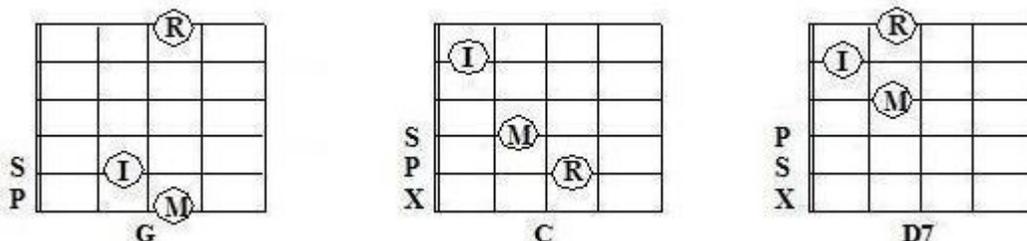


## LESSON 4 G, D7 AND C CHORDS

Lesson {2} covered chords for the key of D. In this lesson you will learn chords for the key of G. You already know the G chord, so we need two more. These are D7 and C. Don't forget that X on a string means don't play that string in that chord.



Now you can try these chords in the following songs. Note that some of these songs have more than a three chord sequence. This is done for variety. There is no rule that says only three chords are used in a song. If you see a chord that you do not know in a song, you should look it up in the chord chart and learn it.

The songs in this book have been included because many of them are well known. This means that you don't have to learn new songs or read music. The goal of this book is to teach you to play guitar, and not necessarily to teach you new songs. The skills you learn can be applied to other songs or styles of songs not in the notes, if you don't like the songs in this book.

As you play these songs consider the following:

Remember in lesson {2} when we discussed the buzzing or dead sound you might notice? This was caused by not holding the strings with enough pressure or because your finger may be touching a string it shouldn't be. When learning a new chord, try to get it just right, but when using the new chord in a song, don't worry too much about this dead sound. When playing a song you should concentrate on being able to get your fingers to the right chord position, and do the strum correctly. As time goes by, your ability to hold the strings down in that position will improve.

# SONGS IN G

## BLOWING IN THE WIND (4/4, 1, S4F0)

G C G  
HOW MANY ROADS MUST A MAN WALK DOWN  
TPTP T P T P T P T P T P T P T P T

C G  
BEFORE YOU CALL HIM A MAN  
P T P T P T P T P T P T P T P T P

C G  
HOW MANY SEAS MUST A WHITE DOVE SAIL  
T P T P T P T P T P T P T P T

C D7  
BEFORE SHE SLEEPS IN THE SAND  
P T P T P T P T P T P T P T P T P

G C G  
HOW MANY TIMES MUST THE CANNONBALLS FLY  
T P T P T P T P T P T P T P T

C G  
BEFORE THEY'RE FOR - EVER BANNED  
P T P T P T P T P T P T P T P T

C D7 G  
THE ANSWER MY FRIEND IS BLOWING IN THE WIND  
P T P T P T P T P T P T P T P T

C D7 G  
THE ANSWER IS BLOWING IN THE WIND  
P T P T P T P T P T P T P T P

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## THIS LAND IS YOUR LAND (4/4, 2, S3F0)

G C G  
THIS LAND IS YOUR LAND, THIS LAND IS MY LAND  
TPTP T P T P T P T P T P T P T P T

D7 G  
FROM CALIFORNIA TO THE NEW YORK ISLAND  
P T P T P T P T P T P T P T P T

C G  
FROM THE REDWOOD FOREST TO THE GULF STREAM WA - TERS  
P T P T P T P T P T P T P T P T P T

D7 G  
THIS LAND WAS MADE FOR YOU AND ME  
T P T P T P T P T P T P T

## WHERE HAVE ALL THE FLOWERS GONE (4/4, 2, S4F0) (strum {9-7})

G EM C D7 G  
 WHERE HAVE ALL THE FLOWERS GONE, LONG TIME PASSING  
 12a3a4a 1 2 a 3a4 a 1 2a 3a4a 1 2a3a 4a 1 2a 3a4a 1 2a3a4a 1  
 EM C D7 G  
 WHERE HAVE ALL THE FLOWERS GONE, LONG TIME AGO  
 2 a 3a4 a 1 2a 3a4a 1 2a 3a4 a 1 2a3a4a 1 2a3a4a 1  
 EM C D7 C  
 WHERE HAVE ALL THE FLOWERS GONE, YOUNG GIRLS PICKED THEM EVERYONE  
 2 a 3a 4a 1 2a 3a4a 1 2 a 3a 4a 1 2a 3a4a 1  
 G C D7 G  
 WHEN WILL THEY EVER LEARN, WHEN WILL THEY E - VER LEARN  
 2a 3a 4a 1 2a 3a4a 1 2a 3a 4a 1 2a 3a4a 1 2a3a4a 1 2a3a4a 1

The above song uses the pattern (1 2a3a4a), which is a strum discussed in lesson 8 (strum 7). This strum takes the place of a "thumb pluck" strum, as shown here:

T P T P T P T P becomes  
 1 2 a 3 a 4 a  
 pause--^

In this pattern, the thumb gets numbers and the index or middle finger gets "a"s. Note that after the first "1", there is a pause or delay where the missing "a" would be. To do Thumb Plucks, just reverse the process (put T in for 1, 2, 3, 4, and put P in for "a" and the pause).

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## BATTLE HYMN OF THE REPUBLIC (2/4, 2, S4F0)

Note: Prolong the thumb stroke and shorten the pluck, or it won't sound right.

The thumb stroke will be a dotted quarter note (like 3 eighth notes).

The pluck becomes an eighth note.

G  
 MINE EYES HAVE SEEN THE GLORY OF THE COMING OF THE LORD  
 TP T P T P T P T P T P T P T P T P  
 C G  
 HE IS TRAMPLING OUT THE VINTAGE WHERE THE GRAPES OF WRATH ARE STORED  
 T P T P T P T P T P T P T P T P T P  
 HE HAS LOOSED THE FATEFUL LIGHTNING OF HIS TERRIBLE SWIFT SWORD  
 T P T P T P T P T P T P T P T P T P  
 A7 D7 G  
 HIS TRUTH IS MARCHING ON  
 T P T P T P T P T P T P TP TP TP  
 G C G  
 GLO - RY GLORY HALLELU - IA, GLO RY GLORY HALLE - LU - IA  
 T P T P T P T P TP TP T P T P T P T P T P TP TP TP TP  
 A7 D7 G  
 GLO RY GLORY HALLELU - I A, HIS TRUTH IS MARCHING ON  
 T P T P T P T P TP TP T P T P T P T P T P TP TP TP TP

## KUMBAYA

G C G  
Kumbaya my Lord, kumbaya  
G C D7  
Kumbaya my Lord, kumbaya  
G C G  
Kumbaya my Lord, kumbaya  
D7 G D7 G  
Oh Lord, kumbaya

Someone's singing Lord, kumbaya.....

Someone's laughing, Lord, kumbaya.....

Someone's crying, Lord, kumbaya.....

Someone's praying, Lord, kumbaya.....

Someone's sleeping, Lord, kumbaya.....

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## HAPPY BIRTHDAY (3/4, 3, S4F0)

G D7  
HAPPY BIRTHDAY TO YOU  
TPP TP P T P P T P P T P  
D7 G  
HAPPY BIRTHDAY TO YOU  
P T P P T P P T P  
G C  
HAPPY BIRTHDAY, HAPPY BIRTHDAY  
P T P P T P  
D7 G  
HAPPY BIRTHDAY TO YOU  
P T P P T P P T P

# COUNTRY ROADS (4/4, 3, S4F0) (strum {9-7})

G EM D  
 ALMOST HEAVEN WEST VIRGINIA  
 12a3a4a 12a 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a  
 C G  
 BLUE RIDGE MOUNTAINS SHENANDOAH RIVER  
 3a 4a 1 2a 3a4a 1 2a 3a4a 1 2a3a4a 1 2a  
 EM D  
 LIFE IS OLD THERE OLDER THAN THE TREES YOUNGER THAN THE  
 3a 4a 1 2a 3a4a 1 2a 3a 4a 1 2a3a4a 1 2a 3a 4a  
 C G  
 MOUNTAINS BLOWING LIKE A BREEZE  
 1 2a 3a4a 1 2a 3a 4a 1 2a3a4a 1 2a

## CHORUS

=====

G D EM  
 COUNTRY ROADS TAKE ME HOME TO THE PLACE  
 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a  
 C G  
 I BELONG WEST VIRGINIA  
 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a  
 D C G  
 MOUNTAIN MOMMA TAKE ME HOME COUNTRY ROADS  
 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 12a3a4a

=====

G EM D  
 ALL MY MEMORIES GATHER ROUND HER MINERS  
 12a 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a 3a4a 1 2a 3a 4a  
 C G  
 LA - DY STRANGER TO BLUE WATERS  
 1 2a 3a4a 1 2a 3a 4a 1 2a 3a4a 1 2a  
 G EM  
 DARK AND DUSTY PAINTED ON THE SKY  
 3a 4a 1 2a 3a4a 1 2a 3a 4a 1 2a3a4a  
 D C G  
 MISTY TASTE OF MOONSHINE TEARDROP IN MY EYE  
 1 2a 3a 4a 1 2a 3a4a 1 2a 3a 4a 1 2a3a4a 1 2a3a4a 1

## CHORUS ===== (AS ABOVE)

EM G  
 I HEAR HER VOICE IN THE MORNING HOURS SHE CALLS ME  
 2a 3a 4a 1 2a 3a 4a 1 2a 3a 4a 1 2a 3a4a  
 C G D  
 RADIO REMINDS ME OF MY HOME FAR AWAY  
 1 2a 3a 4a 1 2a 3a 4a 1 2a 3a 4a 1 2a3a4a 1 2a 3a  
 EM F C G  
 AND DRIVING DOWN THE ROAD I GET A FEELING THAT I SHOULD HAVE  
 4a 1 2a 3a 4a 1 2a 3a 4a 1 2a 3a 4a 1 2a  
 D D7  
 BEEN HOME YESTERDAY, YESTERDAY  
 3a 4a 1 2a 3a4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a3a4a 1 2a

# I'VE BEEN WORKING ON THE RAILROAD (2/4, 1, S3F0)

G C G  
I'VE BEEN WORKING ON THE RAIL-ROAD ALL THE LIVELONG DAY  
TP TP TPT P T P T P TPTP TPTP TP T P T P T P TP TP TP TP  
A7 D7  
I'VE BEEN WORKING ON THE RAILROAD JUST TO PASS THE TIME AWAY  
TPT P T P T P TPTP T P T P T P T P T P TP TP TP TP TP  
G C G  
CAN'T YOU HEAR THE WHISTLE BLO - WING, RISE UP SO EARLY IN THE MORN  
TPT P T P T P TPTP TPTP T P T P T P T P TP TP  
C G D7 G  
CAN'T YOU HEAR THE CAPTAIN SHOUTING, DINAH BLOW YOUR HORN  
TP TP TPT P T P T P TPTP TPTP TP TP T P T P TP TP TP TP  
C  
DINAH WON'T YOU BLOW, DINAH WON'T YOU BLOW,  
T P T P TPTP T P T P T P T  
D7 G  
O DINAH WON'T YOU BLOW YOUR HORN  
P T P T P T P T P TP TP TP TP  
C  
DINAH WON'T YOU BLOW, DINAH WON'T YOU BLOW,  
T P T P TPTP T P T P TP T  
D7 G  
O DINAH WON'T YOU BLOW YOUR HORN  
P T P T P TP TP TP TP TP TP  
SOMEONE'S IN THE KITCHEN WITH DI - NAH,  
T P T P T P T P TPTP TPTP  
A7 D7  
SOMEONE'S IN THE KITCHEN I KNO-O-OW  
T P T P T P TP TP TP TP TP  
G C G D7 G  
SOMEONE'S IN THE KITCHEN WITH DI - NAH, STRUMMING ON THE OLD BANJO  
T P T P T P T P TPTP TPTP T P T P TP TP TP  
A7-D7  
AND SINGING FEE FI FIDDLY I O, FEE FI FIDDLY I O- O  
TP TP TP TPTP TPTP T P TP TPTP TPTP TPTP T P TPTP TP  
G C G D7 G  
FEE FI FIDDLY I O, STRUMMING ON THE OLD BANJO  
TPTP TPTP T P TP TPTP T P T P TP TP TP TP TP TP

## TIPS ON PLAYING CHORDS

Here are some suggestions for you to help speed up learning chord changes. Note that some chords only appear later in the lessons, so you can come back to this section again after learning them. Do this with each chord: Start with your fingers on the chord on the strings. Then lift your fingers slightly so they are still touching the strings in position, but not pressing the strings: hold for a few seconds and then press them down again. Then do it again, this time lifting the fingers slightly off the strings, AS CLOSE to the strings as you can without touching them. Again, hold for a few seconds, fingers in position, hovering over the strings. This is the most important part, don't let your fingers wander, look at them and try to keep them in position, right over the strings. Then put them all down together. Do this for awhile and your hand will have a much better idea of where it's going and what to do when it gets there.

Try selecting just two chords, say C and G, and then do a SLOW four count strum and switch chords. Keep strumming!! It doesn't matter that you didn't get to the next chord yet, it is important to avoid getting into a habit of breaking the beat because you missed a chord. If you cycle all the way back to the chord switch before you got the fingering down then you are strumming too fast. This is dull exercise work, but it WILL help. What you are doing is building muscle memory, so that when you think C, your muscles do it without any further thought. If you have trouble getting a good sound from the strings, try one string at a time with the left hand until you find the position that works. Then try two strings at a time, then three or four, depending on the chord.

When changing chords, sometimes one finger may be moved down or up a fret on the same string. For instance, when changing between D7 and G, finger 3 (middle finger) can slide between frets 2 and 3. For other changes, one finger may remain in place. For example for C and D7, finger 1 stays in the same in place.

Look for similarities in chords. For instance, when going from C to G7, move your middle and ring fingers from 4,5 together to 5,6. The shape stays the same. Then move the index finger from string 2 to string 1. The G7 shape looks like a C shape, but spread out on the strings.

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