



Full Band Song: WAKA WAKA (THIS TIME FOR AFRICA)



Shakira

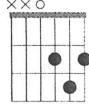
Form of Recording: Intro-Verse-Pre-Chorus-Chorus-Interlude-Verse-
Pre-Chorus-Chorus-Bridge-Chorus

For this song, you will play the same chords for each section.

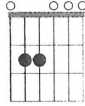
Easy G



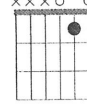
D



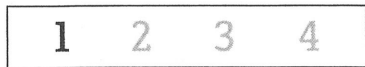
Emi



Easy C

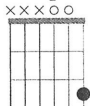


However, how you play those chords can vary from section to section. For the Verse, strum whole notes:



During the Chorus, you can emphasize the kick and snare drum pattern by plucking just the root notes of the chord before playing the full chord.

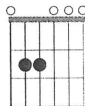
Easy G



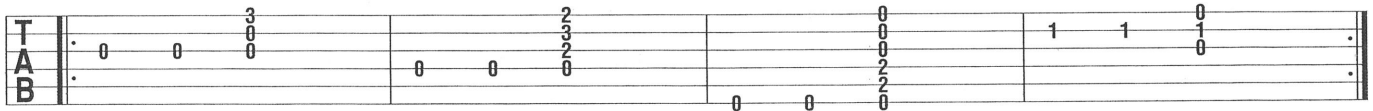
D



Emi



Easy C



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VERSE

G **D**
You're a good soldier, choosing your battles.

Emi **C**
Pick yourself up and dust yourself off and get back in the saddle.

G **D**
You're on the front line, everyone's watching.

Emi **C**
You know it's serious, we're getting closer, this isn't over.

G **D** **Emi** **C**
The pressure's on, you feel it. But you got it all, believe it.

PRE-CHORUS

G **D**
When you fall get up, oh, oh. And if you fall get up, eh, eh.

Emi **C**
Tsamina mina zangalewa, 'cause this is Africa.

CHORUS

G **D** **Emi** **C**
Tsamina mina, eh, eh. Waka waka, eh, eh. Tsamina mina zangalewa, this time for Africa.

VERSE

G **D** **Emi**
Listen to your God. This is our motto. Your time to shine,

C
don't wait in line, y vamos por todo.

G **D** **Emi**
People are raising their expectations. Go on and feed them,

C
this is your moment, no hesitation.

G **D** **Emi** **C**
Today's your day, I feel it. You paved the way, believe it.

PRE-CHORUS

G **D**
If you get down get up, oh, oh. When you get down get up, eh, eh.

Emi **C**
Tsamina mina zangalewa, this time for Africa.

BRIDGE

G
Awabuye lamajoni, ipikipiki mama wa A to Z.

Bathi susa lamajoni, ipikipiki mama from East to West.

Bathi waka waka ma eh eh, waka waka ma eh eh,

Zonk' izizwe mazibuye, 'cause this is Africa.

Going Beyond: Sixteenth Notes

During the Pre-Chorus of "Waka Waka," try the guitar strumming pattern using **sixteenth notes**, which we haven't yet covered in this series. Use your ear to hear the snare drum hits on the recording, which are played in the same rhythm. Be sure to play these notes short by muting the strings right after you play them.

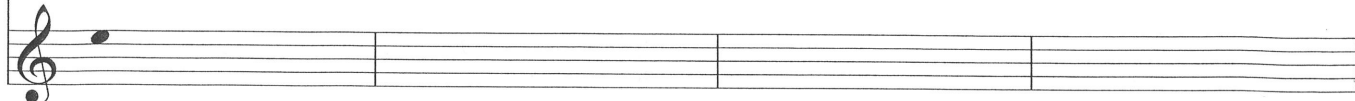
SECTION 9

Music Theory: Transcribing Notation

Play through the melody of this song. The first four measures are written in tab. Then, write in the correct pitches on the traditional staff. The first note is provided for you.


LITTLE TALKS

Of Monsters and Men

0	0	0	1	0	1	0	3
TAB							
							

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The last four measures are written below in staff notation. Write in the tab numbers. Don't worry about the rhythmic notation for now.

TAB			
			


This last example has two new types of rhythmic symbols: the dot and the tie. When you see a dotted note, the dot adds half the value of the note to itself. So a dotted quarter note is one and a half beats.

Ties connect the notes. For example, the tied quarter and whole notes equal a total of five beats. You only pick the first note and then let it ring for five beats.

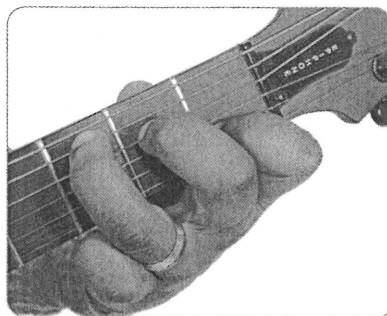
Playing Chords: Full C and G

Here is the full version of the easy C chord that you learned earlier. Practice it with the next song.

C

 × ○ ○

				1	
		2			
	3				





HEY THERE DELILAH



Plain White T's

C Ami

||: / / / / | / / / / :||

1 2 3 + 4

Rather than lifting your first and second finger between these two chords, you can leave them on the strings and just move your third finger. The fingers that stay put are called **anchor fingers**.

Here is the full version of the easy G chord that you learned earlier. Try it out in the song that follows.

G



HAITI



Arcade Fire

G Emi

||: / / / / | / / / / :||

1 2 + 3 + 4

This next song uses both G and C. Play G on beats 1 and 2, then switch to C and play it on the “and” of beat 3, and again on beat 4. In the second measure, play the same pattern but this time with the D and C chords.

WILD THING

The Troggs

G

C

D

C

||: / / / / | / / / / :||

1 2 3 + 4

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Below is one of the most popular chord progressions in all of popular music:

G

D

Emi

C

This progression can be found in many songs from the last 60 years, including “Where Is the Love,” “Bored to Death,” “Demons,” “Apologize,” “The Edge of Glory,” “Someone Like You,” and hundreds of others. Try it with the Chorus of the pop song “The Edge of Glory” by Lady Gaga.

THE EDGE OF GLORY

Lady Gaga

G

D

Emi

C

||: / / / / | / / / / | / / / / | / / / / :||

1 2 3 + 4 +

G D
Emi
C
 I'm on the edge of glory, and I'm hanging on a moment of truth.

G D
Emi
C
 Out on the edge of glory, and I'm hanging on a moment with you.

G
D
Emi
C
 I'm on the edge, the edge, the edge, the edge, the edge, the edge, the edge.

G D
Emi
C
 I'm on the edge of glory, and I'm hanging on a moment with you.

G
 I'm on the edge with you.

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Composition: Verse and Chorus

Now that you know more chords, you can use them to compose songs. Create a new four-chord verse and chorus, using any of the seven open chords you have already learned (A, Ami, C, D, E, Emi, and G). Try using a syncopated rhythm for either your verse or chorus.

Verse Chords:



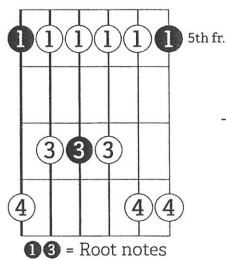
Chorus Chords:



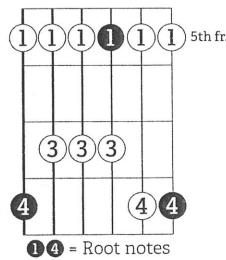
Improvisation: Major Pentatonic Scale

The **major pentatonic scale** looks a lot like the minor pentatonic scale. The only difference between the two scales is which note feels like home, or the **tonic**. Here are a couple sample riffs you can play over the Jam Track.

A Minor Pentatonic



C Major Pentatonic



T
A
B

5 5 7 5 7 5

T
A
B

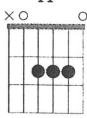
5 8 5 8 5

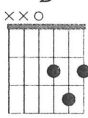
Try the scale over a few familiar progressions.



WAITING IN VAIN

Bob Marley & the Wailers

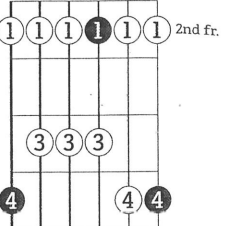
A 

D 

||: / / / / | / / / / :||

1 + 2 + 3 + 4 +

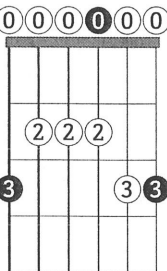
A Major Pentatonic



1 4 = Root notes

The scale pattern for this next song uses open strings and different fingerings than the previous pattern, but it has the same shape.

G Major Pentatonic

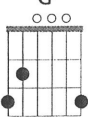


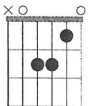
0 3 = Root notes

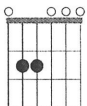


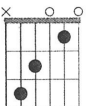
HALO

Beyoncé

G 

Ami 

Emi 

C 

||: / / / / | / / / / | / / / / | / / / / :||

1 2 3 + 4 +



Full Band Song: BEST DAY OF MY LIFE

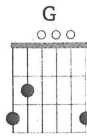
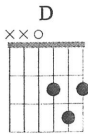


American Authors

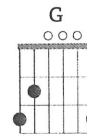
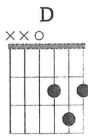
Form of Recording: Intro-Verse-Pre-Chorus-Chorus-Verse-Pre-Chorus-Chorus-Bridge-Chorus

This song combines several of the skills you have learned so far: chords, bends, riffs, and a solo. In the fourth bar of the Pre-Chorus, there is a measure with no chord. Don't play during that measure of music.

Verse/Chorus



Pre-Chorus



No Chord



Bridge



Chorus Riff

D

T
A
B

7 9 7 9 7 9 7 9

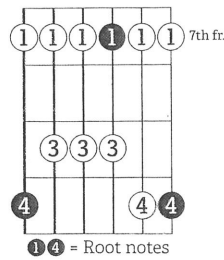
7 9 7 9 7 9 7 9

1/2

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This song doesn't have a guitar solo, but you can add one to your performance of the song. Use the D major pentatonic scale because the song is in the key of D major.

**D Major
Pentatonic**



VERSE

D
I had a dream so big and loud. I jumped so high I touched the clouds.

G
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

D
I stretched my hands out to the sky. We danced with monsters through the night.

G
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

PRE-CHORUS

D I'm never gonna look back, whoa. I'm never gonna give it up, no. **Emi** Please don't wake me now.

CHORUS

D Wo-o-o-o-oo! This is gonna be the best day of my life, my life. **G**

D Wo-o-o-o-oo! This is gonna be the best day of my life, my life. **G**

VERSE

D
I howled at the moon with friends. And then the sun came crashing in.

G
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

D
But all the possibilities, no limits just epiphanies.

G
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

BRIDGE

D
I hear it calling outside my window.

I feel it in my soul, soul.

The stars were burning so bright,

The sun was out 'til midnight.

I say we lose control, control.

SECTION 10

Instrument Technique: Pentatonic Riffs

Here are a few more pentatonic riffs so you can see the scale in action.

LOVE ON THE WEEKEND

John Mayer

G C



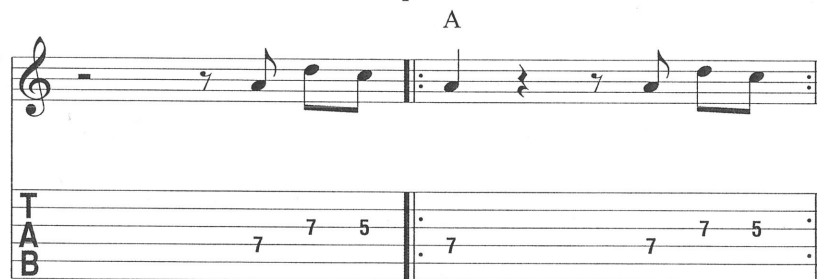
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This next riff is played with a **shuffle** feel. This means the eighth notes are played in an uneven rhythm. You've probably heard this popular sound before in countless blues, rock, pop, and jazz songs. Listen to the original recording of this classic blues riff and play with the Jam Track to get a feel for it.

MANNISH BOY

Muddy Waters

A



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Music Theory: Tab vs. Notation

Check out the pentatonic riff from the song below. In the first example, try playing it using just staff notation.

CLOSER

The Chainsmokers ft. Halsey



One of the difficulties with guitar and notation is that you can play the same notes in multiple places on the fretboard. Here are two ways to play it, this time shown with tab.



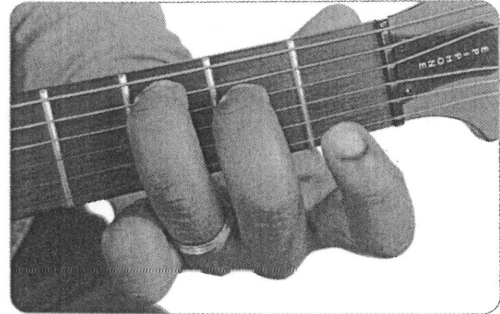
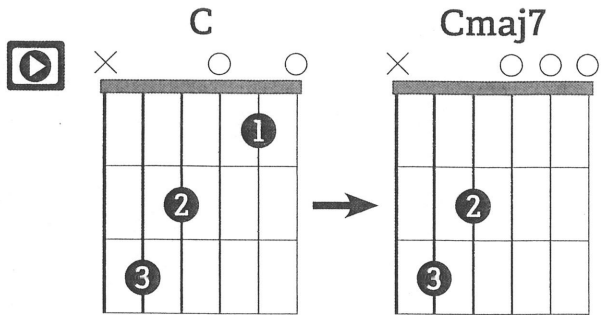
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The sound quality will change depending on where you choose to play this melody. You can try different ways and listen for which you like best.

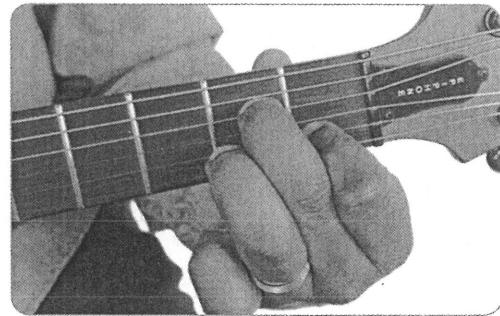
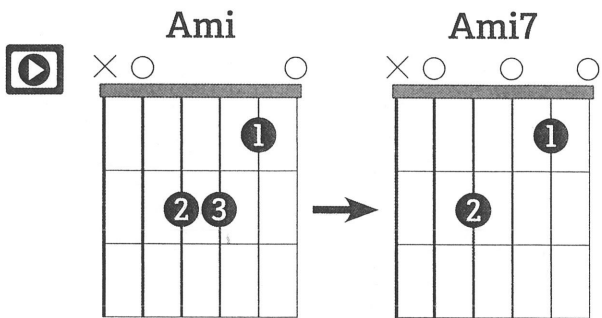
Instrument Technique: Chord Variations

You can create new chords by adding or removing fingers to add color to chords you already know.

By lifting the first finger from the C chord, you change C to Cmaj7 (“C major seven”):



Ami becomes an Ami7 (“A minor seven”) when you remove your third finger.



Try switching between them using this song’s chord progression:

BULLETPROOF... I WISH I WAS

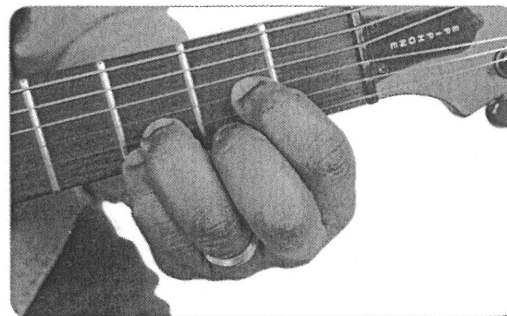
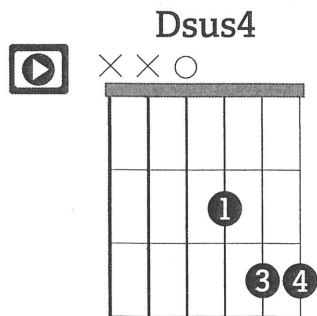
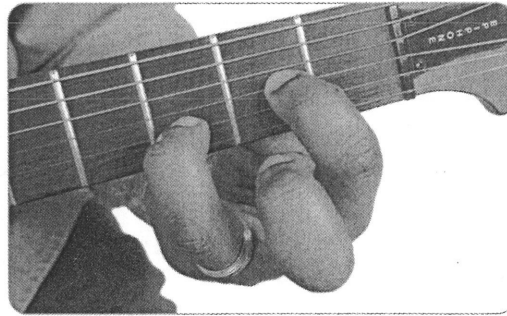
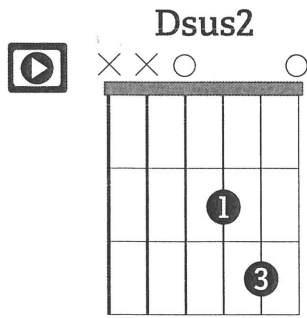
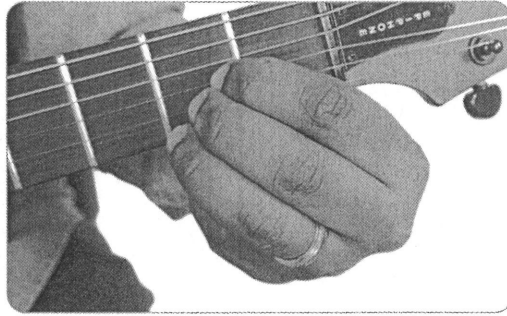
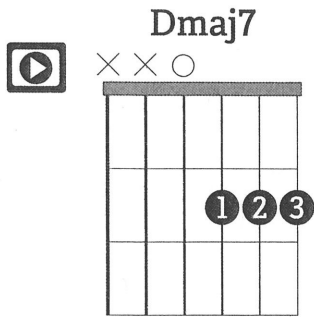
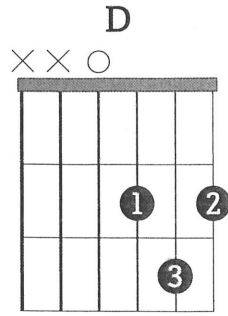
Radiohead

Ami7 Cmaj7 G D

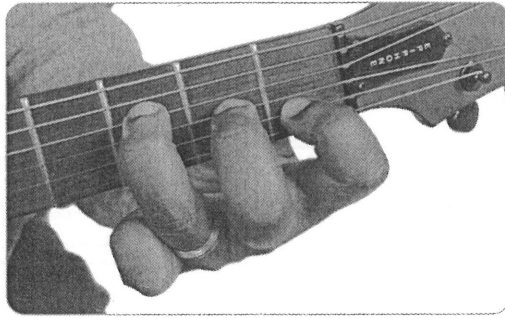
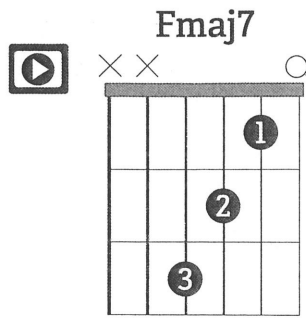
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1 + 2 + 3 + 4 +

These are just a couple examples of chords you can create with small alterations. Spend some time removing and adding fingers to the chords you already know to make different sounds. Here are a few more examples using the D chord:

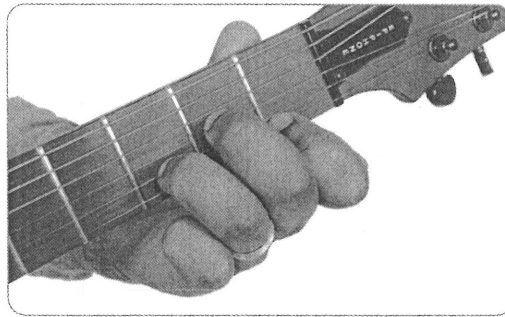
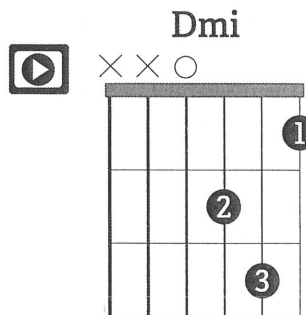


Using this trick, you can also play chords that you haven't learned yet, such as the F chord. Instead, play Fmaj7:



Several of these chords will be used in the next Full Band Song.

Playing Chords: Dmi



Here is a song that uses Dmi:

UPTOWN FUNK

Mark Ronson ft. Bruno Mars

Dmi

G

||: / / / / | / / / / :||

1 2 3 + 4

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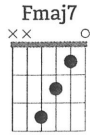
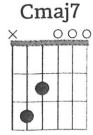


Full Band Song: KICK, PUSH



Lupe Fiasco

Form of Recording: Verse-Chorus-Verse-Chorus-Verse-Chorus



1 2 3 4

Verse/Chorus Riff

Cmaj7 Fmaj7 Emi

TAB

VERSE

First got it when he was six, didn't know any tricks. Matter fact,
 First time he got on it he slipped, landed on his hip and bust his lip.
 For a week he had to talk with a lisp, like this.
 Now we can end the story right here,
 But shorty didn't quit, it was something in the air, yea.
 He said it was somethin' so appealing. He couldn't fight the feelin'.
 Somethin' about it, he knew he couldn't doubt it, couldn't understand it,
 Brand it, since the first kickflip he landed, uh. Labeled a misfit, abandoned,
 Ca-kunk, ca-kunk, kunk. His neighbors couldn't stand it, so he was banished to the park.
 Started in the morning, wouldn't stop till after dark, yea.
 When they said "it's getting late in here, so I'm sorry young man, there's no skating here."

CHORUS

So we kick, push, kick, push, kick, push, kick, push, coast.
 And the way he roll just a rebel to the world with no place to go.
 So we kick, push, kick, push, kick, push, kick, push, coast.
 So come and skate with me, just a rebel looking for a place to be.
 So let's kick, and push, and coast.

Words and Music by Wasalu Jaco and Rudolph Loyola Lopez
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VERSE

Uh, uh, uh. My man got a lil' older, became a better roller (yea).
No helmet, hell-bent on killin' himself, was what his momma said.
But he was feelin' himself, got a lil' more swagger in his style.
Met his girlfriend, she was clappin' in the crowd.
Love is what was happening to him now, uh. He said "I would marry you but I'm engaged to
These aerials and variials, and I don't think this board is strong enough to carry two."
She said "beau, I weigh 120 pounds. Now, lemme make one thing clear, I don't need to ride yours,
I got mine right here." So she took him to a spot he didn't know about,
Somewhere in the apartment parking lot, she said, "I don't normally take dates in here."
Security came and said, "I'm sorry there's no skating here."

CHORUS

So they kick, push, kick, push, kick, push, kick, push, coast.
And the way they roll, just lovers intertwined with no place to go.
And so they kick, push, kick, push, kick, push, kick, push, coast.
So come and skate with me, just a rebel looking for a place to be.
So let's kick, and push, and coast.

VERSE

Yea uh, yea, yea. Before he knew he had a crew that wasn't no punk
In they Spitfire shirts and SB Dunks. They would push, till they couldn't skate no more.
Office buildings, lobbies wasn't safe no more.
And it wasn't like they wasn't getting chased no more,
Just the freedom is better than breathing, they said.
An escape route, they used to escape out when things got crazy they needed to break out.
(They'd head) to any place with stairs, and good grinds the world was theirs, uh.
And they four wheels would take them there,
Until the cops came and said, "There's no skating here."

CHORUS

So they kick, push, kick, push, kick, push, kick, push, coast.
And the way they roll, just rebels without a cause with no place to go.
And so they kick, push, kick, push, kick, push, kick, push, coast.
So come roll with me, just a rebel looking for a place to be.
So let's kick, and push, and coast.

SECTION 11

Music Theory: Blues Scale

BAD 

Michael Jackson



Words and Music by Michael Jackson
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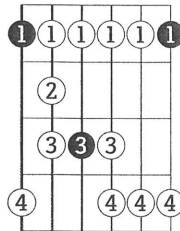
SUNSHINE OF YOUR LOVE

Cream

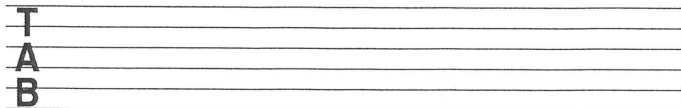


Words and Music by Eric Clapton, Jack Bruce and Pete Brown
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Both of these riffs use the blues scale. You can use this scale to write riffs or play solos. The blues scale is similar to the minor pentatonic scale with an added “blue” note. There is no fret reference number shown here because this scale shape can be moved up and down the neck of the guitar, just like the pentatonic scales.



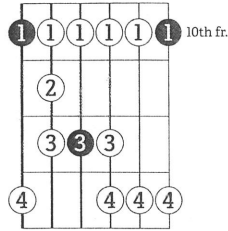
Try writing a riff using notes in the blues scale:







Instrument Technique: Slides

There are several different types of slides you can play on the guitar. We will focus on a common slide that moves from one note to another on the same string without lifting off the fretboard. Similar to hammer-ons and pull-offs, the slur in the notation tells you not to pick the second note. Try these examples using the D blues scale:

D Blues Scale




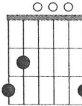


			
T	T	T	T
A	10/13 10 13 10	A	A
B	B	B	B
10/12 10 10/12 10	13\10	13\12 10 12 10/12	13 10 13\12 10 12\10

Play a solo over the next song using the D blues scale and add some slides to it, along with hammer-ons and pull-offs. If you find something cool, write in the tab below!

EVIL WAYS

Santana

Dmi	G	Dmi	G
			
: / / / /	/ / / /	:	

T

A

B

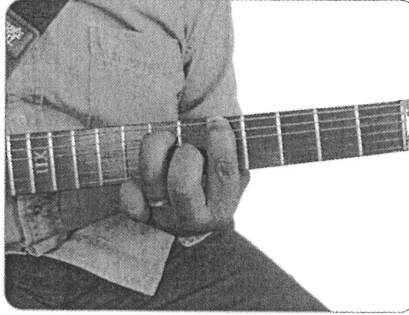
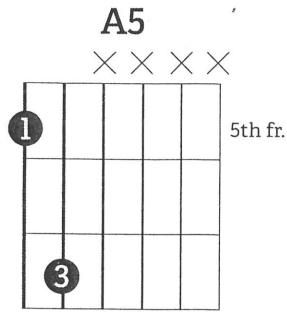
T

A

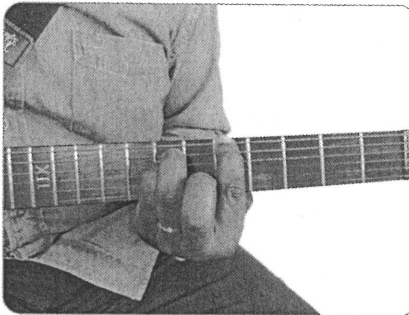
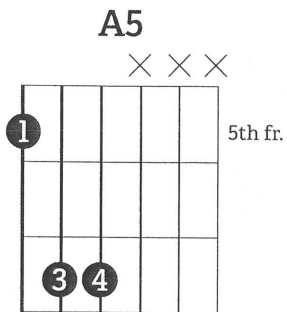
B

Instrument Technique: Power Chords

Power chords will allow you to play even more songs. Every power chord has the same shape that can be moved up or down the guitar. Start with a two-note power chord, A5:



You can also play a power chord with three fingers. Try them with the next song.



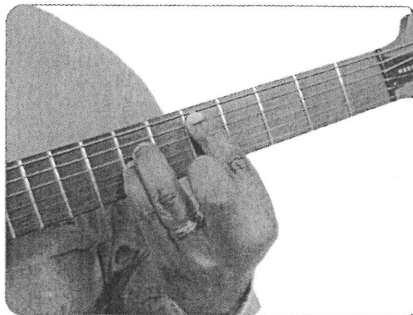
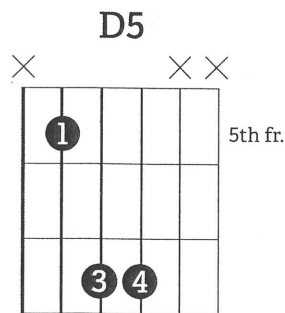
STRAY CAT STRUT

Stray Cats

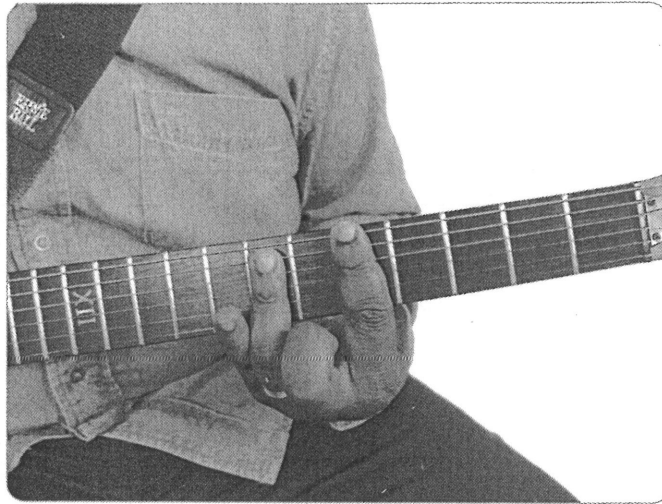
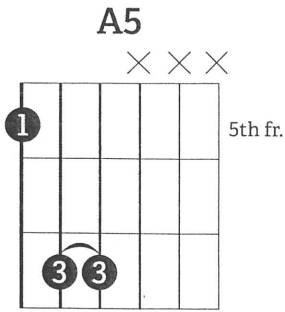
||: / / / / | / / / / :||

1	2	3	4
---	---	---	---

Power chords can be played on the 5th string as well:



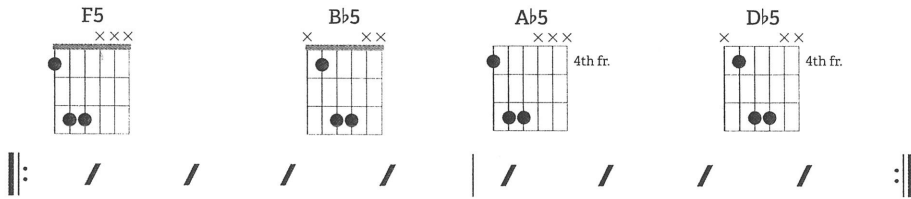
You can also finger the three-note power chords using a **barre**, in which you fret two notes with one finger. In this case, you can use your ring or pinky finger to lay flat across the two higher notes in the chord, holding them both down with one finger.



Here is a song that uses power chords on both the 6th and 5th strings:

SMELLS LIKE TEEN SPIRIT

Nirvana



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Composition: Composing with Power Chords

To write a song with power chords, pick a string number (5 or 6) and a fret number (1–10). Play a power chord at that location with your first finger on that fret and string. Pick four chords this way and write a rhythm to play them with.





Full Band Song: UMBRELLA

Rihanna

Form of Recording: Intro-Verse-Chorus-Verse-Chorus-Bridge-Chorus

For this song, you can play this riff in the Intro and first Verse:

Intro/Verse

Musical notation for the Intro/Verse riff. The top staff shows a melodic line in G minor with a key signature of two flats. The guitar TAB below it shows the fret numbers for each string: 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4.

Here are the chords for the Verse:

Verse

Musical notation for the Verse chords. The top staff shows four chords: Gb5, Ab5, F5, and Bb5. The guitar TAB below it shows the fret numbers for each chord: Gb5 (4, 4, 2), Ab5 (6, 4), F5 (3, 1), and Bb5 (3, 1).

In the Chorus section, you can play sustained power chords:

Chorus

Musical notation for the Chorus sustained power chords. The top part shows four guitar diagrams for Gb5 (2nd fr.), Db5 (4th fr.), Ab5 (4th fr.), and Bb5. Below the diagrams is a rhythmic staff with slashes indicating the timing of the chords. The bottom part shows the musical notation for the chords in a treble clef staff and the corresponding guitar TAB below it.

Words and Music by Shawn Carter, Thaddis L. Harrell, Christopher Stewart and Terius Nash
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Often in music, material is repeated but with different endings. To show this, we can write **first and second endings** in the notation. These are the measures under the brackets labeled "1." and "2." To play this, perform the first four measures of Verse 2 below and then repeat. When playing it the second time, skip the first ending and play the second ending.

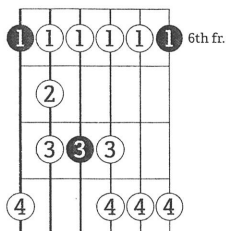
Verse 2

You can also play power chords in the Bridge, which has a first and second ending as well. Play the four measures before the repeat sign the first time, then skip the first ending the second time and jump to the second ending.

Bridge

You can use the Bb blues scale to solo over all the sections except the Bridge.

Bb Blues Scale



VERSE

G^b5 **A^b5**
You have my heart, and we'll never be worlds apart.

F5 **B^b5**
Maybe in magazines, but you'll still be my star.

G^b5 **A^b5**
Baby, 'cause in the dark you can't see shiny cars.

F5 **B^b5**
And that's when you need me there, with you I'll always share, because...

CHORUS

G^b5 **D^b5** **A^b5**
When the sun shines, we'll shine together. Told you I'd be here forever.

B^b5
Said I'll always be your friend. Took an oath, I'mma stick it out 'til the end.

G^b5 **D^b5** **A^b5**
Now that it's raining more than ever, know that we'll still have each other.

B^b5 **G^b5**
You can stand under my umbrella. You can stand under my umbrella.

D^b5 **A^b5**
(Ella, ella, eh, eh, eh.) Under my umbrella.

B^b5 **G^b5**
(Ella, ella, eh, eh, eh.) Under my umbrella.

D^b5 **A^b5**
(Ella, ella, eh, eh, eh.) Under my umbrella.

B^b5
(Ella, ella, eh, eh, eh, eh, eh.)

VERSE

G^b5 **A^b5**
These fancy things, will never come in between.

F5 **B^b5**
You're part of my entity, here for infinity.

G^b5 **A^b5**
When the war has took its part, when the world has dealt its cards,

F5 **B^b5**
If the hand is hard, together we'll mend your heart.

BRIDGE

C^b5 **G^b5**
You can run into my arms. It's OK, don't be alarmed.

D^b5 **A^b5**
Come here to me. There's no distance in between our love.

C^b5 **G^b5**
So go on and let the rain pour.

F5
I'll be all you need and more, because...

SECTION 12



Full Band Song: ZOMBIE



The Cranberries

Form of Recording: Intro–Verse–Chorus–Verse–Chorus–Bridge–Chorus–Outro

This last song combines several of the elements you've learned in this book:

- Open chords
- Power chords
- Chord variations
- Tab reading
- Hammer-ons
- Pull-offs

Here is the whole song. Choose your own strum patterns for the different sections. For the Chorus, you can use the tab part for the power chords.

Verse

Emi Cmaj7 G D

||: / / / / | / / / / | / / / / | / / / / :||

Chorus

E5 C5 G5 D5

||: / / / / | / / / / | / / / / | / / / / :||

TAB

2	2	2	2	2	2	2	2	2	2	10	10	10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5	5	5	12	12	12	12	12	12	12	12	12	12
0	0	0	0	0	0	0	0	0	0	8	8	8	8	8	8	8	8	8	8	3	3	3	3	3	3	3	3	3	3	10	10	10	10	10	10	10	10	10	10

Bridge/Outro

Emi C Emi C

||: / / / / | / / / / | / / / / | / / / / :||

Here is the guitar riff at the end of the Chorus:

TAB

7	8	7	5	7	3	5	2	3	2	3	3	0
---	---	---	---	---	---	---	---	---	---	---	---	---

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Here is the guitar riff played during the Outro:

VERSE

Emi Cmaj7 G D
Another head hangs lowly, child is slowly taken.

Emi Cmaj7 G D
And the violence caused such silence. Who are we mistaken?

Emi Cmaj7 G D
But you see it's not me, it's not my family. In your head, in your head they are fighting,

Emi Cmaj7
With their tanks, and their bombs, and their bombs, and their guns.

G D
In your head, in your head they are crying.

CHORUS

E5 C5 G5 D5
In your head, in your head, zombie, zombie, zombie, hey, hey.

E5 C5 G5 D5
What's in your head, in your head, zombie, zombie, zombie, hey, hey, hey?

VERSE

Emi Cmaj7 G D
Another mother's breakin' heart is taking over.

Emi Cmaj7 G D
When the violence causes silence, we must be mistaken.

Emi Cmaj7 G D
It's the same old theme since nineteen-sixteen. In your head, in your head they're still fighting,

Emi Cmaj7
With their tanks, and their bombs, and their bombs, and their guns.

G D
In your head, in your head they are dying.

CHORUS

E5 C5 G5 D5
In your head, in your head, zombie, zombie, zombie, hey, hey.

E5 C5 G5 D5
What's in your head, in your head, zombie, zombie, zombie. Hey, hey, hey?