

## Overview

In lesson one of this special feature on learning the guitar, we were introduced to the parts of the guitar, learned to tune the instrument, learned a chromatic scale, and learned Gmajor, Cmajor, and Dmajor chords. Guitar lesson two taught us to play Eminor, Aminor, and Dminor chords, an E phrygian scale, a few basic strumming patterns, and the names of the open strings. In guitar lesson three, we learned how to play a blues scale, Emajor, Amajor, and Fmajor chords, and a new strumming pattern. If you are not familiar with any of these concepts, it is advised that you revisit these lessons before proceeding.

# 4

## What You'll Learn in Guitar Lesson Four

We'll start adventuring a little farther up the neck in this lesson. You'll learn a new type of chord... what is known as a *power chord*. You'll also learn the names of the notes on the sixth and fifth string. Plus, of course, strumming patterns, and a bunch more songs to play. Let's start guitar lesson four.

## The Musical Alphabet on Guitar

... E F G A B C D E F G A ...

So far, most of what we've learned on the guitar has been focused on the bottom few frets of the instrument. Most guitars have at least 19 frets - by only using the first three, we aren't using the instrument as effectively as we could. Learning the notes all over the guitar fretboard is the first step we need to take to unlock the instrument's full potential

## The Musical Alphabet

Before we begin, it is very important to understand the way the *musical alphabet* works. It is similar in many respects to the traditional alphabet, in that it uses standard letters (remember your ABCs?). In the musical alphabet, however, the letters only progress up to G, after which they begin again at A. As you continue up the musical alphabet, the pitches of the notes get higher (when you go past G up to A again, the notes continue to get higher, they don't start at a low pitch again.)

Another complication of learning the musical alphabet on guitar is that there are extra frets in between some, but not all of these note names. The graphic above is an illustration of the musical alphabet. The ties between the notes B and C, and also between the notes E and F, reflect the fact there is *no* blank fret between these two sets of notes. Between ALL OTHER notes, there is one fret space.

This rule applies to all instruments, including piano. If you are familiar with the piano keyboard, you will know that there is no black key between the notes B and C, and also E and F. But, between all other sets of notes, there is a black key.

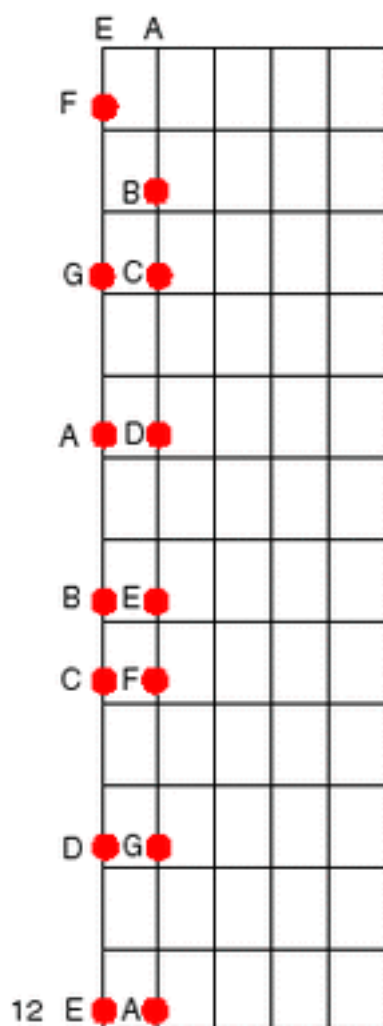
*Summary* On the guitar, there are no frets between the notes B&C, and between E&F. Between all other notes, there is one (for now, unnamed) fret between each.

## Notes on the Neck

From guitar lesson two, you'll remember that the name of the open sixth string is *E*. Now, let's figure out the other note names on the sixth string.

Coming after E in the musical alphabet is... you guessed it... F. Referencing the musical alphabet we just learned, we know there is no blank fret between these two notes. So, F is on the sixth string, first fret. Next, let's figure out where the note G is located. We know that there is a blank fret between F and G. So, count up two frets, and G is on the third fret of the sixth string. After G, in the musical alphabet, comes the note A again. Since there is a blank

fret between G and A, we know that A is on the fifth fret of the sixth string. Continue this process all the way up the sixth string. You can check the diagram here to make sure you are correct.



much quicker.

## Power Chords

In order to learn power chords effectively, you'll need to really understand the names of the notes on the neck of the guitar. If you glossed over that page, you'll want to revisit it, and learn it well.

Remember: there is also no blank fret between the notes B and C.

Once you reach the 12th fret (which is often marked on the neck of the guitar by double dots), you'll notice you have reached the note E again. You'll find on all six strings that the note on the 12th fret is the same as the open string.

Once you've finished counting up the E string, you'll want to try the same exercise on the A string. This shouldn't be difficult... the process is exactly the same as it was on the sixth string. All you need to know is the name of the open string to get started.

Unfortunately, understanding how to figure out note names on the fretboard isn't enough. For these note names to be useful, you'll have to go about memorizing them. The best way to memorize the fretboard is to commit several note names and frets to memory on each string. If you know where A is on the sixth string, for example, it will be much easier to find the note B. For now, we'll just worry about memorizing the notes the sixth and fifth strings.

In lesson five, we will fill in the blank frets in the diagram with note names. These names include sharps (?) and flats (?). Before you start learning these other notes, however, you'll need to understand and memorize the above notes.

## THINGS TO REMEMBER:

- The musical alphabet goes from A to G, then back to A again.
- There is no blank fret between the notes B&C, and E&F.
- The note name on the 12th fret of any string is always the same as the open string.
- Memorize the open string name, and several more note names and locations on both the sixth and fifth string. This will make finding all other notes

## What a Power Chord Is

In some styles of music, particularly in rock and roll, it's not always necessary to play a big, full sounding chord. Often, especially on an electric guitar, it sounds best to play two-or-three note chords. This is when power chords come in handy.

Power chords have been popular since the birth of blues music, but when grunge music started to rise in popularity, many bands chose to use power chords almost exclusively, instead of more traditional chords. The power chords we are about to learn are movable chords, meaning that, unlike the chords we've learned so far, we can move their position up or down the neck, to create different power chords.

Although the power chord pictured here contains three notes, the chord contains only two \*different notes\* - one note is doubled an octave higher. A power chord contains the *root note* - the root of a C power chord is C - and another note called the *fifth*. For this reason, power chords are often referred to as *fifth chords* (written C5 or E5, etc).

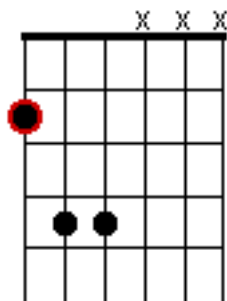
The power chord does not contain the note which traditionally tells us whether a chord is major or minor. Thus, a power chord is neither major nor minor. It can be used in a situation where either a major or a minor chord is called for, however. Take a look at this example of a chord progression:

Cmajor - Aminor - Dminor - Gmajor

We could play the above progression with power chords, and we'd play it as follows:

C5 - A5 - D5 - G5

## Power chords on the sixth string

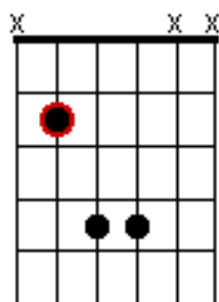


Take a look at the diagram above - note that you do NOT play the third, second, and first strings. This is important - if any of these strings ring, the chord won't sound very good. You'll also notice that the note on the sixth string is circled in red. This is to denote that the note on the sixth string is the root of the chord. This means that, while playing the power chord, whatever note is being held down on the sixth string is the name of the power chord.

For example, if the power chord were being played starting on the fifth fret of the sixth string, it would be referred to as an *A power chord*, since the note on the fifth fret of the sixth string is A. If the chord were played on the eighth fret, it would be a *C power chord*. This is why it is important to know the names of the notes on the sixth string of the guitar.

Play the chord by placing your first finger on the sixth string of the guitar. Your third (ring) finger should be placed on the fifth string, two frets up from your first finger. Lastly, your fourth (pinky) finger goes on the fourth string, on the same fret as your third finger. Strum the three notes with your pick, making sure that all three notes ring clearly, and that all are of equal volume.

## Power chords on the fifth string



If you can play the power chord on the sixth string, this one should be no trouble at all. The shape is exactly the same, only this time, you'll need to be sure you don't play the sixth string. Many guitarists will overcome this problem by lightly touching the tip of their first finger against the sixth string, deadening it so it doesn't ring.

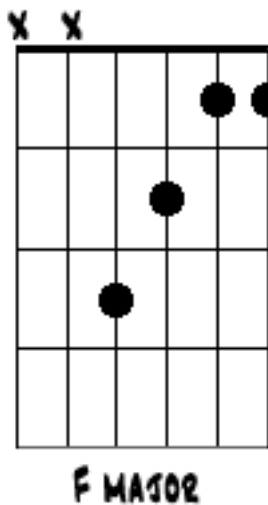
The root of this chord is on the fifth string, so you'll need to know

what the notes are on this string in order to know what power chord you're playing. If, for example, you're playing a fifth string power chord on the fifth fret, you are playing a D power chord.

### Things to Know About Power Chords:

- Power chords are often referred to as a *fifth* or 5 chord. If you see a chord written as C5, it is a C power chord
- You can optionally omit the pinky finger, and play a power chord as a two-note chord. Most guitarists stick with the 3-note version, as they sound more full
- A common fingering for a power chord is to play the root note with the first finger, while the third finger barres the other two notes
- Power chords are generally used in pop, rock, and blues music. Because they are not big, full sounding chords, power chords are not commonly used in acoustic strumming situations
- Many guitarists prefer to use all downstrokes when strumming power chords. This results in a more "chunky" sound. This is not a rule, only an observation

### F Major Chord Review



It might seem silly to devote an entire page to going over one chord we've already learned, but, believe me, you will appreciate it in coming weeks. The F major chord is the most difficult we've learned thus far, but it uses a technique that we will use constantly in future lessons. That technique is using one finger in your fretting hand to hold down more than one note at a time.

#### The F major shape

In case you're having trouble remembering how to play the chord, let's go over it again. Your third finger plays the third fret on the fourth string. Your second finger plays the second fret on the third string. And, your first finger plays the first fret on both the second and first strings. Make sure when you strum the chord that you're not playing the sixth and fifth strings.

Many guitarists find that slightly rolling the first finger back (towards the headstock of the guitar) makes playing the chord slightly easier. If, after you've done this, the chord still doesn't sound properly, play each string, one by one, and identify what the problem string(s) are. Keep practicing this chord - play it every day, and don't give up. It won't take long for the F major chord to start sounding just as good as the rest of your chords do.

### Songs that use an F major chord

There are, of course, thousands of songs that use an F major chord, but for practicing purposes, here are just a few. They may take some work to master, but you should have them sounding good with some solid practice. If you have forgotten some of the other chords we've learned, you can check the guitar chord library.

Mother - performed by Pink Floyd This is a good acoustic song to start with, because there aren't many chords, the changes are slow, and F major only occurs a couple of times.

Kiss Me - performed by Sixpence None the Richer The strum for this song is tricky (we'll leave it alone for a while. . . for now, play quick downstrums 8x per chord, only 4x for the chorus). There are a few chords we might not have covered yet, but they should be explained at the bottom of the page. Not many F major chords. . . just enough to keep you challenged.

Night Moves - performed by Bob Seger Just a quick F major in this song, so it might be a difficult tune to play at first. If you know the song well, this one will be much easier to play.

## Strumming Patterns



In lesson two, we learned all about the basics of strumming the guitar. We added another new strum to our repertoire in lesson three. If you still aren't comfortable with the concept and execution of basic guitar strumming, it is advised that you return to those lessons and review.

Just a slight variation from the strum we learned in lesson three gives us another very common, usable strumming pattern. In fact, many guitarists actually find this pattern to

be slightly easier, as there is a slight pause at the end of the bar, which can be used to switch chords.

Before you try and play the strumming pattern above, take some time to learn what it sounds like. Listen to an mp3 clip of the strumming pattern, to and try to tap along with it. Repeat this until you can tap out this pattern without thinking about it.

Once you've learned the basic rhythm of this strum, pick up your guitar and try playing the pattern while holding down a Gmajor chord. Be sure to use the exact upstrokes and downstrokes the diagram illustrates - this will make your life much easier. If you're having trouble, put down the guitar and practice saying or tapping out the rhythm again. If you don't have the correct rhythm in your head, you'll never be able to play it on guitar. Once you're comfortable with the strum, try playing along with the same pattern at a faster tempo (listen to faster tempo strum here).

Again, remember to keep the up and down strumming motion in your picking hand constant - even when you're not actually strumming the chord. Try saying out loud *down, down up, up down* (or *1, 2 and, and 4*) as you're playing the pattern.

## Things to Remember

- If playing an acoustic guitar, make sure to strum directly over the sound hole
- On electric guitar, strum over the body, not over the neck
- Make sure all strings are ringing clearly
- Make sure the volume of your downstrums and upstrums are equal
- Don't strum too hard, as this causes strings to rattle, and produces an undesirable sound
- Don't strum too softly, as this produces a "wimpy" sound. Your pick should be striking the strings with a relatively firm, even stroke

- Think of your elbow as being the top of a pendulum; your arm should swing up and down from it in a steady motion, never pausing at any time.
- Having said that, the bulk of the picking motion should come from a rotation of the wrist, rather than from the forearm. Be sure not to keep your wrist stiff when playing.

## Learning Songs

Since we've now covered all the basic open chords, plus power chords, we have a lot of options in which songs we can play. This week's songs will be focus on both open and power chords.

[Smells Like Teen Spirit](#) (Nirvana)

This is perhaps the most famous of all grunge songs. It uses all power chords, so once you can play those comfortably, the song shouldn't be too hard.

[Have You Ever Seen the Rain](#) (CCR)

We can use our new strum with this fairly simple song. Although it does have a couple of chords we haven't covered yet, they should be explained well on the page.

## Practice Schedule

As we progress further in these lessons, it becomes more and more important to have daily practice time, as we're starting to cover some really tricky material. Power chords can take a while to get used to, so I suggest making a habit of playing them regularly. Here's a suggested use of your practice time for the next few weeks.

- Make sure your guitar is in tune (review how to tune).
- Warm up by playing the chromatic scale, forwards and backwards, several times. Play slowly, use alternate picking, and make sure each note rings clearly.
- Play the E phrygian scale from lesson two several times, paying careful attention to detail.
- Review the names of notes on the sixth and fifth string. Practice calling out a random note (e.g. C), and trying to find that note on BOTH the sixth and fifth string. Memorize at least two other notes, and their positions on each string.
- Work on your power chords. Make sure your ring finger is positioned well on the appropriate fret (it is the finger that most often makes power chords sound bad). Slide from chord to chord, and try moving from the 6th string power chords to the 5th string power chords.
- Review all nine major and minor chords we've learned. You should really be close to memorizing all of these chords by now. Pick two chords, and practice moving from one to the next quickly and smoothly. Then, pick two new chords, and repeat the process.
- Spend some time working on this week's new strumming pattern. Also, be sure to revisit the patterns from lesson two and lesson three. Try switching from chord to chord while using these patterns.
- Work on playing that pesky F major chord. Don't give up until it sounds perfect. Try playing some of the songs listed on that page.
- Try to play all of the songs in lesson four. Each of these songs has been chosen to help you work on a particular aspect of your guitar playing.

We are starting to build up a large archive of things to practice, so if you find it impossible to find the time to practice all of the above in one sitting, try breaking up the material, and practicing it over several days. There is a strong human tendency to only practice things which we are already quite good at. You'll need to overcome this, and force yourself to practice the things you are weakest at doing.

I can't emphasize strongly enough that it is important to practice everything we've done in these four lessons. Some things will undoubtedly be more fun than others, but trust me, the things you hate doing today are probably techniques that will become the basis for other things you will love to play in the future. The key to practice is, of course, fun. The more you enjoy playing guitar, the more you'll play, and the better you will get. Try to have fun with whatever you're playing.

In lesson five, we'll learn a blues shuffle, names of sharps and flats, a barre chord, plus more songs! Hang in there, and have fun!

## Leaving on a Jet Plane

Words and Music by John Denver

G / / / C / / /  
All my bags are packed, I'm ready to go  
G / / / C / / /  
I'm standing here outside your door  
G / / / C / / / D //////////  
I hate to wake you up to say goodbye  
G / / / C / / /  
But the dawn is breakin' it's early morn  
G / / / C / / /  
The taxi's waitin' he's blowin' his horn  
G / / / C / / / D //////////  
Already I'm so lonesome I could die

Chorus:

G / / / C / / /  
So kiss me and smile for me  
G / / / C / / /  
Tell me that you'll wait for me  
G / / / C / / / D //////////  
Hold me like you'll never let me go  
G / / / C / / /  
'Cause I'm leavin' on a jet plane  
G / / / C / / /  
Don't know when I'll be back again  
G / / / C / / / D //////////  
Oh, babe, I hate to go....

Verse 2:

There's so many times I've let you down  
So many times I've played around  
I tell you now, they don't mean a thing  
Every place I go, I'll think of you  
Every song I sing, I'll sing for you  
When I come back I'll bring your wedding ring

CHORUS

Verse 3:

Now the time has come to leave you  
One more time, let me kiss you  
Then close your eyes, I'll be on my way  
Dream about the days to come  
When I won't have to leave alone  
About the times I won't have to say

CHORUS

end on G chord

## The Gambler

words and music by Kenny Rogers

7



G C G  
 On a warm summer's evenin' on a train bound for nowhere,  
 C G C D  
 I met up with the gambler; we were both too tired to sleep.  
 G C G  
 So we took turns a starin' out the window at the darkness  
 C G D G  
 'til boredom overtook us, and he began to speak.

G C G  
 He said, "Son, I've made a life out of readin' people's faces,  
 C G C D  
 and knowin' what their cards were by the way they held their eyes.  
 G C G  
 And if you don't mind my sayin', I can see you're out of aces.  
 C G D G  
 For a taste of your whiskey I'll give you some advice."

G C G  
 So I handed him my bottle and he drank down my last swallow.  
 C G C D  
 Then he bummed a cigarette and asked me for a light.  
 G C G  
 And the night got deathly quiet, and his face lost all expression.  
 C G D G  
 Said, "If you're gonna play the game, boy, ya gotta learn to play it right.

# CHORUS:

G C G  
 You got to know when to hold 'em, know when to fold 'em,  
 C G C D  
 know when to walk away and know when to run.  
 G C G  
 You never count your money when you're sittin' at the table.  
 C G D G  
 There'll be time enough for countin' when the dealin's done.

D C G  
 Ev'ry gambler knows that the secret to survivin'  
 C G C D  
 is knowin' what to throw away and knowing what to keep.  
 G C G  
 'Cause ev'ry hand's a winner and ev'ry hand's a loser,  
 C G D G  
 and the best that you can hope for is to die in your sleep."

G C G  
 And when he'd finished speakin', he turned back towards the window,  
 C G C D  
 crushed out his cigarette and faded off to sleep.  
 G C G  
 And somewhere in the darkness the gambler, he broke even.  
 C G D G  
 But in his final words I found an ace that I could keep.

CHORUS 2x and end...

## Brown Eyed Girl

Words and music by Van Morrison

G C G D  
Hey, where did we go days when the rain came  
Whatever happened to Tuesday and so slow

G C G D  
Down in the hollow playing a new game  
Going down the old mine with a transistor radio

G C G D  
Laughing and a running, hey hey Skipping and a jumping  
Standing in the sunlight laughing hiding 'hind a rainbow's wall

G C G D  
in the misty morning fog, ah with our hearts a thumpin'  
Slipping and a sliding all along the waterfall

C D G Em  
and you, my brown eyed girl  
and you, my brown eyed girl

C D G D  
You, my brown eyed girl  
You, my brown eyed girl

BRIDGE:

D  
Do you remember when we used to sing

G C G D  
Sha la la la la la la la la la te da Just like that

G C G D G  
Sha la la la la la la la la la te da la te da

VERSE 3:

So hard to find my way  
Now that I'm all on my own  
I saw you just the other day  
My, how you have grown  
Cast my memory back there Lord  
Sometimes I'm overcome thinkin' 'bout it  
Makin' love in the green grass  
Behind the stadium  
With you, my brown eyed girl  
You, my brown eyed girl

REPEAT BRIDGE AND END

## Take It Easy

The Eagles

G  
Well I'm a runnin' down the road try'n to loosen my load

D C  
I've got seven women on my mind

G D  
Four that wanna own me, two that wanna stone me

C G  
One says she's a friend of mine

Em C G  
Take it easy, take it easy

Am C Em  
Don't let the sound of your own wheels drive you crazy

C G  
Lighten up while you still can

C G  
Don't even try to understand

Am C G  
Just find a place to make your stand, and take it easy

G  
Well, I'm a standin' on a corner in Winslow, Arizona

D C  
Such a fine sight to see

G D  
It's a girl my lord in a flat-bed Ford

C G  
Slowin' down to take a look at me

Em C G  
Come on, baby, don't say maybe

Am C Em  
I gotta know if your sweet love is gonna save me

C G C G  
We may lose and we may win, though we may never be here again

Am C G  
So open up I'm climbin' in, so take it easy

G  
Well, I'm a runnin' down the road tryin' to loosen my load

D C  
Got a world of trouble on my mind

G D C G  
Lookin' for a lover who won't blow my cover, she's so hard to find

Em C G  
Take it easy, take it easy

Am C Em  
Don't let the sound of your own wheels make you crazy

C G C G  
Come on baby, don't say maybe

Am C G C Em  
I gotta know of your sweet love is gonna save me

-----  
Chords used:

	E	A	D	G	B	e
	+-----+					
Am	x	0	2	2	1	0
C	0	3	2	0	1	0
D	x	0	0	2	3	2
Em	0	2	2	0	0	0
G	3	x	0	0	0	3
	+-----+					

## Mr Tambourine Man

The Byrds

Intro:

D G A

Chorus:

G A D G  
Hey! Mister Tambourine Man, play a song for me.  
D G Em A  
I'm not sleepy and there is no place I'm going to.  
G A D G  
Hey! Mister Tambourine Man, play a song for me.  
D G Em A D G D  
In the jingle jangle morning I'll come following you.

G A D G  
Though I know that evenin's empire has returned into the sand.  
D G D G  
Vanished from my hand, left me blindly here to stand  
Em A  
but still not sleeping!  
G A D G D G  
My weariness amazes me, I'm branded on my feet I have no one to meet.  
D G Em A  
And the ancient empty street's too dead for dreaming.

Chorus

Take me on a trip upon your magic swirlin' ship  
My senses have been stripped, my hands can't feel the grip,  
my toes too numb to step, wait only for my boot heels  
to be wandering  
I'm ready to go anywhere, I'm ready for to fade  
Into my onw parade cast your dancing spell my way,  
I promise to go under it

Chorus

Though you might hear laughin' spinnin' swingin' madly across the sun  
It's not aimed at anyone, it's just escapin' on the run

And but for the sky there are no fences facin'  
And if you hear vague traces of skippin' reels of rhyme  
To your tambourine in time, it's just a ragged clown behind  
I wouldn't pay it any mind, it's just a shadow you're  
seein' that he's chasing

Chorus

Then take me dissapearin' through the smoke rings of my mind  
Down the foggy ruins of time, far past the frozen leaves  
The haunted, frightened trees out to the windy beach  
Far from the twisted reach of crazy sorrow  
Yes, to dance beneath the diamond sky with one hand wavin' free  
Silhouetted by the sea, circled by the circus sands  
With all memory and fate drive deep beneath the waves  
Let me forget about today until tomorrow

## **The House of the Rising Sun**

Bob Dylan

Am C D F    Am E Am E

Am    C            D            F  
There is a house in New Orleans

Am            C            E    E7  
They call the rising sun

Am            C            D            F  
And it's been the ruin of many a poor boy  
Am            E            Am    C D F    Am E Am E

And God, I know, I'm one

My mother was a tailor  
She sewed my old blue jeans  
My father was a gamblin' man  
Down in New Orleans

Now the only thing a gambler needs  
Is a suitcase and a trunk  
And the only time he's ever satisfied  
Is when he's on a drunk

\*Solo\*

Oh, mother tell your children  
Not to do what I have done  
Spend your lives in sin and misery  
In the house of the rising sun

Well, I've got one foot on the platform  
The other foot on the train  
I'm goin' back to New Orleans  
To wear that ball and chain

Well, there is a house in New Orleans

They call the rising sun  
And it's been the ruin of many a poor boy  
And God, I know, I'm one...

## **Last Kiss**

Pearl Jam

Intro: G Em C D G

G Em  
Oh where, oh where can my baby be?  
C D  
The Lord took her away from me.  
G Em

She's gone to heaven so I've got to be good,  
C D G  
so I can see my baby when I leave this world.

G Em  
We were out on a date in my daddy's car,  
C D  
we hadn't driven very far.  
G Em

There in road, straight ahead,  
C D  
a car was stalled and the engine was dead.  
G Em  
I couldn't stop so I swerved to the right,  
C D

I'll never forget the sound that night.  
G Em  
The screamin' tires, the bustin' glass,  
C D G  
the painful scream that I heard last.

G Em  
Oh where, oh where can my baby be?  
C D  
The lord took her away from me.  
G Em  
She's gone to heaven so I've got to be good,  
C D G  
so I can see my baby when I leave this world.

G Em  
When I woke up the rain was pouring down,

C D  
 there were people standing all around.  
 G Em  
 Something warm was running through my eyes,  
 C D  
 but somehow I found my baby that night.  
 G Em  
 I lifted her head, she looked at me and said:  
 C D

"Hold me darling just a little while!"  
 G Em  
 I held her close, I kissed her our last kiss,  
 C D  
 I found the love that I knew I would miss.  
 G Em

But now she's gone, even though I hold her tight,  
 C D G  
 I lost my love, my life, that night.

G Em  
 Oh where, oh where can my baby be?  
 C D

The lord took her away from me.  
 G Em  
 She's gone to heaven so I've got to be good,  
 C D G  
 so I can see my baby when I leave this world.

G Em C D G Em C D G Em C D

## Mr Jones

### Counting Crows

Am F Dm  
 G Am F Dm G  
 sha la la la la la la  
 Am F  
 I was down at the New Amsterdam  
 Dm G  
 staring at this yellow haired girl  
 Am F  
 Mr. Jones strikes up this conversation  
 G  
 with this black haired flamenco dancer  
 Am F Dm  
 She dances while his father plays guitar.  
 G  
 She's suddenly beautiful  
 Am F  
 We all want something beautiful

G  
 I wish I was beautiful  
           Am                          F  
 So come dance this silence down through the morning.  
 Dm          G  
     sha la la la la la la  
 Am  F  G  
     Uh, huh...  
 Am          F  
     Cut up Mariea!  
 Dm                          G  
 Show me some of them spanish dances.  
 Am          F          G  
     Pass me a bottle, Mr. Jones  
 Am          F  
     Believe in me  
 Dm                          G  
     Help me believe in anything  
           Am          F          G  
 (cause) I want to be someone who believes  
 C  F          G  
 Mr. Jones and me tell each other fairy tales  
 C          F  
     Stare at the beautiful women  
     G  
 She's looking at you.  Ah no, no she's looking at me.  
 C          F  
 Smiling in the bright lights  
 G  
     Comming through in sterio  
 C          F          G  
     When everybody loves you, you can never be lonely  
 Am          F  
     I will paint my picture  
 Dm          G  
 Paint my self in blue and red and black and grey  
 Am                          F                          G  
     All of the beautiful colors are very very meaninful  
           Am          F  
 (You know) Grey is my favorite color  
 Dm                          G  
     I felt so symbolic yesterday  
 Am          F                          G  
     If I knew Picasso I would buy myself a grey guitar and play  
 C          F          G  
     Mr. Jones and me look into the future  
 C          F  
     Stare at the beautiful women  
     G  
 She's looking at you.  Uh, I don't think so.  She's looking at me.  
 C          F          G  
     Standing in the spotlight I bought myself a grey guitar  
 C          F          G                          Am  
     When everybody loves me, I will never be lonely  
           G  
 I will never be lonley



Am            G  
 I will never be lonley  
 Am  
 I want to be a lion  
 G  
 Everybody wants to pass as cats  
 Am  
 We all want to be big big stars,  
 G  
 But we got diffrent reasons for that.  
 Am  
 Believe in me because  
 G  
 I don't believe in anything  
 Am            G  
 And I want to be someone to believe, to believe, to believe.  
 C    F            G  
 Mr. Jones and me stumbling through the barrio  
 C                    F  
 Yeah we stare at the beautiful women  
 G  
 She's perfect for you, Man, there's got to be Somebody for me.  
 C                    F  
 I want to be Bob Dylan  
 G  
 Mr. Jones wishes he was someone just a little more funky  
 C                    F  
 When everybody loves you, son,  
 G  
 that's just about as funky as you can be.  
 C    F            G  
 Mr. Jones and me staring at the video  
 C                    F  
 When I look at the television,  
 G  
 I want to see me staring right back at me.  
 C                    F  
 We all want to be big stars,  
                   G  
 but we don't know why, and we don't know how.  
 C                    F  
 But when everybody loves me,  
 G  
 I'm going to be just about as happy as I can be.  
 C                    F                    G  
 Mr. Jones and me, we're gonna be big stars...

## American Pie

Don McLean

G    D    Em7    Am            C  
 A long long time ago I can still remember  
                   Em                    D            G    D            Em7  
 How that music used to make me smile and I knew if I had my chance

Am C Em C D Em  
 That I could make those people dance and maybe they'd be happy for a while  
 Am Em Am  
 But February made me shiver with every paper I'd deliver  
 C G/B Am C D  
 Bad news on the doorstep I couldn't take one more step  
 G D Em Am7 D  
 I can't remember if I cried When I read about his widowed bride  
 G D Em C D7 G C/G G  
 But something touched me deep inside the day the music died So  
 G C G D  
 Bye Bye Miss American Pie  
 G C G D  
 Drove my chevy to the levee but the levee was dry  
 G C G D  
 And them good old boys were drinking whiskey and rye  
 Em A7 Em D7  
 Singin' this'll be the day that I die, this'll be the day that I die.  
 G Am C Am  
 Did you write the book of love and do you have faith in God above?  
 Em D G D Em  
 If the Bible tells you so. Do you believe in Rock 'n Roll?  
 Am7 C  
 Can music save your mortal soul?  
 Em A7 D  
 And can you teach me how to dance real slow?  
 Em D  
 Well, I know that you're in love with him  
 Em D  
 'Cause I saw you dancin' in the gym  
 C G/B A7 C D7  
 You both kicked off your shoes man, I dig those rhythm and blues  
 G D Em  
 I was a lonely teenage broncin' buck  
 Am C  
 With a pink carnation and a pickup truck.  
 G D Em C D7 G C  
 But I knew I was out of luck the day the music died I started singin'  
 (Chorus)  
 G Am  
 Now for ten years we've been on our own  
 C Am Em D  
 And moss grows fat on a rollin' stone, but that's not how it used to be  
 G D Em

When the jester sang for the King and Queen  
     Am7                      C  
 In a coat he borrowed from James Dean  
     Em                      A7                      D  
 And a voice that came from you and me  
     Em                      D                      Em                      D

Oh, and while the King was looking down, the jester stole his thorny crown  
     C                      G/B                      A7                      C                      D7  
 The courtroom was adjourned, no verdict was returned  
     G                      D                      Em                      Am                      C

And while Lennon read a book on Marx, the quartet practiced in the park  
     G                      D                      Em                      C                      D7                      G                      C  
 And we sang dirges in the dark, the day the music died.    We were singing

(Chorus)  
 G                                      Am

Helter-Skelter in a summer swelter,  
     C                                      Am  
 The birds flew off with a fallout shelter  
 Em                                      D                                      G                      D                      Em  
 Eight miles high and falling fast It landed foul out on the grass  
     Am7                                      C

The players tried for a forward pass  
     Em                      A7                      D  
 But the jester's on the sidelines in a cast  
     Em                                      D  
 Now the half-time air was sweet perfume  
     Em                                      D

While the sergeants played a marching tune  
 C                      G/B                      A7                      C                      D7  
 We all got up to dance, but we never got the chance  
     G                      D                      Em

'Cause the players tried to take the field  
     Am                      C  
 The marching band refused to yield  
 G                      D                      Em                                      C                      D7                      G                      C                      G

Do you recall what was revealed the day the music died?    We stared singing

(Chorus)  
 G                                      Am                                      C                                      Am  
 Oh, and there we were all in one place A generation lost in space  
 Em                                      D                                      G  
 With no time left to start again.    So come on, Jack be nimble

Em                                      Am7                                      C  
 Jack be quick Jack Flash sat on a candlestick  
     Em                      A7                      D  
 'Cause fire is the Devil's only friend  
     Em                                      D

Oh, and as I watched him on the stage,  
 Em D  
 My hands were clenched in fists of rage  
 C G A7 C D7  
 No angel born in hell could break that Satan's spell  
 G D Em

And as the flames climbed high into the night  
 Am C  
 To light the sacrificial rite  
 G D Em C D7 G C G

I saw Satan laughing with delight the day the music died He was singing

(Chorus)  
 G Am C Am  
 I met a girl who sang the blues and I asked her for some happy news  
 Em D G D

But she just smiled and turned away I went down to the sacred store  
 Em Am7  
 Where I'd heard the music years before  
 Em A7 D  
 But the man there said the music wouldn't play  
 Em D

And in the streets the children screamed  
 Em D  
 The lovers cried, and the poets dreamed  
 C G A7 C D7  
 But not a word was spoken, the church bells all were broken  
 G D Em Am C

And three men I admire most, the Father, Son and the Holy Ghost  
 G D Em  
 They caught the last train for the coast,  
 C D7 G C G D7

The day the music died. And they were singing  
 (Chorus)

D7  
 They were singing  
 G C G D  
 Bye, bye Miss American Pie  
 G C G D

Drove my Chevy to the Levy but the levy was dry  
 G C G D  
 And them good old boys were drinkin' whiskey and rye  
 C D7 G C G

singin' this will be the day that I die.

## Smells Like Teen Spirit

Nirvana

INTRO:

-----

x = muted note

(The guitar starts clean)

	F5	Bb5	G#5	C#5
E	-----			
B	-----			
G	-----3-3-0-----6--6-6-x-0--			
D	-3--3-3--xx-3-3-0--6--6-6-xxxx-6--6-6-x-0--			
A	-3--3-3--xx-1-1-0--6--6-6-xxxx-4--4-4-x-0--			
E	-1--1-1--xx-----4--4-4-xxxx-----			

	F5	Bb5	G#5	C#5
E-----				
B-----				
G-----				
D-3--3-3--xxxx-3-3-0--6--6-6-xxxx-6--6-0--				
A-3--3-3--xxxx-1-1-0--6--6-6-xxxx-4--4-0--				
E-1--1-1--xxxx-----4--4-4-xxxx-----				

Distortion starts here

Then when you've played the clean part you play  
F5 Bb5 G#5 C#5 with heavy distortion four times  
and then the verse starts.

The verse is really simple. I'll tab it out and also tab out  
the bassline.

GUITAR:

E	-----1-----
B	-----1-----
G	-----
D	-----
A	-----
E	-----

BASS:

G	-----
D	-----
A	-----1-1-1-1-----4-4-4-4--
E	-1-1-1-1-----4-4-4-4-----

VERSE 1: [play with tab above]

-----

Load up on guns bring your friends  
It's fun to lose and to pretend  
She's over bored, self-assured  
Oh no, I know a dirty word

TAB FOR PRE-CHORUS:

```
E|-----|
B|----6-----6-----6-----6----| Play this four times in the
G|-5-5---5-5-5---5-5-5---5-5-5---5--| PRE-CHORUS. I like to play
D|-----| it with a little vibrato.
A|-----|
E|-----|
```

PRE-CHORUS: [play with tab above]

-----  
Hello, hello, hello, how low  
Hello, hello, hello, how low  
Hello, hello, hello, how low  
Hello, hello, hello

CHORUS: [use lots of distortion]

-----  
          F5          Bb5          G#5          C#5  
With the lights out, it's less dangerous  
          F5          Bb5  G#5          C#5  
Here we are now, entertain us  
          F5          Bb5          G#5          C#5  
I feel stupid, and contagious  
          F5          Bb5  G#5          C#5  
Here we are now, entertain us  
          F5  Bb5  
A mulato  
          G#5  C#5  
An albino  
          F5  Bb5  
A mosquito  
          G#5  C#5  
My Libido

Yay

[Right after you sing 'Yay' you play this:]

          b=bend  
          F5          F#5          F5          Bb5  G#5  
E|-----|  
B|-----|  
G|-----3b4-----3-3----|  
D|-3--3-3-4-4-----3--3-3-3-6--|  
A|-3--3-3-4-4-----3--3-3-1-1-6--|  
E|-1--0-1-2-2-----1--0-1-----4--|

[when you play the bend, sing 'Hey' at the same time]

OK, play that tab twice and then the second verse starts.

VERSE 2: [play just like first verse]

-----

PRE-CHORUS: [same as before]

CHORUS:

GUITAR SOLO:

E	-----1-----	
B	--1--4-----4-4b6r4-2-1--2-1-----	
G	-----1-----3-1--3-3b5r3-1-0----	
D	-----	
A	-----	
E	-----	

E	
B	
G	-1-0-1-0-1-0-1-0-1-0-0-
D	3
A	
E	

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Oh well, whatever, nevermind

PRE-CHORUS: [same as before]

-----

Hello, hello, hello, how low  
Hello, hello, hello, how low  
Hello, hello, hello, how low  
Hello, hello, hello

CHORUS:

-----

F5 Bb5 G#5 C#5  
With the lights out, it's less dangerous  
F5 Bb5 G#5 C#5  
Here we are now, entertain us  
F5 Bb5 G#5 C#5  
I feel stupid, and contagious  
F5 Bb5 G#5 C#5  
Here we are now, entertain us  
F5 Bb5  
A mulato  
G#5 C#5  
An albino  
F5 Bb5  
A mosquito  
G#5 C#5  
My Libido

[you don't play the yay hey part here, go straight  
into the outro]

OUTRO:

-----

F5 Bb5 G#5 C#5 F5 Bb5 G#5  
A denial, a denial, a denial, a denial  
C#5 F5 Bb5 G#5 C#5 F5 Bb5 G#5 C#5 F5  
A denial, a denial, a denial, a denial, a denial

## Have You Ever Seen the Rain

Creedence Clearwater Revival

Intro: (Am F C G)

C

Someone told me long ago

There's a calm before the storm

G

C

I know, its been coming for some time

When its over so they say



It'll rain a sunny day

G C C7  
I know, shinin' down like water

F G C C/B Am Am/G

I want to know, have you ever seen the rain

F G C C/B Am Am/G

I want to know, have you ever seen the rain

F G C

Comin' down on a sunny day

C

Yesterday and days before

Sun is cold and rain is hot

G C  
I know, been that way for all my time

'Til forever on it goes

Through the circle fast and slow

G C C7  
I know, It can't stop, I wonder

F G C C/B Am Am/G

I want to know, have you ever seen the rain

F G C C/B Am Am/G

I want to know, have you ever seen the rain

F G C

Comin' down on a sunny day

2x