recorded songs of all time. To date there have been over a hundred cover versions of it, and that's not including the countless garage-band versions. The guitar intro is certainly the most recognisable piece of guitar playing ever recorded.

The tune is in B_b so Chuck stays mostly around the 6th fret position but splices things up with double-stop slides and a great sense of rhythm. He uses a classic 12-bar rhythm guitar pattern as the backbone of the verses in this song but lifts the chorus with some sliding double stops.

Maybellene

Few people, including Chuck himself, could have realised the effect his music would have, when he released this first single in 1955. It was an instant success and blazed a trail for decades of rock 'n' roll to come. The combination of music in this song is remarkable – the fast tempo and 2/4 feel are pure hillbilly country, while the guitar playing is a hybrid of big band horns and uptown Chicago blues. Chuck's story-telling vocal style was something else altogether.

The rhythm style on this track also comes from country music. Notice the way that Chuck covers the part a bass would normally play. Remember that



Photo: David Redfern

CHUCK BERRY discography

Title	Date
After School Sessions	(1957)
One Dozen Berrys	(1958)
Berry Is On Top	(1959)
Rocking At The Hops	(1960)
New Jukebox Hits	(1961)
Chuck Berry Onstage	(1962)
Two Great Guitars (with Bo Diddley)	(1964)
St. Louis To Liverpool	(1964)
Chuck Berry In London	(1965)
Fresh Berrys	(1966)
In Memphis	(1967)
Live At The Fillmore	(1967)
From St. Louis To 'Frisco	(1968)
Back Home	(1970)
San Francisco Dues	(1972)
Bio	(1973)
Chuck Berry	(1975)
Rockit	(1979)
Compilations	
The Great Twenty Eight	(1982)
Golden Decades vol. 1-3	
Rock 'n' Roll Rarities Vo.I 1-3	

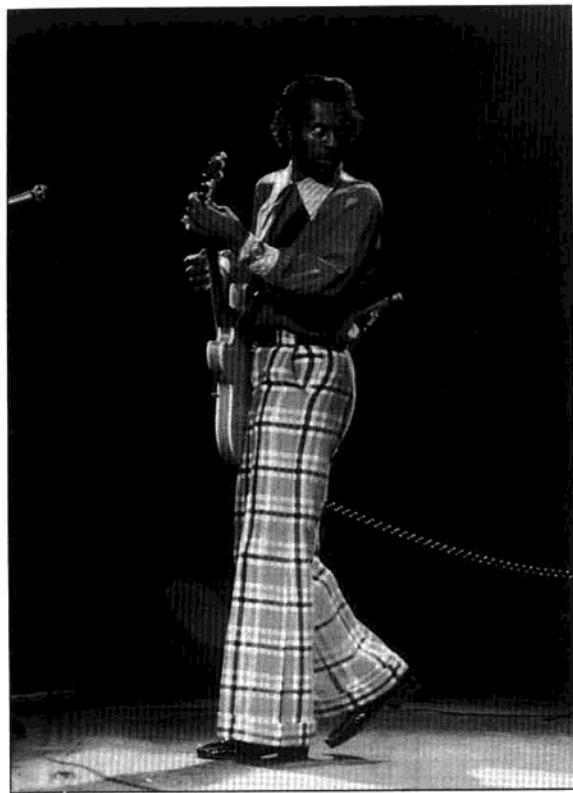


Photo: David Redfern

until they recorded this tune, his trio had no bass player – Willie Dixon was drafted in to play bass by Leonard Chess to fill out the sound.

Memphis Tennessee

Released in 1959 this track is a marked departure in style for Berry. It's lilting guitar figure and swooping bass have an almost Appalachian feel, and the tone of the song is much more laid-back than his earlier rockers.

The guitar playing throughout is delicate and imaginative. Most of the lead guitar part is played with sweet-sounding sixths to spell out the chordal harmony, over a jazzy 12-bar chord pattern. The solo is an extension of the main song with Chuck skilfully moving his double stops through the chord changes.

Roll Over, Beethoven

Next to *Johnny B Goode* this is probably Chuck's most famous song. It is certainly a classic in its own right, which many artistes, including The Beatles, have covered.

From the opening, driving guitar intro to the chunky rhythm part, Chuck pushes this song along with an infectious energy. Berry is a great fan of simplicity and a wise and experienced player. The rhythm part in this song shows this, but when you have a melody and lyric as strong as these you can afford to sit back a little!

This track has one of Chuck's most memorable guitar intros; his trademark use of double stops and bends really set the tone. For extra bite, play all of the double stops with heavy down strokes.

Too Much Monkey Business

As well as being a groundbreaking lead guitarist, Chuck was also a great ensemble player. This track has a particularly interesting rhythm guitar riff that works well over each chord.

The rhythmic feel to this track is quite tough to master. As with a lot of his songs, it has a loose, slightly swinging, feel that isn't quite a full shuffle but is a long way from being square!

Notice the way that Chuck uses the strong and dense rhythm part for the chorus section then, in the verses where the vocal is very busy, he lays right back to make room for it.

No Particular Place To Go

A slower tempo and 12/8 feel give the perfect 'cruising with the top down' feel to this track. This track was released in 1964 and was a return to Chuck's harder edged rock 'n' roll style.

We are in the more familiar key of G and the opening D augmented chord shows some of Chuck's jazzier influences. For the broken up feel of the verses, Chuck plays a subtle double stop lick that he alters slightly to fit each chord.

Tablature Key

Hammer-on



Play the first note with one finger then 'hammer' another finger on the fret indicated.

Pull-off



Place both fingers on the notes to be sounded, play the first note and, without picking, pull the finger off to sound the lower note.

Gliss



Play the first note and then slide the same fret-hand finger up or down to the second note. Don't strike the second note.

Gliss and restrike



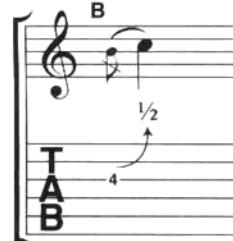
Same as legato slide, except the second note is struck.

Quarter-tone bend



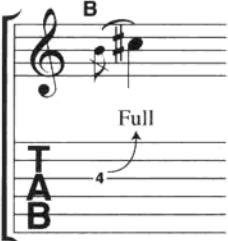
Play the note then bend up a quarter-tone.

Half-tone bend



Play the note then bend up a semi-tone.

Whole-tone bend



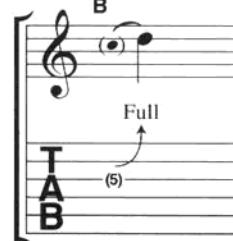
Play the note then bend up a whole-tone.

Bend and return



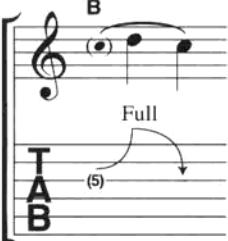
Play the note, bend up as indicated, then return back to the original note.

Pre-bend



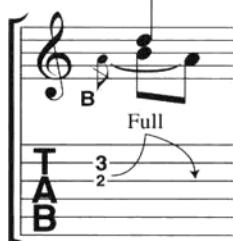
Bend the note as shown before striking.

Pre-bend and return



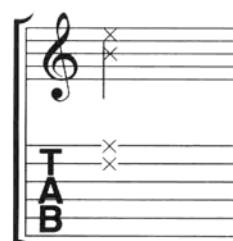
Bend the note as shown before striking it, then return it back to its original pitch.

Double stop bend and return



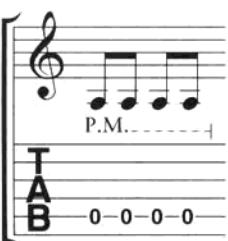
Hold the top note, then bend and return the bottom notes on a lower string.

Muffled strings



Lay the fret-hand lightly across the strings then play with the pick-hand.

Palm muting



Allow the pick-hand to rest lightly on the strings whilst playing.

Tremolo picking



Repeatedly pick the note as rapidly as possible.

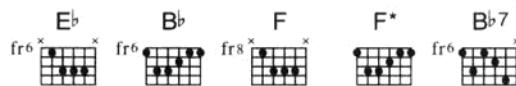
Arpeggiate



Play the notes of the chord by rolling them in the direction of the arrow.

JOHNNY B GOODE

Words and Music by Chuck Berry



Intro $\text{♩} = 170$ N.C.

f w/ slight dist.

The intro section starts with a single note followed by a series of eighth-note chords. The TAB below shows the strings being plucked. The key signature is one flat, and the time signature is common time (indicated by a '4'). The notes are labeled with their corresponding string numbers (e.g., 6, 7, 8).

4

This section begins with a series of eighth-note chords. The TAB shows a repetitive pattern of eighth-note chords. The key signature changes to no sharps or flats. The notes are labeled with their corresponding string numbers (e.g., 6, 7, 8). Arrows labeled "Full" point to specific notes on the strings.

7

This section continues with eighth-note chords. The TAB shows a repetitive pattern of eighth-note chords. The key signature changes to one flat. The notes are labeled with their corresponding string numbers (e.g., 6, 7, 8). Arrows labeled "Full" point to specific notes on the strings.

F E♭ B♭

1. Deep

This section starts with a single note followed by a series of eighth-note chords. The TAB shows a repetitive pattern of eighth-note chords. The key signature changes to one flat. The notes are labeled with their corresponding string numbers (e.g., 6, 7, 8). Arrows labeled "Full" point to specific notes on the strings.

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Johnny B Goode

§

Verse

14

down in Loui - si - a - na 'cross to New Or - leans,- way back up in the woods a - mong the
car - ry his gui - tar in a gun - ny sack,- go sit be - neath a tree by the
mo - ther told him "some-day you will be a man,- and you will be the lead - er of a

TAB

E♭

17

ev - er - greens.. There stood a log ca - bin made of earth and wood,- where
rail - road - track. Oh! the en - gi - neer come see him sit - ting in the shade,-
big old - band." Ma - ny peo - ple com - ing from miles a - round,- to

B♭ F

20

lived a coun - try boy— named John-ny B. Goode.. He nev - er, ev - er learned to read and
strum-ming with the rhy - thm that the driv - ers made.. Well peo - ple pass - ing by they would
hear you play your mu - sic when the sun - goes down.. May - be some - day your name will

B♭ To Coda ♪

23

write so well,- but he could play a gui - tar just like a ring-ing a can bell.. Go, go!
stop and say— "Oh my but that lit - tle coun - try boy can play." Go, go!
be in lights- say-ing John-ny B. Goode to-night.

Verse 1.

26

TAB

E♭

29

TAB

B♭

F

32

TAB

B♭

John - ny B. Goode.— He used to

35

TAB

The musical score consists of four staves. The top two staves are standard musical notation with treble and bass clefs. The bottom two staves are guitar tablature (TAB) with 'T' and 'B' indicating the top and bottom strings respectively. The score includes lyrics for the song 'Johnny B Goode'. Measure numbers 26, 29, and 32 are indicated above the staves. Key changes are marked with E♭, F, and B♭ above the staves. The guitar TAB shows fingerings and string numbers (e.g., 8, 9, 10, 11) for specific chords or notes.

2.

38

Go,— John - ny go, go!— Go,—

TAB

Full Full Full

8 6 6 8 8 6 10 8 6 8 8 6 10 8
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

E♭

John - ny go, go!— Go,— John - ny go, go!—

41

TAB

Full Full Full

8 6 6 8 6 8 6 8 8 6 8 10 8 6 8 8 6 10 8
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

B♭

Go,— John - ny go, go!—

44

TAB

Full Full Full

8 6 6 8 6 8 6 8 8 6 8 10 8 6 8 8 6 10 8
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

F

John - ny B. Goode..

47

TAB

Full Full

8 6 8 8 6 10 8 6 8 8 6 10 8
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

solos starts

5/7 6 8

Ex. 1

50

E♭

TAB

Ex. 2

53

E♭

Full

TAB

56

B♭

TAB

59

B

$\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{2}$

TAB

62

E♭

TAB

Ex. 3

65 E♭

Ex. 4

B♭ F

B♭

D. & al Coda

His

Full Full Full

— solo ends —

◊ *Coda*

Go, go,— go,— John - ny go! Go,— go, go,—

John - ny go!

Go, — go, go,

77

TAB

E♭

B♭

79

TAB

John - ny go!

Go, — go, go, — John - ny go!

F*

82

TAB

Go, —

84

TAB

B♭

B♭7

John - ny B. Goode.—

84

TAB

The Solo

Johnny B Goode

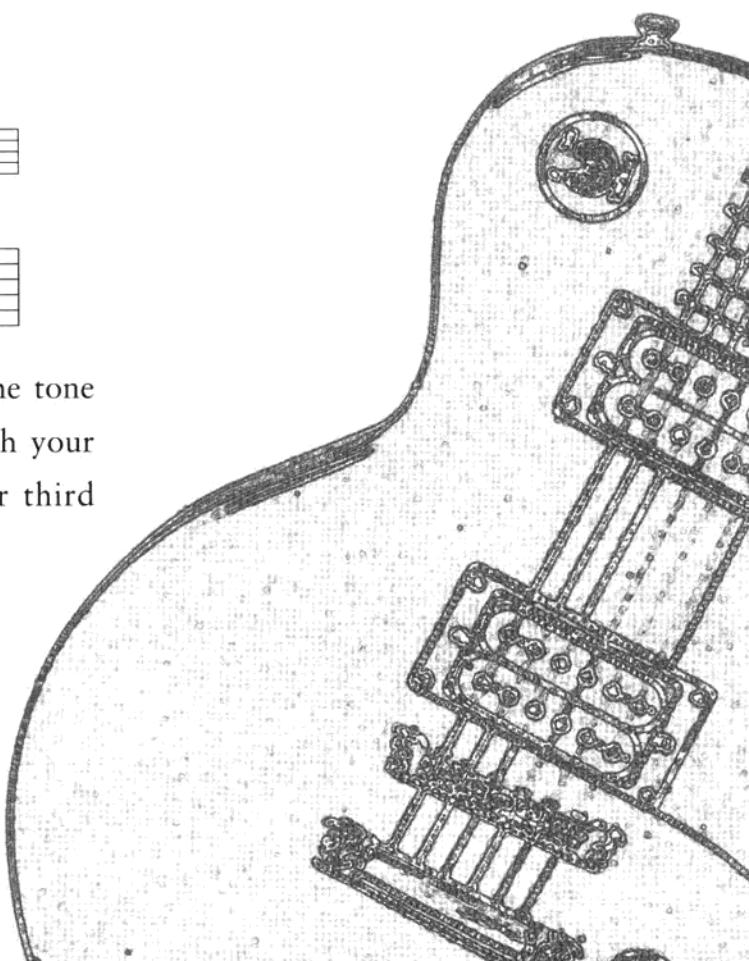
This is the most well-known guitar lick ever, and a real test of any guitarist is to make it sound as good as Chuck's original version. The guitar intro is an all time classic and to make it sound authentic play the first four bars all with downstrokes. This makes a big difference to the sound and feel of the lick, if you use alternate picking it loses that driving quality.

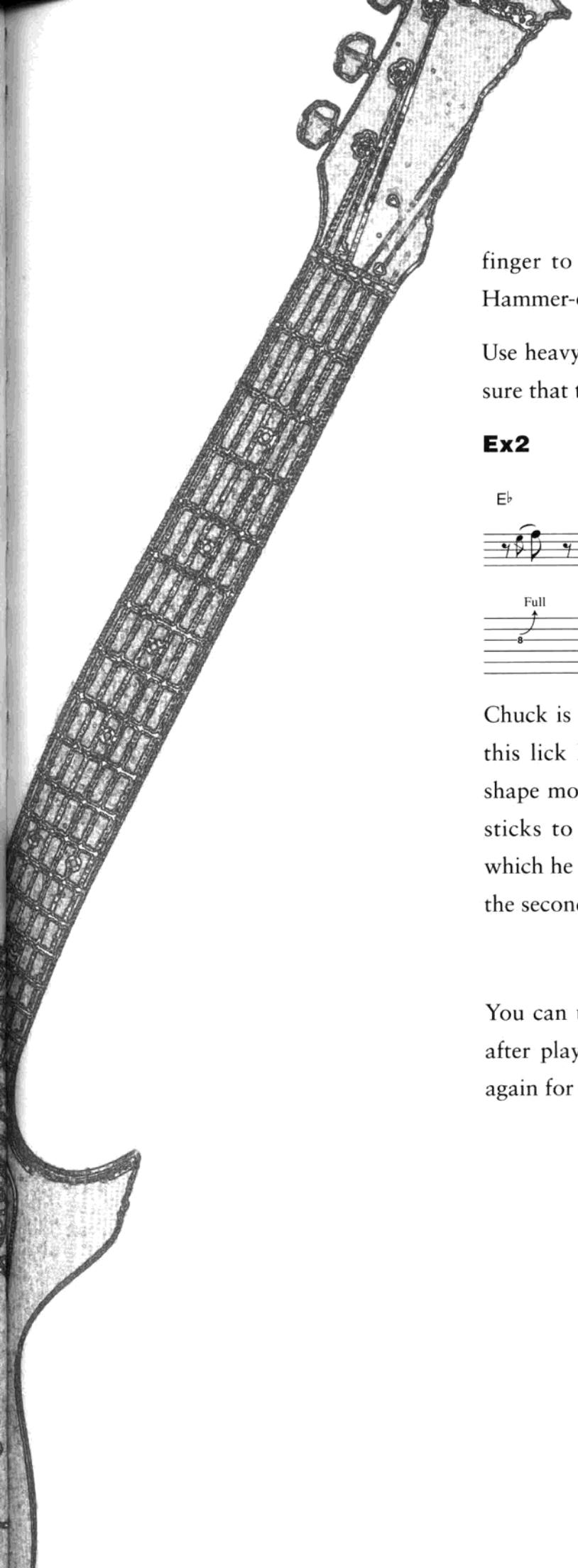
The solo has all of Berry's trademarks, opening with a reprise of the intro and launching into burning single-note lines.

Ex1

Musical notation for Ex1. The top staff shows a treble clef guitar part with chords and a key signature of E♭. The bottom staff shows a bass part with a bass clef and a key signature of E♭. Both staves feature sixteenth-note patterns and specific note markings like '6' and '8' below the staff.

This is a classic Chuck Berry lick that really sets the tone for the solo. It's played in the 6th fret position with your first finger barring the top two strings. Use your third





finger to play the first double stop on G and B-strings.
Hammer-on to the D natural with your riff second finger.

Use heavy downstrokes to play the whole phrase and make sure that the rhythm is consistent.

Ex2



Chuck is a master of pentatonic and blues-style playing, in this lick he uses the C-note in the first bar to make the shape more melodic. He's playing over an E \flat chord but he sticks to the B \flat shape, this adds tension to his playing which he resolves by anticipating the B \flat chord at the end of the second bar.

You can use your second finger to bend the G-string then, after playing the A \flat note with your third, use the second again for the C-note on the top string.

Ex3

The musical example consists of two staves. The top staff is a treble clef staff with a key signature of E♭ major (two flats). It features a series of eighth-note pairs (double stops) with slurs and grace notes. The bottom staff is a bass clef staff with a key signature of E♭ major. It shows a sequence of notes on the G and B strings, with specific fingering indicated above the notes: 8/10, 6-8/10, 6, 8/10, 6-8/10, 6, 8/10. The bass staff also includes a 'B' at the beginning and a 'G' at the end.

This lick is a combination of double stops and his famous syncopated bending riffs. It's a little trickier than the rest of the solo so make sure to follow the fingering.

The slide ups on the G and B-string are played by flattening your third finger and barring the two strings. The top two strings are held down with the first finger. Notice the way that all of the notes are played short, this will give you enough time to move from the 10th fret to the 6th, and don't forget the duckwalk!

Ex4

F

Chuck rounds off the solo with a line played completely with double stops. The bend at the start of the first bar is played with the third finger. Normally, when playing a double bend, you would flatten a finger across the strings and pull them toward the floor. The top strings are too close to the edge of the neck for this so you have to carefully position the third finger to hold down both strings, the same way you'd play one string, and bend in the normal way.

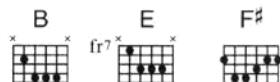
TECHNIQUE tip

Experiment with double stops by taking a blues scale and working out intervals for each pair of strings. Play each pair of intervals with one finger and you can translate your familiar licks into this style.

As usual your first finger is barring the top strings, this time at the 6th fret because of the B_b key.

MAYBELLENE

Words and Music by Chuck Berry



♩ = 232

Intro N.C. B

The musical score begins with an 'Intro' section consisting of three measures of silence followed by a single measure of a B major chord. This is followed by a 'N.C.' (No Chorus) section with a treble clef, a key signature of four sharps, and a common time signature. The melody consists of eighth-note patterns. The 'B' section follows with a single measure of a B major chord. The lyrics 'May - bel -' are written below the staff. Below the staff, there is a bass line with notes 4, 6, 7, 6, 4, 7, 6, 7, 6, 4, 4, 4, 4, 4, 4, 2, 4, 4, 4, 4, 2, 2. A dynamic marking 'mf' with 'w/slight dist.' is placed above the staff.

§
Chorus

The 'Chorus' section begins with a treble clef, a key signature of four sharps, and a common time signature. The melody consists of eighth-note patterns. The lyrics '- lene,- why can't you be true? — Oh, — May - bel - lene,' are written below the staff. The bass line continues with notes 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 2, 4, 4, 4, 4, 2, 2. Measure 6 starts with a bass note 4.

E B

The section begins with a treble clef, a key signature of four sharps, and a common time signature. The melody consists of eighth-note patterns. The lyrics 'why can't you be true? — You done You done' are written below the staff. The bass line continues with notes 9, 9, 9, 9, 9, 9, 9, 9, 4, 4, 4, 4, 4, 4, 4, 4, 2, 4, 4, 4, 4, 4, 4, 2, 2. Measure 10 starts with a bass note 9.

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F#

B

start - ed do-ing the things— you used to do.—
start-ed back do-ing the things— you used to do.—

1. As
3. My

14

T A B

2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 2 2

Verse

(1.) I was mo - ti - va - tin' ov - er the hill,— I saw May - bel - lene in a
 2. Ca - dil - lac pulled up to hun - dred and four,— my Ford got hot and would-n't
 (3.) mo - tor cooled down, the heat went down, and that's when I heard that high -

18

T A B

. 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2

Coupe - de - ville.— A Ca - dil - lac a - roll - ing on op - - en road, - but
 do no more.— It done got cloud - y and start - ed to rain, - I
 - way sound.— The Ca - dil - lac sit - ting like a ton of lead, - a

21

T A B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2

no - thing out run my V - 8 Ford.— A Ca - dil - lac do - ing a - bout
 toot - ed my horn for the pass - ing lane.— The rain wa - ter blow - ing all
 hun - dred and ten a half a mile a - head.— Ca - dil - lac look - ing like it's

24

T A B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2

nine - ty - five, we was bump - er to bump - er roll - ing side to side. } May - bel -
 un-der my hood, I knew that was do - ing my mo - tor good. } May - bel -
 sit - ting still and I caught May - bel - lene at the top of the hill. }

T 4 4 4 4 4 4 4 4 4 4 4 4
A 4 4 4 4 4 4 4 4 4 4 4 4
B 2 2 2 2 2 2 2 2 2 2 2 2

Chorus

- lene, why can't you be true? Oh, May - bel - lene,

T 4 4 4 4 4 4 4 4 4 4 4 4
A 4 4 4 4 4 4 4 4 4 4 4 4
B 2 2 2 2 2 2 2 2 2 2 2 2

E

B

why can't you be

true?

You done

T 9 9 9 9 9 9 9 9 9 9 9 9
A 7 7 7 7 7 7 7 7 7 7 7 7
B 4 4 4 4 4 4 4 4 4 4 4 4

To Coda \diamond 1.

B

start-ed back do-ing the things - you used to do.

2. A

T 2 2 2 2 2 2 2 2 2 2 2 2
A 3 3 3 3 3 3 3 3 3 3 3 3
B 4 4 4 4 4 4 4 4 4 4 4 4

2.

Ex. 1

Musical score and tablature for guitar solo starting at measure 42. The score shows a treble clef, a key signature of four sharps, and a common time signature. The tablature shows the strings T (top), A, and B. The solo starts with a series of eighth-note chords. The first two measures show eighth-note chords with 'B' above them. The third measure has a bracket labeled "solo starts". The fourth measure begins with a "Full" pick stroke on the 9th string, followed by eighth-note chords with "7" and "9" below them. The fifth measure continues with eighth-note chords. The sixth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The seventh measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The eighth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The ninth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them.

E

Continuation of the guitar solo starting at measure 46. The score shows a treble clef, a key signature of four sharps, and a common time signature. The tablature shows the strings T (top), A, and B. The solo continues with eighth-note chords. The first two measures show eighth-note chords with "B" above them. The third measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The fourth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The fifth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The sixth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The seventh measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The eighth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them.

B

F♯

Continuation of the guitar solo starting at measure 50. The score shows a treble clef, a key signature of four sharps, and a common time signature. The tablature shows the strings T (top), A, and B. The solo continues with eighth-note chords. The first two measures show eighth-note chords with "B" above them. The third measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The fourth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The fifth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "10" below them. The sixth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "9" below them. The seventh measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9" and "7" below them. The eighth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9" and "6" below them.

Ex. 2**Ex. 3**

Continuation of the guitar solo starting at measure 54. The score shows a treble clef, a key signature of four sharps, and a common time signature. The tablature shows the strings T (top), A, and B. The solo continues with eighth-note chords. The first two measures show eighth-note chords with "B" above them. The third measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "8" below them. The fourth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9/11" and "10/12" below them. The fifth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9/11" and "10/12" below them. The sixth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "11" and "12" below them. The seventh measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "11" and "12" below them. The eighth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "11" and "12" below them.

Ex. 4

E

Continuation of the guitar solo starting at measure 58. The score shows a treble clef, a key signature of four sharps, and a common time signature. The tablature shows the strings T (top), A, and B. The solo continues with eighth-note chords. The first two measures show eighth-note chords with "B" above them. The third measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "8" and "9" below them. The fourth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "8" below them. The fifth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "7" and "7" below them. The sixth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9" and "9" below them. The seventh measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9" and "9" below them. The eighth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9" and "9" below them. The ninth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9" and "9" below them. The tenth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9" and "9" below them. The eleventh measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9" and "9" below them. The twelfth measure has a "Full" pick stroke on the 7th string, followed by eighth-note chords with "9" and "9" below them.

F#

62

B

*D. & al Coda**Coda*

B

Oh May - bel - lene -

— solo ends —

Outro

70

Repeat to fade

74

The Solo

Maybellene

This is the song that started it all off, an up-tempo guitar driven 12-bar blues with a sprinkling of country and rockabilly. Chuck's guitar work is ably supported by his long-time sidemen Johnnie Johnson and Ebby Hardy, with the addition of Willie Dixon on upright bass. The rhythm section lays down a driving, slightly swinging backbeat for Berry to play over.

In 1955 Chuck's playing must have been a revelation. His tone is loud and proud and he really makes the most of his licks. One of the keys to Berry's style is the simplicity of it, he strips his solos down to the bare bones and works them into an entertaining 24 bars.

Ex1

Chuck is a master at adding rhythmic variety to his licks. The first eight bars of this solo consist of no more than three notes, but his clever use of syncopation really grabs your ear from the start.

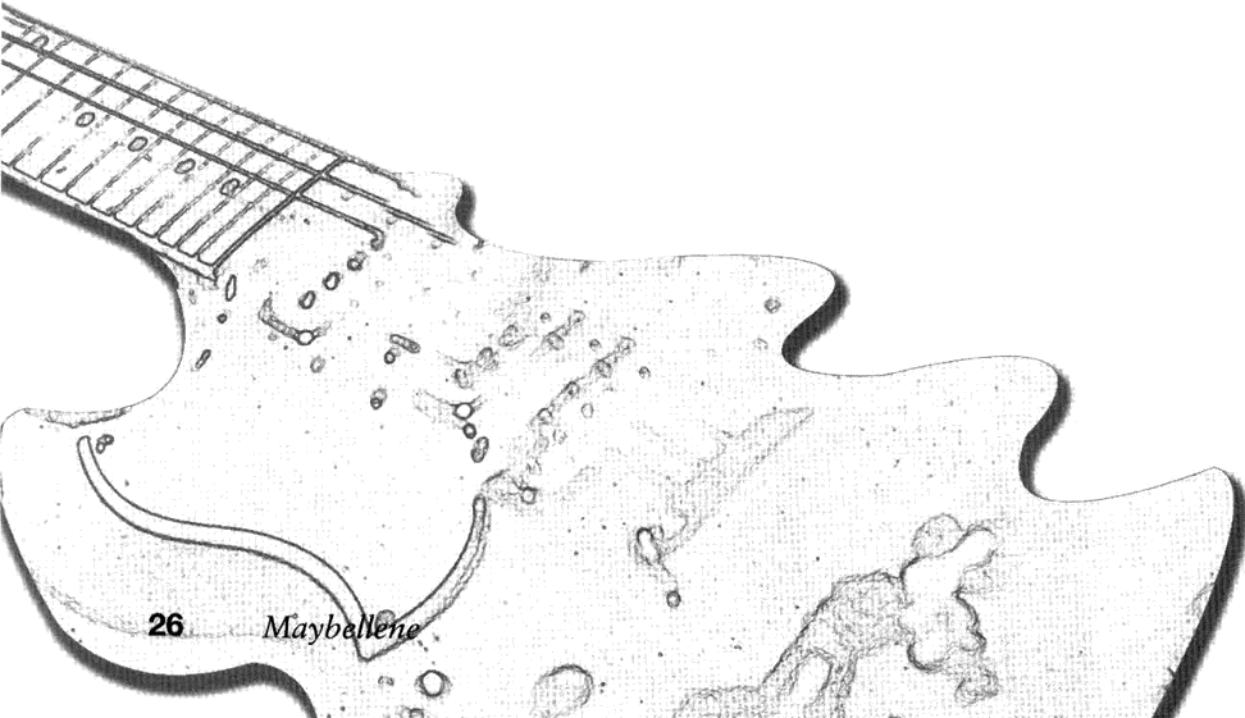


This song is in the key of B and the solo is based around the 7th fret position. If you see Chuck play this kind of lick you'll notice that he uses his second finger to bend the G-string, with a first finger barre on the top two. This is fine if you have big hands like him, if not you'll find it easier to use your third finger to play the bends.

Ex 2

The image shows musical notation and guitar tablature for Example 2. The notation consists of two staves: the top staff is standard music notation with notes and rests, and the bottom staff is a six-string guitar tab with note heads and vertical bar lines indicating string selection. Below the tab are two sets of horizontal numbers: '7 7' over '8 8' and '9/11 9/11' over '10/12 10/12' followed by '11' and '12'. The tab shows a sequence of notes across the strings, with some notes having small circles above them, likely indicating bends or specific playing techniques.

Despite coming from a blues background, Chuck's playing is mainly based around a major tonality, like the country players that he admired. You can see that in the double stops of this example where he emphasises the major thirds of the B chord. Double stops are a major part of Chuck's sound. He often uses them to build a solo from single note phrases.



This whole lick can be played with your third finger on the lower string, D-string for the first bar and the B-string for the second, with your riff second finger playing the higher note. To add to the syncopated rhythm, keep the notes in the second bar short, after sliding up to them.

Ex3



Notice the way that Berry uses the 7th fret blues scale position as a 'home base' and returns to it after excursions to higher positions. This lick starts up near the 12th fret and slickly moves back to the 7th fret.

TECHNIQUE tip

If your playing is in a 'blues-box' rut, try alternating familiar phrases with some higher position licks. Use a different idea for each one, try double stops or double bends etc. Make sure to come back to your 'home position' after each one.



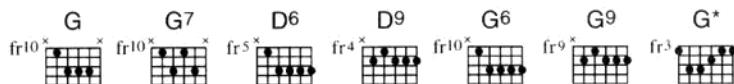
Start with your third and second fingers on the B and E-strings for those sweet sounding thirds, then use a first finger barre at the 9th fret. You've got enough time to move this barre to the 7th fret because of the rest. You'll need to hammer-on with your second and third fingers simultaneously, try and make sure that both notes sound at exactly the same time. At the end of the second bar use your second finger to hammer-on the D♯. Keep the top note ringing as you hammer-on.

Ex 4

For this passage of double-string bends you'll have to master the knack of bending two strings with one finger. These can be played with either the second or third finger; the technique is the same for both. Flatten your finger across the G and B-strings and, with your thumb curled over the top of the neck, pull the two strings away from you, towards the floor. For the first lick you have to hold the strings after bending and restrike them before releasing the bend.

MEMPHIS TENNESSEE

Words and Music by Chuck Berry



Tune all strings down one semitone

Intro ♫ 96

G G7 G G7

1. Long-

Gtr. 1

mf w/clean tone

TAB

Verse

D6 D9 D6 D9 D6 D9

(1.) dis-tance in - for-ma-tion, give me Mem-phis, Ten - nes - see. Help me find- the par - ty tryin' to
 (2.) Help me in - for-ma-tion, get in touch with my Ma - rie. She's the on - ly one - who'd phone - me here from

P.M. - +

TAB

D6 D9 G6 G9 G6 G9

get in touch - with me. She could not leave her num - ber - but I know - who placed the call, - 'cause my
 Mem-phis Ten - nes - see. Her home is on the South-side, - high up on a ridge,-

TAB

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D6 D9 D6 D9 G

un - cle took the mes - sage and he wrote Mis - sis - it on the wall.
just a half a mile from the Mis - sis - sip - pi bridge.

TAB:

T 11 9/11 10 8 | 7 5/7 5 3
A 12 9 9 4
B 12 10 4/5 4

8^{va} loco

TAB:

T 15 15 15 15 17 | 15 15 15 15 17
A 15 15 15 15 16 | 15 15 15 15 16
B 12/16 15 16 17 | 16 15 16 15 17 .

Ex. 1

D6 D9 D6 D9 D6 D9

— solo starts —

TAB:

T 11 10 8 7 5 | 10 8 7 5 | 10 8 7 5
A 10/12 11 9 7 5 | 7/11 9 7 5 | 7/11 9 7 5
B 11 10 8 7 5 | 10 8 7 5 | 10 8 7 5

Ex. 2

D6 D9 G6 G9 G6 G9

TAB:

T 8 8 8 7 5 | 13 13 12 10 10 12 | 13 13 13 12 10
A 9 9 9 7 5 0 | 7 14 14 12 10 10 12 | 14 14 14 12 10
B 9 9 9 7 5 0 | 7 14 14 12 10 10 12 | 14 14 14 12 10 9

D6 D9 D6 D9 G

20 10 10 8 8 7 7 10 8 7 5 3
T A B 11 11 9 9 7 7 11 9 7 5 4

Ex. 3 8ug - loco solo ends

22 15 15 15 15 17 12 16 16 15 15 15 15 17
T A B 7 16 15 16 15 16 17 12 16 16 15 16 15 17

Verse D6 D9 D6 D9

me in - for - ma - tion, more than that I can - not add. On -
24 5/7 7 7 5 5 7/11 10 8 9 7 5
T A B 5/7 7 7 5 5 7/11 10 8 9 7 5

D6 D9 D6 D9

- ly that I miss - her and all the fun - we had. But
26 7 7 7/11 10 10 9 8 7 7 5
T A B 7 7 7/11 10 10 9 8 7 7 5

G6 G9 G6 G9

8va

loco

TAB

15 13 12 10 13 12-12-10
12-16 14 12 10 12-14 12-12-10

D6 D9 D6 D9 G

30

TAB

10 8 8 8 7 7 5 3 3
9/11 9 9 9 5/7 5 7 5 4 0 4 0

32

8va loco

TAB

15 15 15 15 17 12-16 15 15 16 15 15 15 17

Verse D6 D9 D6 D9

34

TAB

7 7 10-8 8 10 10 8 8 8
7 7 11-9 9 11 11 9 9 9

D6 D9 D6 D9

hur - ry home_ drops on her cheek that trick - le from her eye.— Ma -

TAB

10 10 8 10 10 8 8

9-11 11-11 11-9 9-11 11-11 11-9 9

G6 G9 G6 G9

-rie is on - ly six years old,— in - for - ma - tion please,—

TAB

13 13 13-12 10 13 13-12 12-12 10-10

12-14 14 14-12 10 10-14 14-12 12 10-10

D6 D9 D6 D9 G

tryin' to put— me through to her— in Mem - phis, Ten - nes - see.—

TAB

10 8 8 × 7-7-5 3 3

9-11 11-9 9 × 5-7 7-7-5 4 4 4-5

Fade out

8^{meas}

15 15 15 17 15 15 15 17

12-16 16 15 15 17 12-16 16 15 15 16 15 17

The Solo

Memphis Tennessee

With its unusual 10-bar structure and subtle guitar playing, this track is a long way from Chuck's earlier classics. The delicate, fingerpicked sixths in the solo are a natural progression from the verse guitar part. The sweet sounding double stops that Chuck plays throughout owe much more to country music than the blues, while the rhythm track combines hillbilly and Cajun influences.

The solo is short and sweet with Chuck being the very model of musical restraint.

Ex1

Musical notation for guitar solo Ex1. The top staff is a treble clef staff with four measures. The first measure shows a D6 chord with a bass note. The second measure shows a D9 chord. The third measure shows a D6 chord. The fourth measure shows a D9 chord. The bottom staff is a bass staff with a 10-bar structure. The first five bars show a descending scale: 11-10-8-7-5. The next five bars show a descending scale: 10-11-9-7-5. The final bar shows a bass note at 0.

There are two shapes for playing sixths on the G and E-strings, for the first one play the G-string with your second finger and the E-string with your first finger. When you come to the double-stops played at the 7th fret use your second finger on the G-string and move your third finger to the E-string.

Notice the use of rests and staccato notes in this example, this gives a very elegant feel to this lick, which adds nicely to the laid-back rhythm track.

Ex2

The tablature shows two measures of guitar music. The top measure is over a D6 chord, and the bottom measure is over a D9 chord. Both measures feature sixteenth-note patterns. Measure 1 starts with a sixteenth note on the 10th fret of the A string, followed by eighth-note pairs on the 8th and 7th frets, then a sixteenth-note pair on the 5th fret, and finally a sixteenth-note pair on the 7th fret. Measure 2 starts with a sixteenth note on the 5th fret, followed by eighth-note pairs on the 7th and 9th frets, then a sixteenth-note pair on the 9th fret, and finally a sixteenth-note pair on the 7th fret. The tablature uses standard guitar notation with vertical bar lines and horizontal tick marks for sixteenth-note heads.

Unlike most of Chuck's playing, there are a lot of position changes in this solo; it's also more melodic than usual thanks to his skilful handling of the intervals. Notice the strong relationship between what he's playing and the backing chords.

As in Example 1 the fingering will depend on the shape of the double-stop, but where there are notes on the same fret as in the first bar, it's better to use separate fingers rather than a barre because of the position shifts.

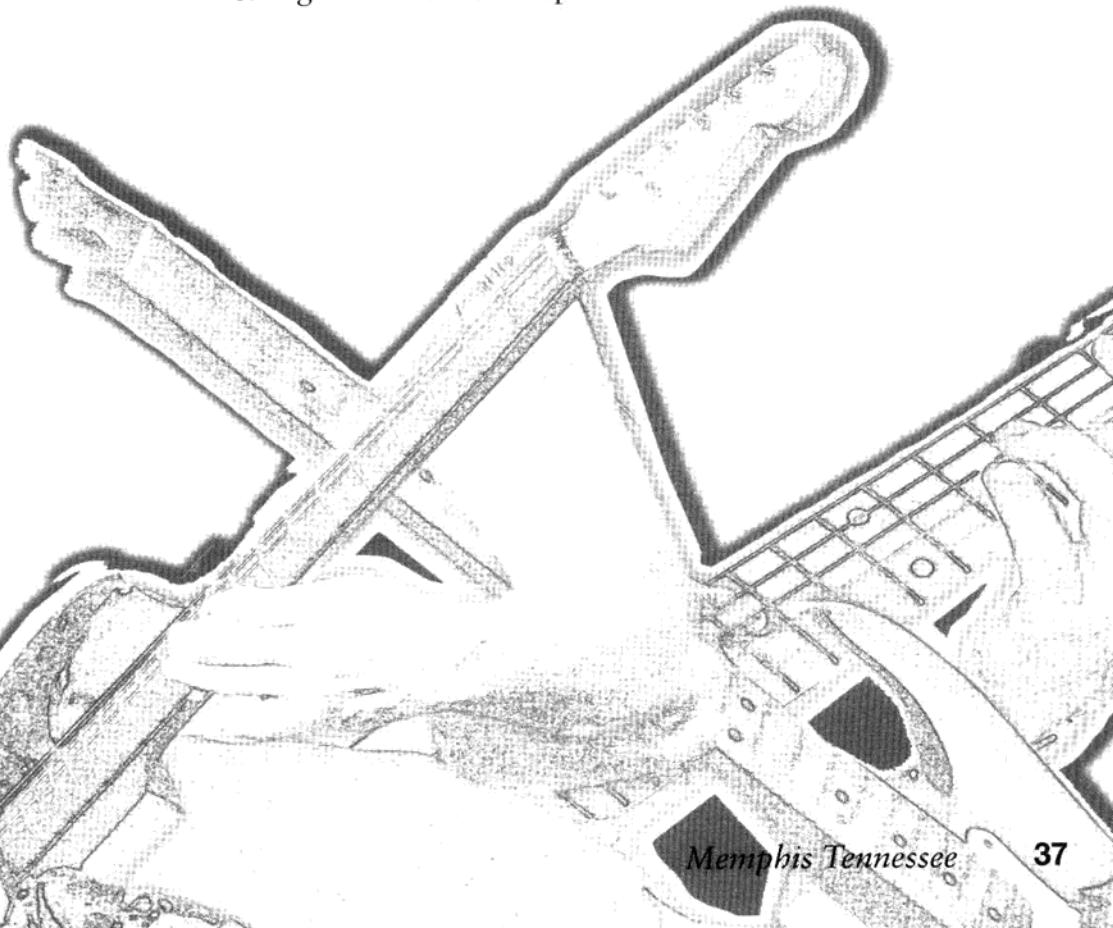
TECHNIQUE tip

Although they can be tricky to play, sixths are a great way to spice up a solo. The trick is to move the intervals from one chord position to another, using the passing notes to add interest to the line. Start by playing an A-chord at the 5th fret. Take the notes on the G and top E-strings and move them to the 7th and then 9th frets, then back. The notes at the 5th and 9th frets form part of the A-chord, so they can be used to start and end your licks.

Ex3

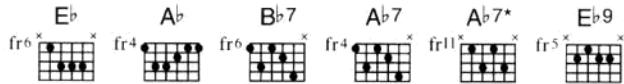
The musical notation consists of two staves. The top staff is a standard five-line staff with a 'G' clef, and the bottom staff is a tablature staff with six horizontal lines representing the strings of a guitar. The tablature shows fingerings: '7-16' on the first string, '15' on the second, '15' on the third, '15' on the fourth, and '17' on the fifth string. The tablature also includes a '16' on the second string and a '17' on the fifth string. The notation is preceded by a 'G' clef and followed by a 'loco' (location) instruction.

This lick happens a few times during this song and can be tricky because it's played high up the neck. The basic shape is a G major chord on the top three strings, so use your second finger on the G-string and a first finger barre at the 15th fret. Damp the staccato marked notes by lifting your fretting hand, your picking hand is busy enough. You can play this lick fingerstyle – using your thumb to pick the G-string and first two fingers on the top two strings. If you are using a pick use a strict alternate picking approach, starting with a downstroke. The upstrokes will give the top string a little more 'snap'.



ROLL OVER, BEETHOVEN

Words and Music by Chuck Berry



$\text{♩} = 185$

*E♭

Intro

f w/clean tone

13

*chords implied by harmony

Full

Full

Full

Full

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

E♭

loco

1. Well I'm a

13 14 13 11 14 13 11 12 12 12 12 12 12 13 13 13 13 13 13 13 13 13 13

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Verse

A♭

wrote a lit - tle let - ter I'm gon-na mail it to my lo - cal D. J. _____
tem - p'ra-ture's ris - ing, the juke - box's blow-ing a fuse. _____
rock - in' pneu - mo - nia, I need a shot of rhy - them 'n' blues. _____

14

A♭7

Yeah it's a jump-in' lit - tle re - cord I want my jock - ey to play.
My heart's beat-ing rhy - them and my soul keep a - sing - ing the blues.
I caught the roll - ing arth - ri - tis sit - ting down at a rhy - them re - view.

17

E♭

B♭7

Roll ov - er Beet - ho - ven, I've
Roll ov - er Beet - ho - ven, Roll ov - er Beet - ho - ven, they're

20

E♭

| 1. 2. | 3. |

got - ta hear it a - gain to - day. _____
tell Tchai - kov - sky the news. _____
rock - in' in two by two. _____

23

2. You know my
3. I got the
Well if you

Bridge

feel it and like it, go get your lov - er then reel and rock it.

27

A♭7*

Roll it ov - er then move on up yes - sir, try for fur - ther then

30

E♭

B♭7

reel and roll with one an - oth - er. Roll ov - er Beet - ho - ven,

33

E♭

dig these_ rhy -thm and blues. —

36

f

Ex. 1

39

— solo starts —

TAB

Ex. 2

Full Full Full

Ex. 3

42

Full Full Full Full Full Full

TAB

Ex. 4

45

Full Full

TAB

E♭

Well ear -

48

Full Full

TAB

— solo ends —

P.M. — |

Verse

A♭

E♭

51

TAB

A♭7

shoes.— She's got Hey— did - dle did - dle I'm a - play-ing my fid - dle,
54 cra - zy part - ner, you ought to see him reel and

E♭

ain't got— no-thing to lose. Roll ov - er Beet - ho - ven,—
56 rock. 'Long as she got a dime,— the

T 8
A 8 8 10 8 8 8 10 8 | 8 8 10 8 8 8 10 8 | 8 8 10 8 6 8 10 8

B 6 6 6 6 6 6 6 | 4 4 8 4 4 4 4 | 4 4 8 4 4 4 4

57 1.
E♭

tell Tchai - kov - sky the news.— 5. You know she
58 mu-sic won't ne - ver stop.

T 8
A 8 10 8 8 | 10 8 | 8 8 10 8 8 8 10 8 | 8 8 10 8 6 8 10 8 | .

B 6 6 6 6 | 6 6 | 6 6 6 6 6 6 | 6 6 | .

1.
E♭

— | : | Roll ov - er Beet - -

63

T 8
A 8 8 10 8 8 8 10 8 | 8 8 10 8 8 8 10 8 | .

B 6 6 6 6 6 6 6 | 6 6 | .

Outro

- ho - ven, — roll ov - er Beet - ho - ven, —

A♭7

roll ov - er Beet - ho - ven, — roll ov - er Beet -

E♭

B♭7

- ho - ven, — roll ov - er Beet - ho - ven, — dig these

E♭

E♭9

rhy - thm and blues.

The Solo

Roll Over, Beethoven

Released in 1956, the message in this song is clear. There was a new wave of youth culture happening and it was fuelled by the rock 'n' roll sounds that defined it.

Unusually for a guitar-based song, although not for Berry, the key is E_b. Chuck attributes his frequent use of flat keys to his broad range of influences. He has a great love of jazz and big band music as well as soul and blues. Whatever the reason, playing in keys like E_b and B_b will do wonders for your fingerboard knowledge.

Ex1

A musical example for guitar solo. It consists of two parts: a staff with musical notation (notes and rests) and a tablature below it. The tablature shows the strings and frets for each note. Fingerings are indicated above the tablature, such as '11 11 14 13 11 14 13' and '11 13 11 12 12 11 11 14 13 11'. The staff shows a sequence of notes, some with grace notes and slurs.

Chuck starts this solo off with a phrase similar to the intro. As usual it's based around the blues-box shape, this time at the 11th fret because of the E \flat key. This solo is more single-note based than his others and involves some nimble finger work. As you'd expect with a blues-box, your first finger will barre the 11th fret, so your second and third fingers will cover the other frets.

In the second half of the second bar, use a single downstroke to play the semiquavers from G to E \flat .

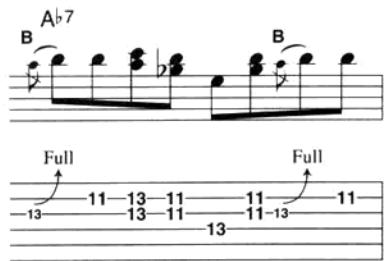
Ex2

The musical notation consists of two staves. The top staff shows a repeating pattern of three eighth notes on the G-string followed by two eighth notes on the B-string. The bottom staff shows a blues box shape on the 11th fret. The first six positions are labeled 'Full' with arrows pointing to the 11th fret. The last two positions are also labeled 'Full' with arrows pointing to the 11th fret. The strings are numbered 13, 11, 13, 11, 13, 11 from left to right.

This is a great example of Berry's use of rhythm. He takes a three-note phrase; one G-string bend followed by the same note played twice on the B-string. He repeats this phrase in a quaver rhythm so that it crosses over the 4/4 backing and forms an interesting cross-rhythm. This is classic Berry, making the most out of simple ingredients. Chuck usually plays the G-string bends in this kind of lick with his second

finger and it does sound more authentic this way, but you may find it more comfortable to play them with your third finger.

Ex3



Chuck's solos abound with short repeating licks like this one, he seems to have an inexhaustible supply of memorable blues-box licks. What makes his playing great is the way that he uses these to construct great solos that sound improvised but have very logical structures.

The fingering for this lick is similar to the earlier examples, use a first finger barre at the 11th fret and play the higher double stops by flattening your third finger across the G and B-strings.



Ex4

B_b 7

-14-13-11 -13-11-12-12 11-14 | 13-11-13 11-13-11-13 11-13-11

Full Full

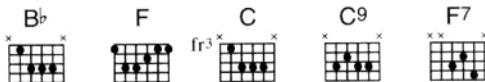
Notice the similarity between the first part of this example and the end of Example 1. Although the notes and rhythms are the same, in this lick Chuck plays them in a different place in the bar. Part of Chuck's characteristic sound is his use of downstrokes. He plays this entire lick picking in this way which gives the line great definition. For the last two quavers of double-stops use either your second or third finger for the first ones and a first finger barre for the second.

TECHNIQUE tip

One of the keys to Chuck's style is his use of rhythmic variety and syncopation. Adding some of this to your playing will really liven up your solos. Try taking a simple, three note phrase and repeating it in a quaver rhythm, as Chuck does in this solo. Notice the way that the shifting accents can really drive the rhythm along.

TOO MUCH MONKEY BUSINESS

Words and Music by Chuck Berry



$\text{♩} = 54$ ($\text{♩} = \overline{\text{J J}}$)

Intro N.C.

let ring...
mf w/clean tone + echo

P.M. $\frac{1}{4}$

P.M. $\frac{1}{4}$

P.M. $\frac{1}{4}$

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§

Verse

F

1. Run - ning to and fro', hard work-ing at the mill, nev - er far, in the mail here
 2. Sales - man talk - ing to me, tryin' to run me up a creek say "You can buy it, go on try it you can
 13 5. Pay - phone some - thing wrong, dime gone, "will mail" I ought to sue the op'ra - tor for

Chorus

B♭

come a rot - ton bill.
 pay me next week, ah! }
 tell - ing me a tale, ah! }

Too much - mon - key busi - ness,

F

C

too much - mon - key busi - ness.

Too much - mon - key

F

busi - ness for me to be in - volved - in. 6. I

Verse F

3. Blond hair good look-ing, tryin' to get me hooked. Want me to mar-ry, get a home, set - tle
 4. Same thing eve - ry day, get - ting up, going to school. No need in me com-plain-ing my ob -
 25 been to Yo-ko-ha-ma, been fight-ing in the war, ar - my bunk, ar - my chow, ar - my

Chorus

B♭

down, write a book, ah! } jec-tion's ov - er - ruled, ah! } Too much mon - key busi - ness,
 28 clothes, ar - my car, ah! }

F

C

too much mon - key busi - ness.

Too much mon - key busi - ness for me—

61

F

To Coda ♫

to be in - volved in.—

34

Ex. 1

F

37

8va

Musical score and tablature for Example 1 in F major. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six strings (T, A, B) with fingerings (13, 15) and 'Full' markings indicating hammer-ons. The solo starts at measure 13.

Ex. 2

B♭

40 (8va)

Musical score and tablature for Example 2 in B-flat major. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six strings (T, A, B) with fingerings (13, 15) and 'Full' markings. The measure number 40 is indicated.

F

C

43 (8va)

Musical score and tablature for Example 3 in F major. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six strings (T, A, B) with fingerings (13, 15) and 'Full' markings. The measure number 43 is indicated.

Ex. 3

B♭

F

C9

F

loco

Musical score and tablature for Example 3 continued in B-flat major. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six strings (T, A, B) with fingerings (13, 15) and 'Full' markings. The measure number 46 is indicated.

50

B♭

Musical score and tablature for Example 3 concluding in B-flat major. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six strings (T, A, B) with fingerings (13, 15) and 'Full' markings. The measure number 50 is indicated.

54

F

Ex. 4

58

F

D.%%. al Coda

◊ Coda

F

61

Working in the filling station, too many tasks. Wipe the windows, check the tyres, check the oil, a dollar gas, ah!

Chorus B♭

F

65

P.M. | P.M. | P.M. | P.M. |

1/4 1/4 1/4 1/4

C

F

C9

69

P.M. | P.M. | P.M. |

1/4 1/4 1/4

Outro

F

73

Musical score and TAB for Outro F section. The score shows two staves: treble clef with a key signature of one flat, and bass clef with a key signature of one flat. The TAB shows six strings with various fingerings: 11-12, 13, 14, 13-12, 13, 13, 13, 13, (13), 14, 14, 14, 13-12, 13, 13, 13, 13, 14.

B♭

F

76

Musical score and TAB for B♭ section. The score shows two staves: treble clef with a key signature of one flat, and bass clef with a key signature of one flat. The TAB shows six strings with fingerings: 11, 10, 8, 8, 6, 6, 6, 6, 6, 5, 3, 3, 3, 2, 1, 2, 3, 3, 1.

C

Too much monkey - busi - ness for me.

80

Musical score and TAB for C section. The score shows two staves: treble clef with a key signature of one flat, and bass clef with a key signature of one flat. The TAB shows six strings with fingerings: 1, 1, 1, 3-5, 3, 3, 3.

F7

83

Musical score and TAB for F7 section. The score shows two staves: treble clef with a key signature of one flat, and bass clef with a key signature of one flat. The TAB shows six strings with fingerings: 3, 1, 4, 5, 2, 3, 3, 2, 3, 3, 2, 2, 1, 1, 1, 4, 2, 3.

The Solo

Too Much Monkey Business

As well as being a showcase for his flair with language and lyrics, this track contains some of Berry's most interesting playing. From the echo-drenched, country-style intro to the strong rhythm parts, this track is packed with great playing. The solo ranges from Chuck's trademark syncopated bending licks to some great rhythmic chord playing. Chuck is great at pacing his solos so that even the longer ones have a real feeling of progression and increasing excitement.

Ex1

F
8/8

Chuck starts this solo in familiar territory with this rhythmic bending lick. The key to these licks is to get the rhythmic feel right. Go for a very rigid feel, the notes should be kept short and the feel very 'square'. With a swingin' rhythm section this feel sounds great!

As before use your first finger to barre the top strings. This is played up at the 13th fret so you can use your second finger to bend the G-string.

Ex2

The musical notation for Example 2 is in B-flat major (B♭) and consists of two measures. The key signature has one sharp (F#) and one flat (B-flat). The time signature is 8/8. The notes are primarily eighth notes, with some sixteenth-note patterns. The first measure starts with a sixteenth note followed by a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note. The second measure follows a similar pattern. Below the staff, a guitar neck diagram shows the fretboard with the 13th and 15th frets marked. Arrows labeled "Full" point to each of the four occurrences of the 13th fret, indicating where the second finger should bend the G-string. The 15th fret is also indicated on the neck.

Notice the way that Chuck uses these short, repeating licks to build his solos. This one adds a few more notes to the first lick which also adds to the feeling of progression. It takes a lot of discipline to plan a solo like this, the natural thing to do is go in with all guns blazing, but when you have to fill 24 bars with guitar you need to make it interesting. Berry is great at this, when the lines are simple he adds rhythmic interest and here, where the melody is more important he keeps the rhythm simple.

Ex3

F

10 10 10 10
10 10 10 10
10 10 10 10
10 12-10 10 12-10 10 10 10 10 10 10
10 10 10 10 10 12-10

For the second half of this solo Chuck moves from single-note lines to a more chord-based approach. Notice the way that he contrasts the three or four notes at the 19th fret with the single notes on the D-string.

Use your first finger to barre the strings at the 10th fret and your third finger to play the D-string at the 12th fret. Use downstrokes to play the chords for a slightly accented feel to the lick.

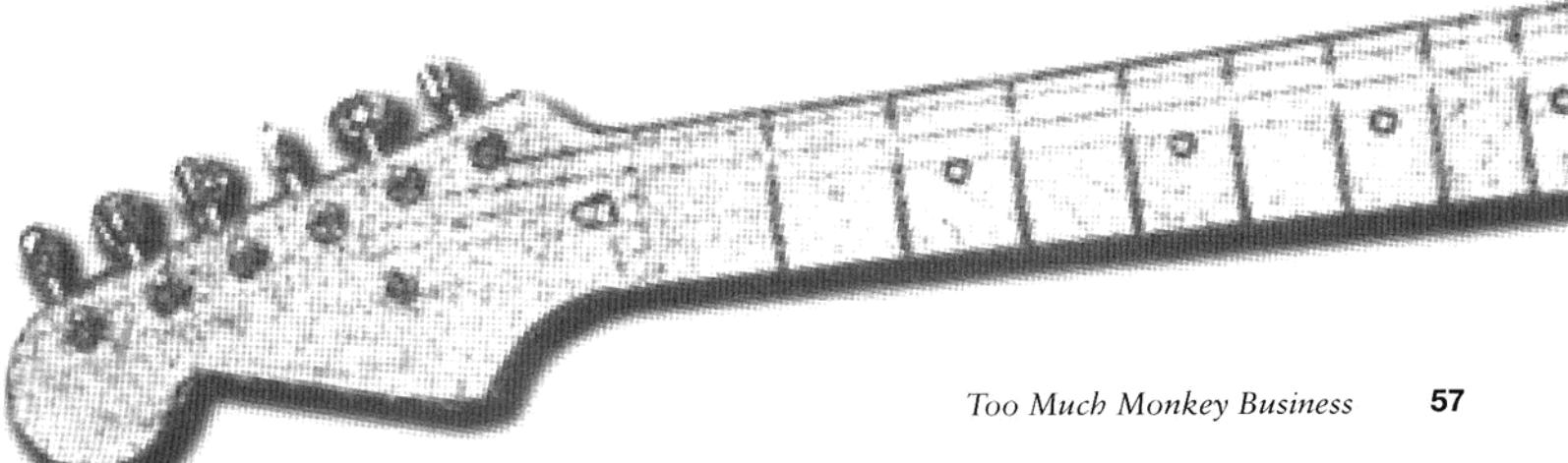
TECHNIQUE tip

Chuck's solos are a great lesson in how to use simple ideas with imagination. If your solos are rambling, take a cue from Chuck and "keep it simple, stupid!"

Ex4

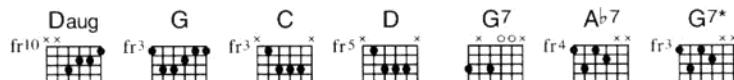
The musical notation consists of two staves. The top staff shows a F major chord (root position) followed by a repeating pattern of eighth-note chords and single notes. The bottom staff shows a repeating pattern of eighth-note chords and single notes, with fingerings indicating a first-finger barre at the 10th fret. The section ends with a repeat sign and the instruction "D. al Coda".

For the end of the solo Chuck uses another repeating phrase, this time using the chordal idea from the previous bars. As before, use a first finger barre at the 10th fret. Make sure to use downstrokes for the chords and upstrokes for the single notes. This isn't quite alternate picking and may feel awkward at first but to get a consistent sound to the chords you have to pick them all in the same direction.



NO PARTICULAR PLACE TO GO

Words and Music by Chuck Berry



♩ = 128

Daug

12

1. Rid-ing a - long in my au - to - mo -

mf w/clean tone

TAB notation for the first section:

T	10	10	10	10	10	10	10	10	10	10	10	10	10
A	11	11	11	11	11	11	11	11	11	11	11	11	11
B	11	11	11	11	11	11	11	11	11	11	11	11	11
	12	12	12	12	12	12	12	12	12	12	12	12	12

§ G

(1.) - bile,
(2.) go,

so my ba - by be - side me at the
we parked way out on the ko-ko-mo.

TAB notation for the second section:

T	5	6	6	6	6	6	5	3	4
A	6	7	7	7	7	7	5	3	5
B									

wheel.

I stole a kiss at the turn of a
The night was young and the moon was

TAB notation for the third section:

T	5	6	6	6	6	6	5	3	4
A	6	7	7	7	7	7	5	3	5
B									

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C

my cu - ri - o - si - ty run-ning wild.
so we both de-cid-ed to take a stroll.

G

with no par - ti - cu - lar place to
I could-n't un-fast-en her safe - ty

G

Rid - ing a - long in my au - to - mo -
Rid - ing a - long in my ca - la-boose,

- bile, —

I was anx-ious to tell her the way I feel.
still try - in' to get her belt a - loose.

C

So I told her soft-ly and sin - cere,
All the way home I held a grudge,
18

and she leaned and whis-pered in my
for the safe - ty belt that would-n't budge.

TAB

4	5	6	6	6	6	6	5	3
6	7	7	7	7	7	7	5	3

4
5

Ex. 1

29

B B

Full Full

TAB

8 8 8 8 7-10 (10)

C

Ex. 2

31

7/8 8 9 9 9 9 9 8/9 8 9 9 9 9 9 9 9 9 9 9 9 9 9 8 9 9 9 9 9 9 9 9 7 7 7 7 7 7 5 5 5 5

TAB

G

Ex. 3

33

2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3

TAB

D

C

35

6 6 6 6 6 6 5 3

TAB

G

D.%%. al Coda

Ex. 4

No par - ti - cu - lar place to

37

— solo ends —

T 3 5
A 4 5
B 5

◊ Coda

G

with no par - ti - cu - lar place to go.

39

Full

T 4
A 5
B 5

Outro

G

D

41

Full

T 10
A 10
B 10

43

Full

T 10
A 10
B 10

C

45

G

47

D

50

G

52

D

G

54

56

T
A
B

58 C

T
A
B

60 G

T
A
B

62 D

T
A
B

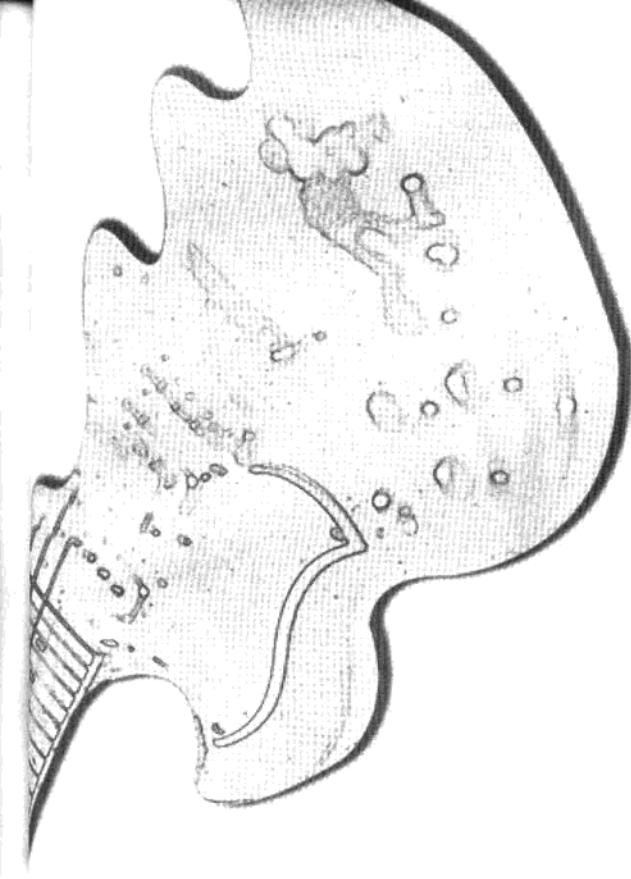
64 G⁷

A^{b7}

G^{7*}

P.M.

T
A
B



The Solo

No Particular Place To Go

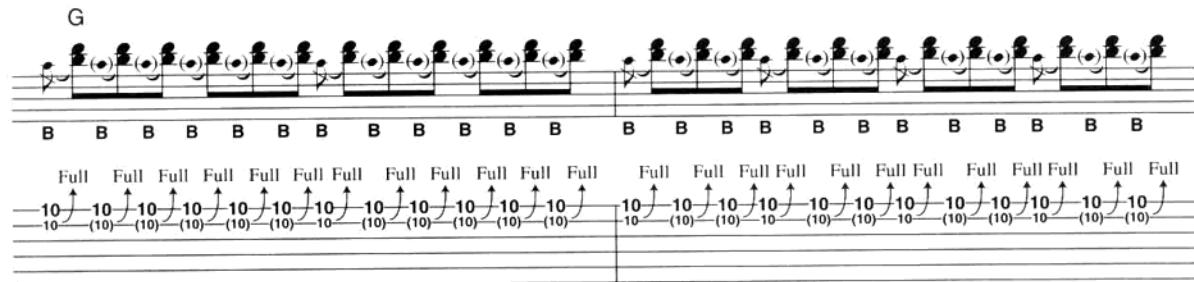
This track has a much more bluesy sound to his earlier songs; the upbeat 12/8 feel has a distinct Chicago blues influence. Berry, as usual, stamps his own personality over it, with a great melody and lyric and some of his best guitar playing on record.

Chuck plays most of his songs primarily with downstrokes, this gives his playing a distinctive, driving edge. For this track, with its lilting swing feel, he plays with alternating strokes, using a light strumming action for the opening chord.

This D augmented chord is unusual for a rock 'n' roll song; it has a jazzy sound more associated with western swing and big band music, both of which were a big influence on Chuck.

There is no straight rhythm guitar in the verses of this song; Berry uses the unusual stop/start feel to fit in some slick and inventive pentatonic licks.

Ex1



This is a great hybrid of country-style double string bends and rock 'n' roll attitude. The top note is held with your fourth finger as the B-string is played with your third. Hold the top note and bend the B-string up a tone, try not to bend the top string as you do. After the initial bend, hold the B-string and use an alternate strumming action to play the rhythm for the rest of the bar. Keep your hand as relaxed as possible when holding the bends. You'll need to keep a smooth pick-hand action for this lick, the alternate strumming is an important part of the sound but can be tricky to keep consistent. Try angling your pick direction so you are strumming down towards the body of the guitar; this will make it easier to hit the strings cleanly.

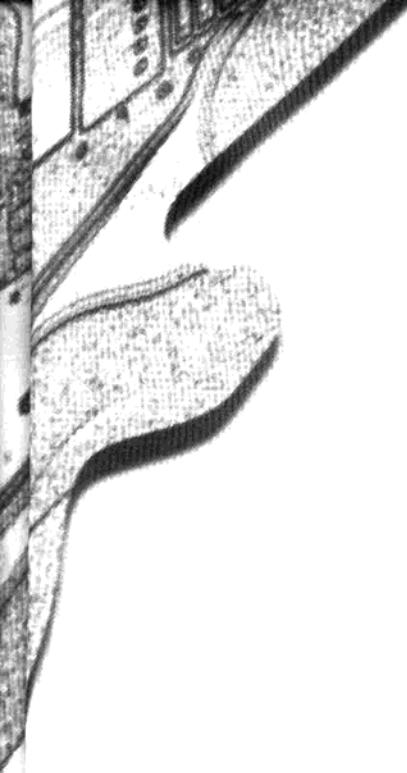


Ex2

C

7/8 8 8 8 8 8 7/8 8 8 8 8 | 7/8 8 8 8 8 8 7 7 7 5 5 5

As with most of Berry's solos, this one can be broken down into one or two bar chunks. Chuck uses this as a way to structure his solos; it's easier to think in two-bar phrases than a 12-bar sequence. This is a good thing to practice, as it will encourage you to play in a more musical and logical



way. Concentrate on building these short phrases throughout your solos.

For these first double-stops you need to use your first and second fingers on the G and B-strings. Use alternate picking again, this sounds much different to straight down-picking, especially if you are playing intervals.

At the end of the second bar use your third and first finger to barre the G and B-strings.

Ex3



Notice the way that he sets up the G-chord's tonality before stretching it in the next bar. We've just come from a C-chord, so Chuck plays the whole bar using two of the G-chord's notes. Although Chuck is only playing two-note chords here, his clever use of them spells out the harmony as well as adding to it. In the first bar he plays a B and D which sounds right at home over the G chord. In the next bar he slides the same shape up to D and F, which also works, but the F adds a 7th to the chord which makes it

sound like it's about to change, which it does. The key to great soloing is not just to follow chord changes but to anticipate them.



Ex4

The musical example consists of two staves. The top staff is for the bass guitar, showing a sequence of notes with a 'B' above the first note, indicating a bend. The bottom staff is for the electric guitar, showing a sequence of notes with fingerings: (3,4,5), (3,5), 3, 5, 3, 6, 5, 3. Below the staff, there are vertical numbers 3, 4, 5 and horizontal numbers 3, 5, 3, 6, 5, 3, 4, 5 corresponding to the notes. A '1/2' symbol is placed above the second and third notes of the guitar staff.

This final lick is a combination of double-stops and double-bends. Once again you need to be careful with the top string bends, they can be tricky to play in a hurry. The double-stops are all played by barring the two strings. You'll need to use your first, second and third fingers to play this line smoothly. Use the rest at the end of the first bar to give yourself time to line up the final G-chord.

TECHNIQUE tip

To play any of Berry's classics you need to master the technique of quickly barring two strings with one finger. Although this isn't difficult in itself, in the middle of a quick-tempo solo it can be tricky. To help you with this, try slowly practising a pentatonic or a blues scale whilst barring two strings at a time. Flatten your finger by straightening the last joint and only use as much pressure as you need to hold down the strings.