

# THE FIRST 30 SONGS

*I teach all of my  
beginning guitar students*



# 30 SONGS

Modern Guitar Approach

## Welcome!

In this PDF file, you will find the first 30 songs that I teach all of my beginning guitar students. They are listed in the general order that I teach them.

Some of the features you will find in the following pages are:

- **SONGS THAT SYSTEMATICALLY INCREASE KNOWLEDGE OF CHORDS**
- **SONGS THAT SLOWLY ADD ON ACCOMPANIMENT PATTERNS**
- **STRUM PATTERN VARIATIONS FOR SOME SONGS**
- **STARTING PITCH FOR THE FIRST MELODY NOTE OF EACH SONG**
- **CHORD CHARTS AT THE BOTTOM OF THE PAGE FOR EACH SONG**
- **GUITAR TECHNIQUE DEFINITIONS, LIKE DOWN STRUM & UPSTRUM**
- **EXPLANATIONS FOR DIFFERENT RHYTHMS FOUND IN EACH SONG**
- **LINKS TO ONLINE WRITTEN TUTORIALS FOR EACH SONG**

These songs are meant to be a resource for beginning guitar players, parents who play guitar who'd like to teach their own children, or other guitar instructors. I hope you find them helpful!

If you have any questions, please don't hesitate to contact me at:

[Jami@modernguitarapproach.com](mailto:Jami@modernguitarapproach.com)

Enjoy!

Jami Taylor

FIRST NOTE  
- starting pitch -



**DOWN  
STRUM**



**STRUM DOWN  
to the  
GROUND**



**Quarter Note**  
Strum Bar  
**1 BEAT**

**A SING**  
- and -



**STRUM SONG**

# Are You Sleeping?

- a First Song -  
1 Chord Song

**G**

Are you sleep- ing, are you sleep- ing,

bro- ther John? bro- ther John?

morning bells are ring- ing! morning bells are ring- ing!

Ding, dang, dong. Ding, dang, dong.

# Frere Jacques?

- the Same Song in French -

**G**

Fre- re jac- ques, Fre- re jac- ques,

dor- mez Vous? Dor- mez Vous?

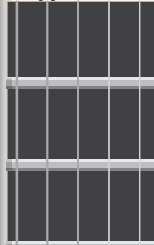
Sonnez les ma- tin- es! Sonnez les ma- tin- es!

Ding, dang, dong, Ding, dang, dong,

## CHORDS

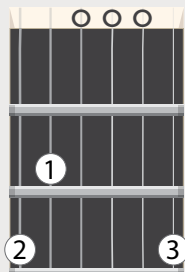
easy G

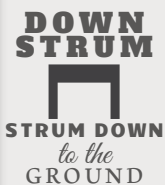
X X O O O



**G**

O O O





# Three Songs to Play

- With Just Two Chords -  
C and G<sup>7</sup>

Oh my

## Oh My Darlin' Clementine

C G<sup>7</sup>

Dar- lin, oh my dar- lin, oh my dar- lin, Clemen- tine. You are

lost and gone for- ev- er, dreadful sor- ry, Clemen- tine.

## Oh, Susanna

C G<sup>7</sup>

Oh I | Come from Ala- bama with a | banjo on my knee, and I'm

C G<sup>7</sup> C

goin' to Louisi- anna, my | true love for to see.

## This Old Man

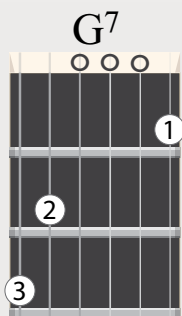
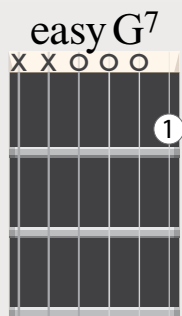
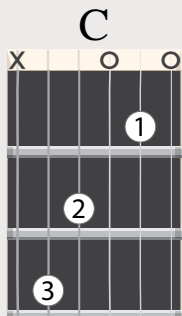
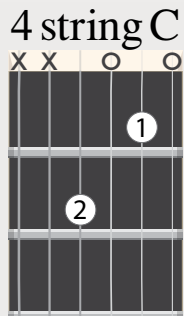
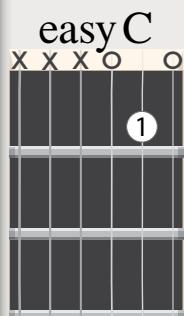
C G<sup>7</sup>

This old man, he played one, | he played nick nack on my drum with a

C G<sup>7</sup> C

nick nack paddy whack give a dog a bone. | This old man came rolling home.

### CHORDS



# Two Songs to Play

- With Just Two Chords -  
C and G

## The Hokey Pokey

**C**

you put your right foot in you put your right foot out you put your

**G**

right foot in and you shake it all a- bout. You

do the hokey pokey and you turn yourself a round.

**C**

That's what it's all a- bout.

## Row, Row, Row Your Boat

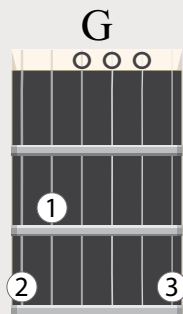
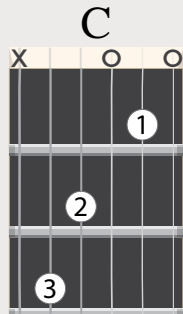
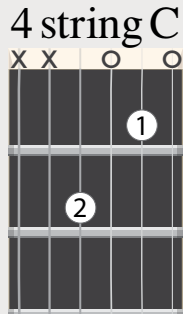
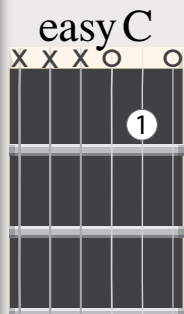
**C**

Row, row, row your boat. Gently down the stream.

**G** **C**

Merrily, merrily, merrily, merrily, life is but a dream.

### CHORDS





# Polly Wolly Doodle

- Combine Your First 3 Chords -  
C, G, and G<sup>7</sup>

**C** **G<sup>7</sup>**

Oh I | went down south for to see my Sal singing | polly wolly doodle all the day. | my

**G** **G<sup>7</sup>** **C**

Sally she's a spunky gal singing | polly wolly doodle all the day. | fare thee

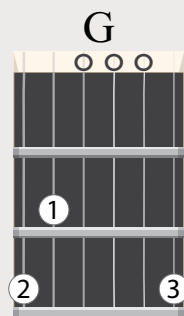
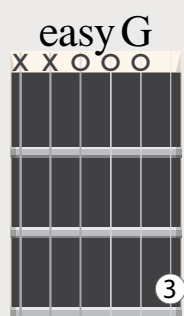
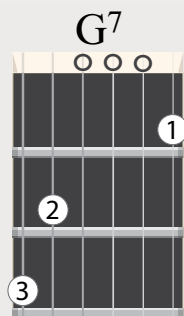
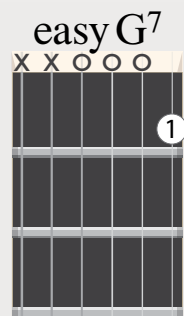
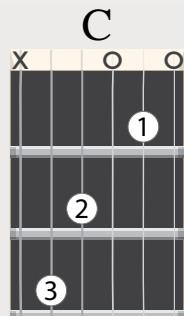
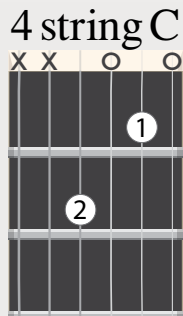
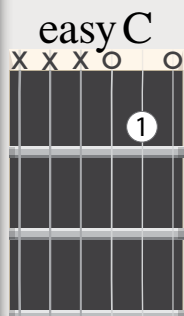
**G<sup>7</sup>**

well, fare thee well fare thee well my fair- y day. | for I'm

**G** **G<sup>7</sup>** **C**

goin' to Louisi-anna for to see my Susy-anna singing | polly wolly doodle all the day.

## CHORDS



FIRST NOTE  
-starting pitch-



**DOWN STRUM**



# Down In The Valley

- A Folk Standard -

2 Chord Song

**3/4**

**G**

Down in the valley, valley so

**D7**

low. Late in the eve-

**G**

ning, hear that train blow.

Hear that train blow dear, hear that train

**D7**

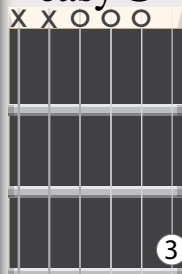
blow. Late in the eve-

**G**

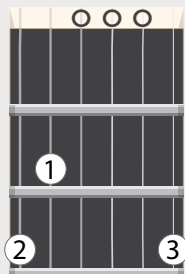
ning, hear that train blow.

## CHORDS

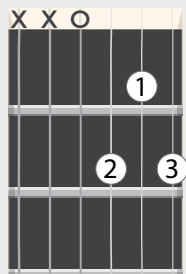
easy G



G



D7



# Will The Circle Be Unbroken?

- Johnny Cash -  
three chord song

FIRST NOTE  
- starting pitch -



**DOWN  
STRUM**



**UP  
STRUM**



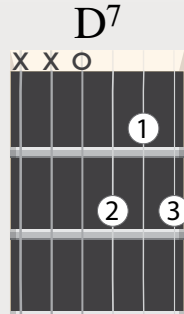
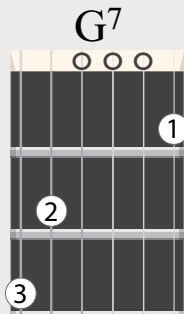
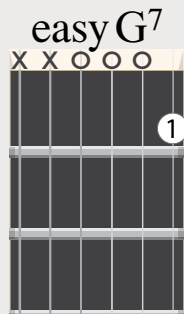
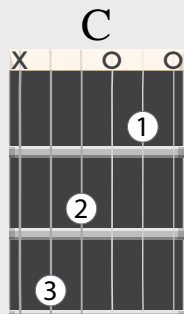
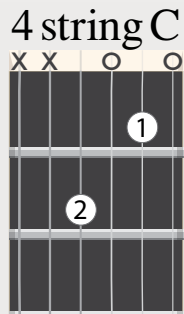
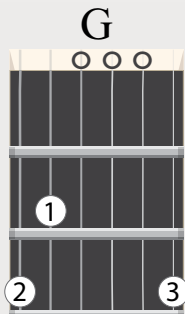
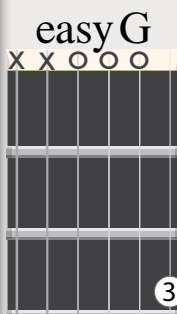
**Eighth Note**  
Strum Bar  
1/2 A BEAT

4  
4  
**Four Beats**  
per  
MEASURE

**GUITAR CAPO**



## CHORDS



Will the

G G7 C

cir- cle be un- bro- ken, by and by Lord, by and

G

by. There's a bet- ter home a- wai- tin' in the

D7 G

sky Lord, in the sky.

**Now try the song with a different strum pattern:**

Will the

G G7 C

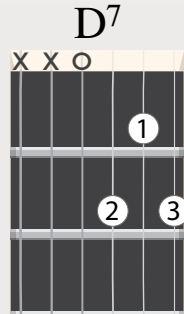
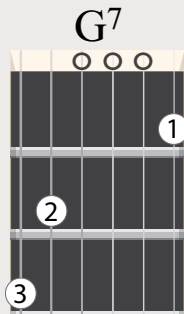
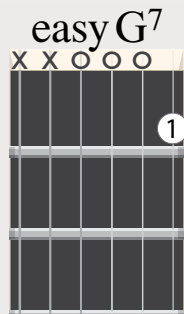
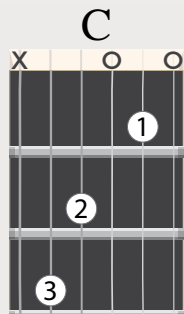
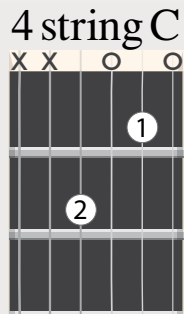
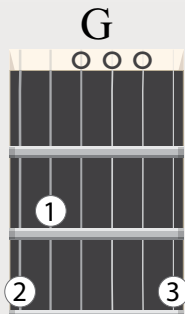
cir- cle be un- bro- ken, by and by Lord, by and

G

by. There's a bet- ter home a- wai- tin' in the

D7 G

sky Lord, in the sky.





FIRST NOTE  
-starting pitch-



3rd STRING  
OPEN

**DOWN  
STRUM**



STRUM DOWN  
to the  
GROUND



Quarter Note  
Strum Bar  
1 BEAT

A SING



STRUM SONG

3  
4  
Three Beats  
per  
MEASURE



Dotted Half Note  
Strum Bar  
3 BEATS

## CHORDS

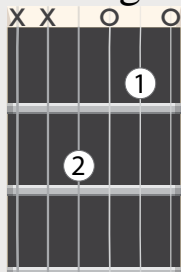
easy G



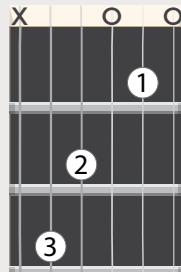
G



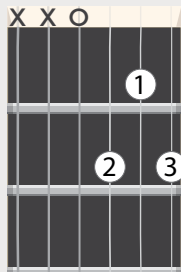
4 string C



C



D7



# America

- A Patriotic Classic -  
three chord song

3 4	G		D7		G		C
	My	count-	try	'tis	of	thee,	sweet land of
	G		D7		G		
	lib-	er	ty,	of	thee	I	sing.
	G				D7		
	Land	where	my	fa-	thers died!	Land	of the
	G		C	D7	G		
	pil-	grim's	pride!	From	ev-	ry	moun- tain side,
	C	G	D7	G			
	Let	free-	dom	ring!			

easy G	G	4 string C	C	D7
X X 0 0 0	0 0 0	X X 0 0	X 0 0	X X 0

# America

- A Patriotic Classic -  
three chord song

FIRST NOTE  
-starting pitch-



**DOWN  
STRUM**



**UP  
STRUM**



**Eighth Note  
Strum Bar**  
1/2 A BEAT

**3  
4**  
**Three Beats  
per  
MEASURE**

**Dotted Half Note  
Strum Bar**  
3 BEATS

<b>3/4</b>	G	D7	G	C
	My	count- try	'tis	of thee,
		sweet	land	of
	G	D7	G	
	lib-	er ty,	of	thee I
		sing.		
	G	D7	D7	
	Land	where my	fa-	thers died!
		Land	of	the
	G	C	D7	G
	pil-	grim's pride!	From	ev- ry
		moun-	tain	side,
	C	G	D7	G
	Let	free-	dom	ring!

## CHORDS

easy G	G	4 string C	C	D7
X X O O O	O O O	X X O O	X O O	X X O

# Ring of Fire

- Johnny Cash -  
three chord song

FIRST NOTE  
- starting pitch -



2nd STRING  
- 3rd FRET -

**DOWN STRUM**



STRUM DOWN  
to the  
GROUND



Quarter Note  
Strum Bar  
1 BEAT

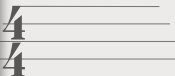
A SING  
- and -



STRUM SONG



Three Beats  
per  
MEASURE



Four Beats  
per  
MEASURE

G	C	G	C
Love	is a burning	thing,	and it makes,
			a fiery
G	C	G	
ring,	Bound	by wild de-	sires,
$\frac{3}{4}$	D <sup>7</sup>	G	D <sup>7</sup>
I fell into a	ring of	fire.	I fell in-
			to a
C	G	D <sup>7</sup>	C
burning ring of	fire. I went	Down, down, down,	and the flames went
			higher. and it
	D <sup>7</sup>	G	D <sup>7</sup>
burns, burns, burns,	the ring of	fire.	the ring of
			fire.

## CHORDS

easy G	G	4 string C	C	D <sup>7</sup>
X X O O O	O O O	X X O O	X O O	X X O

FIRST NOTE  
-starting pitch-



2nd STRING  
OPEN



-5th fret-

DOWN  
STRUM



STRUM DOWN  
to the  
GROUND

UP  
STRUM



STRUM UP  
to the  
SKY



Quarter Note  
Strum Bar  
1 BEAT



Four Beats  
per  
MEASURE

# Cecilia

- Simon and Garfunkel -  
three chord song

**G**  
| | | | | | | | | | | | |

Ce- cel- ia, you're

**C G C G D7**  
| | | | | | | | | | | | |

breaking my heart, you're shaking my con- fi- dence dai- ly. Oh Ce-

**C G C G C G**  
| | | | | | | | | | | | |

cel- ia, I'm down on my knees, I'm begging you please to come home.

**D7 G C G**  
| | | | | | | | | | | | |

Ce- cel- ia, you're breaking my heart, you're

**C G D7 C G**  
| | | | | | | | | | | | |

shaking my con- fi- dence dai- ly. Oh Ce- cel- ia, I'm

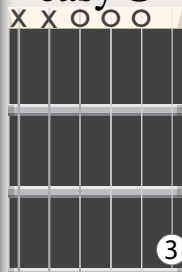
**C G C G D7**  
| | | | | | | | | | | | |

down on my knees, I'm begging you please to come home. Ho-ho- home.

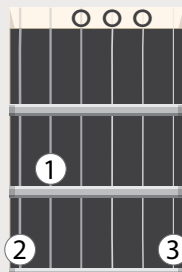
**G**  
| | | | | |

## CHORDS

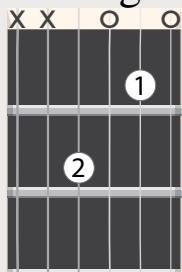
easy G



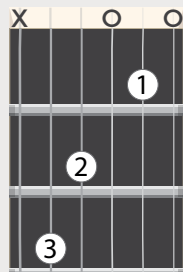
G



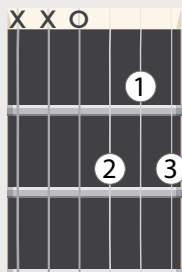
4 string C



C



D7



FIRST NOTE  
-starting pitch-



2nd STRING  
OPEN



-5th fret-

DOWN  
STRUM



STRUM DOWN  
to the  
GROUND

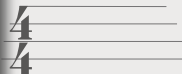
UP  
STRUM



STRUM UP  
to the  
SKY



Eighth Note  
Strum Bar  
1/2 A BEAT



Four Beats  
per  
MEASURE

# Cecilia

- Simon and Garfunkel -  
three chord song

**G**

Ce- cel- ia, you're

**C G C G D7**

breaking my heart, you're shaking my con- fi- dence dai- ly. Oh Ce-

**C G C G C G**

cel- ia, I'm down on my knees, I'm begging you please to come home.

**D7 G C G**

Ce- cel- ia, you're breaking my heart, you're

**C G D7 C G**

shaking my con- fi- dence dai- ly. Oh Ce- cel- ia, I'm

**C G D7**

down on my knees, I'm begging you please to come home. Ho-ho- home.

**G**

## CHORDS

<b>easy G</b>	<b>G</b>	<b>4 string C</b>	<b>C</b>	<b>D7</b>
X X O O O	O O O	X X O O	X O O	X X O

# Cecilia

- Simon and Garfunkel -  
three chord song

FIRST NOTE  
- starting pitch -



2nd STRING  
OPEN



-5th fret-

DOWN  
STRUM



STRUM DOWN  
to the  
GROUND

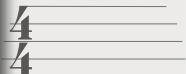
UP  
STRUM



STRUM UP  
to the  
SKY



Eighth Note  
Strum Bar  
1/2 A BEAT



Four Beats  
per  
MEASURE

**G** | **C** | **G**

Ce- cil- ia, you're breaking my heart, you're

**C** | **G** | **D7** | **C** | **G** | **C** | **G**

shaking my con- fi- dence dai- ly. Oh Ce- cil- ia, I'm down on my knees, I'm

**C** | **G** | **D7** | **G** | **C** | **G**

begging you please to come home. Ce- cil- ia, you're breaking my heart, you're

**C** | **G** | **D7** | **C** | **G** | **C** | **G**

shaking my con- fi- dence dai- ly. Oh Ce- cil- ia, I'm down on my knees, I'm

**C** | **G** | **D7** | **G**

begging you please to come home. Ho-ho- home. Mak- ing love in the af-

**C** | **G** | **C** | **D7** | **G**

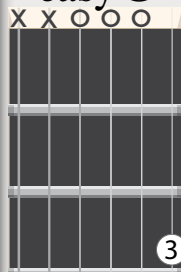
ter- noon with Ce- ci- lia, up in my bed- room. I get up to wash

**C** | **G** | **D7** | **G**

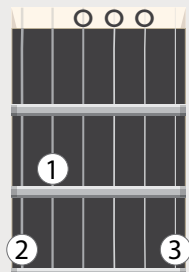
my face when I come back to bed, someone's tak- en my place.

## CHORDS

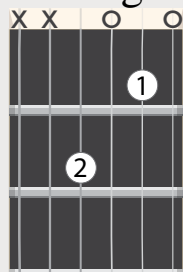
easy G



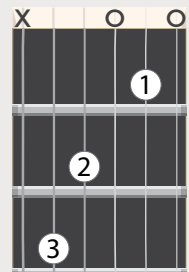
G



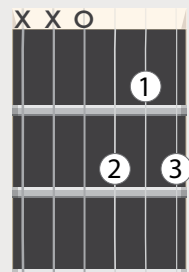
4 string C



C



D7



FIRST NOTE  
- starting pitch -



1st STRING  
- 2nd FRET -



**FERMATA**

Hold The Note  
LONGER THAN NORMAL



**Whole Note**  
Strum Bar  
4 BEATS

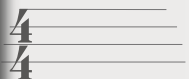
**DOWN STRUM**



STRUM DOWN  
to the  
GROUND



**Quarter Note**  
Strum Bar  
1 BEAT



**Four Beats**  
per  
MEASURE

**CHORDS**

**D**  
X X O  
1 2  
3

**G**  
O O O  
1  
2 3

**A7**  
X O O  
1 2  
3

**G7**  
O O O  
1  
2  
3

**easy G**  
X X O O O  
3

**easy G7**  
X X O O O  
1  
3

# Midnight Special

- Creedence Clearwater Revival

Well, you wake up in the **D** mornin', You hear the work bell **G** ring. And they march you to the **D** table, to see the same old **A7**

thing. Ain't no food upon the **D** table, and no fork up in the **G** pan. But you better not comp- **D** plain, boy. You get in trouble with the **A7**

man. Let the Midnight **D** special, shine a light on **G** me.

Let the Midnight **D** spe- **A7** - cial, shine a light on **G** me.

Let the Midnight **D** spe- **G7** - cial, shine a light on **G** me.

Let the Midnight **D** spe- **A7** - cial, shine a ev- er lovin' **G**

light on me **D** Yonder come miss Ros- **G7** -ie, how in the world did you **G**

know **D** By the way she wears her **A7** ap-ron, and the clothes she - **G**

wore. **D** Umbrel- **G7** la on her **G** shoulder, piece of paper in her **G**

hand. **D** She come to see the **A7** gov'nor, she wants to free her - **G**

man. Let the Midnight **D** spe- **G7**

FIRST NOTE  
-starting pitch-



1st STRING  
- 2nd FRET -



**FERMATA**

Hold The Note  
LONGER THAN NORMAL

**UP  
STRUM**



STRUM UP  
to the  
SKY

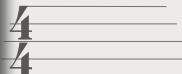


**Eighth Note**

Strum Bar  
1/2 A BEAT



Eighth Note  
**rest**  
1/2 A BEAT



**Four Beats**  
per  
MEASURE

**CHORDS**

**D**

**G**

**A7**

**G7**

**easy G**

**easy G7**

# Midnight Special

- Creedence Clearwater Revival

Well, you wake up in the mornin', You hear the work bell ring. And they march you to the table, to see the same old thing. Ain't no food upon the table, and no fork up in the pan. But you better not complain, boy. You get in trouble with the man.

Let the Midnight special, shine a light on me.

Let the Midnight special, shine a light on me.

Let the Midnight special, shine a light on me.

Let the Midnight special, shine a ev- er lovin' light on me

Yonder come miss Rosie, how in the world did you know

By the way she wears her apron, and the clothes she wore.

Umbrella on her shoulder, piece of paper in her hand.

She come to see the gov'nor, she wants to free her - man.

Let the Midnight spe-



# Happy Birthday

- A Song Everyone Should Know -  
three chord song

FIRST NOTE  
- starting pitch -



**DOWN STRUM**

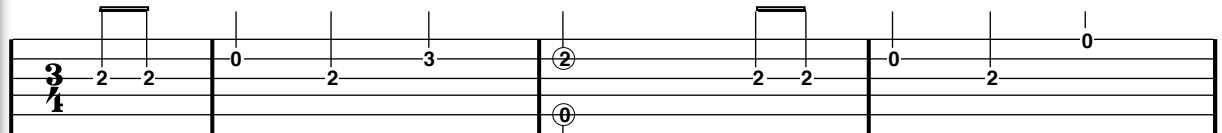


**Quarter Note**  
Strum Bar  
1 BEAT

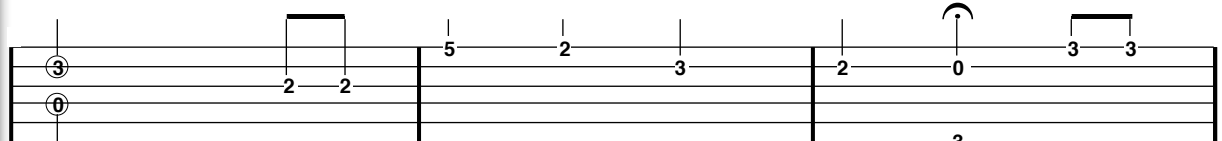
**TABLATURE**  
EACH STRING IS A LINE



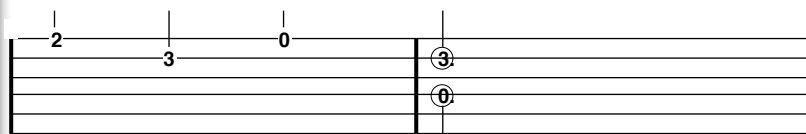
**CHORDS**



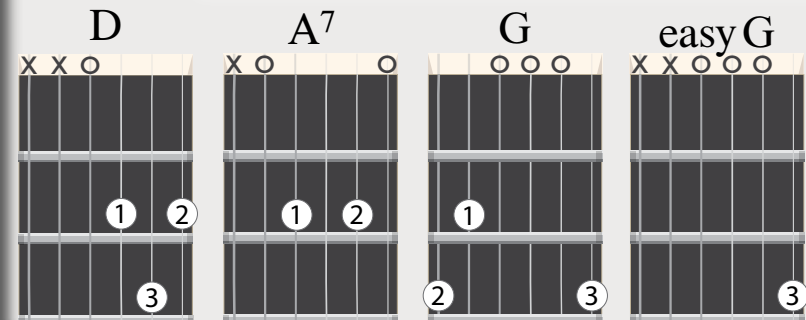
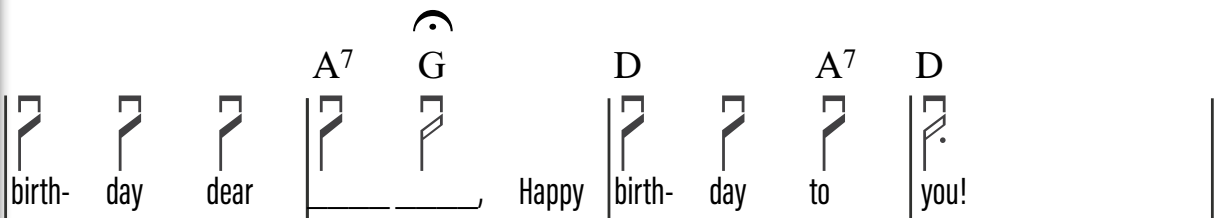
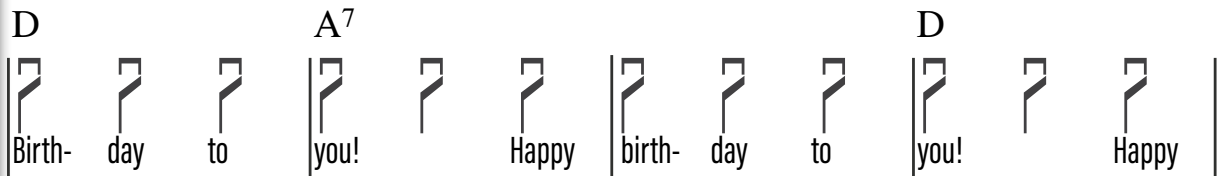
Happy birth- day to you! Happy birth- day to



you! Happy birth- day dear Happy



birth- day to you! Happy



# Knockin' on Heaven's Door

- Eric Clapton, Bob Dylan, Guns N' Roses -

## FOUR CHORD SONG

FIRST NOTE  
-starting pitch-



2nd STRING  
OPEN

**DOWN  
STRUM**



STRUM DOWN  
to the  
GROUND



Quarter Note  
Strum Bar  
1 BEAT

**A SING**



STRUM SONG



Whole Note  
Strum Bar  
4 BEATS



Four Beats  
per  
MEASURE

G	D	Am	G	D
C	G	D	Am	
G	D	C	G	D
Am	G	D	C	
G	D	Am	G	D
C	G	D	Am	
G	D	C	G	

Mama, take this badge off of me.

I can't use it anymore, It's getting dark, too dark to

see, I feel like I'm knockin on heavens door.

Knock, knock knockin' on heaven's door. Knock, knock knockin' on heaven's

door. Knock, knock knockin' on heaven's door.

Knock, knock knockin' on heaven's door.

## CHORDS

<b>G</b>	<b>D</b>	<b>Am</b>	<b>C</b>	<b>easy G</b>	<b>4 string C</b>
1	1 2	2 3	2		1
2	3		3		2
3					3

FIRST NOTE  
-starting pitch-



3rd STRING  
OPEN



-5th fret-

tie



play as a  
Single Note

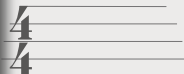


Eighth Note  
Strum Bar  
1/2 A BEAT

UP  
STRUM



STRUM UP  
to the  
SKY



Four Beats  
per  
MEASURE

# Stay Stay Stay

- Taylor Swift -

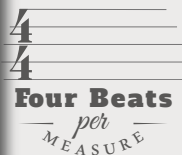
## FOUR CHORD SONG

G	C	Em	D
I'm	pret-ty	sure we al-most	broke up last night.
G	C	Em	D
I	threw my	phone a-cross the	room at you.
G	Cadd <sup>9</sup>	Em	D
I	was ex-pect-ing	some dra-mat-ic	turn away, but
G	Cadd <sup>9</sup>	Em	D
you			stayed.
G	C	Em	D
This	morn-ing	I said we should	talk a-bout it 'cause
G	C	Em	D
I	read you	should nev-er	leave a fight un-resolved

### CHORDS

G	C	Em	D	Cadd <sup>9</sup>

FIRST NOTE  
-starting pitch-



# Stay Stay Stay

- Taylor Swift -

## FOUR CHORD SONG

<p><b>G</b></p>	<p><b>C</b></p>	<p><b>Em</b></p>	<p><b>D</b></p>
That's	when you	came in	wear- in' a
foot-	ball	hel -	met and said
<p><b>G</b></p>	<p><b>C</b></p>	<p><b>Em</b></p>	<p><b>D</b></p>
"O-	kay, let's	talk."	And
<p><b>G</b></p>	<p><b>Cadd<sup>9</sup></b></p>	<p><b>Em</b></p>	<p><b>D</b></p>
Stay,	stay,	stay.	I've been
<p><b>G</b></p>	<p><b>Cadd<sup>9</sup></b></p>	<p><b>Em</b></p>	<p><b>D</b></p>
time	time	time	You think
<p><b>G</b></p>	<p><b>Cadd<sup>9</sup></b></p>	<p><b>Em</b></p>	<p><b>D</b></p>
Mad,	mad,	mad.	But I think
<p><b>G</b></p>	<p><b>Cadd<sup>9</sup></b></p>	<p><b>Em</b></p>	<p><b>D</b></p>
stay.	stay.	stay.	that it's
<p><b>G</b></p>	<p><b>Cadd<sup>9</sup></b></p>	<p><b>Em</b></p>	<p><b>D</b></p>
best	if we	both	

### CHORDS

G	C	Em	D	Cadd <sup>9</sup>

FIRST NOTE  
-starting pitch-



3rd STRING  
OPEN



-5th fret-

tie



play as a  
Single Note

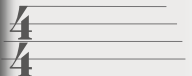


Eighth Note  
Strum Bar  
1/2 A BEAT

UP  
STRUM



STRUM UP  
to the  
SKY



Four Beats  
per  
MEASURE

# Stay Stay Stay

- Taylor Swift -

## FOUR CHORD SONG

G	C	Em	D
G	C	Em	D
G	C	Em	D
G	Cadd <sup>9</sup>	Em	D
G	Cadd <sup>9</sup>	Em	D
G	C	Em	D
G	C	Em	D

### CHORDS

G	C	Em	D	Cadd <sup>9</sup>

FIRST NOTE  
-starting pitch-



tie  
play as a  
Single Note

Eighth Note  
Strum Bar  
1/2 A BEAT

UP  
STRUM  
STRUM UP  
to the  
SKY

4  
4  
4  
Four Beats  
per  
MEASURE

# Stay Stay Stay

- Taylor Swift -

## FOUR CHORD SONG

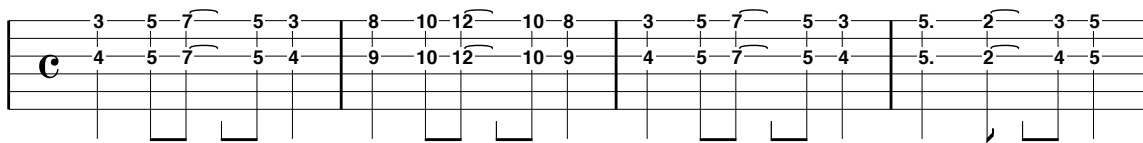
<p>G</p> <p>That's when you came</p>	<p>C</p> <p>in wear- in' a</p>	<p>Em</p> <p>foot- ball</p>	<p>D</p> <p>hel - met and said</p>
<p>G</p> <p>"O- kay, let's talk."</p>	<p>C</p> <p>And</p>	<p>Em</p> <p>I</p>	<p>D</p> <p>said</p>
<p>G</p> <p>Stay, stay,</p>	<p>Cadd<sup>9</sup></p> <p>stay.</p>	<p>Em</p> <p>I've been lov- in' you</p>	<p>D</p> <p>for quite some</p>
<p>G</p> <p>time time</p>	<p>Cadd<sup>9</sup></p> <p>time</p>	<p>Em</p> <p>You think that it's</p>	<p>D</p> <p>fun- ny when I'm</p>
<p>G</p> <p>Mad, mad,</p>	<p>Cadd<sup>9</sup></p> <p>mad.</p>	<p>Em</p> <p>But I think that it's best</p>	<p>D</p> <p>if we both</p>
<p>G</p> <p>stay.</p>	<p>Cadd<sup>9</sup></p>	<p>Em</p>	<p>D</p>

### CHORDS

<p>G</p>	<p>C</p>	<p>Em</p>	<p>D</p>	<p>Cadd<sup>9</sup></p>
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# Brown Eyed Girl

~ Van Morrison ~

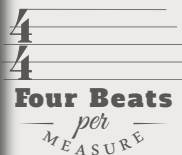
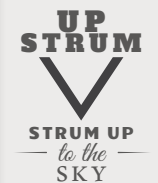


FIRST NOTE  
- starting pitch -

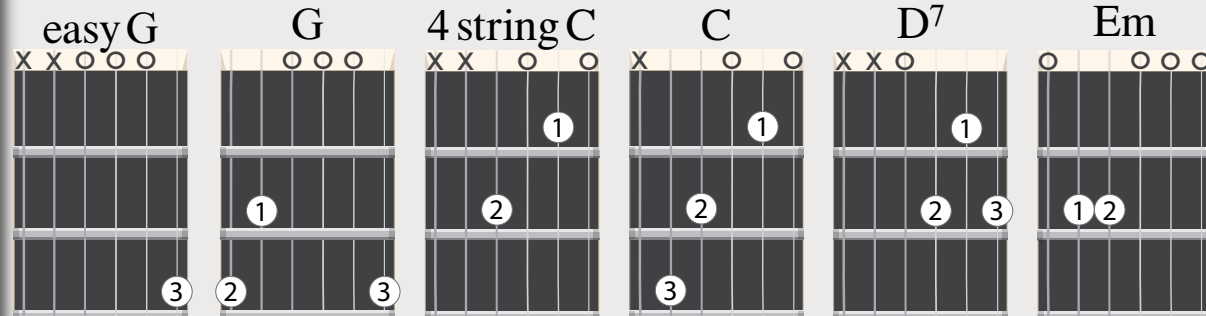


## TABLATURE

EACH STRING IS A LINE



## CHORDS



G C G D7  
Hey where did we go? Days when the rain came?

G C G D7  
Down in the hol- low, playing a new game.

G C G D7  
Laughing and a running, hey, hey, skipping and a jogging.

G C G D7  
In the mis- ty morn- ning fog with our hearts a thumping and you,

C D7 G Em  
my brown eyed girl.

C D7 G D7  
You - my brown eyed girl. Do you re-

member when we used to sing sha la la la la la la la la

G D7 G C  
la la la la te da just like that. Sha la la la la la la la

G D7 G  
la la la la te da just like that.

FIRST NOTE  
- starting pitch -



**DOWN STRUM**



**UP STRUM**



**Eighth Note**  
Strum Bar  
1/2 A BEAT



**Quarter Note**  
Strum Bar  
1 BEAT



**Four Beats**  
per  
MEASURE

## CHORDS

# Yellow Submarine

- The Beatles

G D C G Em  
In the town where I was born lived a

Am Cmaj<sup>7</sup> D G D C  
man who sailed to sea. And he told us of his

G Em Am Cmaj<sup>7</sup> D G  
life in a land of subma- rines. So we

D C G Em Am Cmaj<sup>7</sup>  
sailed up to the sun till we found the sea of

D G D C G Em  
green. And we lived be- neath the waves in our

Am Cmaj<sup>7</sup> D G  
yellow subma- rine. We all live in a

D G  
yellow subma- rine. yellow subma- rine. yellow subma- rine.

D  
We all live in a yellow subma- rine. yellow subma- rine

G  
yellow subma- rine.

**G**

**D**

**C**

**Em**

**Am**

**Cmaj<sup>7</sup>**



# You Belong With Me

- Taylor Swift -  
FOUR CHORD SONG

FIRST NOTE  
- starting pitch -



2nd STRING  
3rd FRET

**DOWN  
STRUM**



STRUM DOWN  
to the  
GROUND



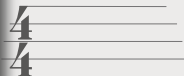
Quarter Note  
Strum Bar  
1 BEAT

A SING  
and



STRUM SONG

SONG TUNED DOWN  
one half step



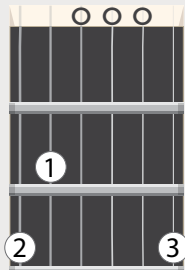
Four Beats  
per  
MEASURE

## CHORDS

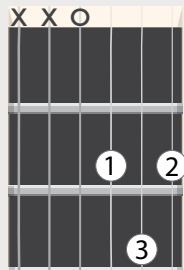
easy G



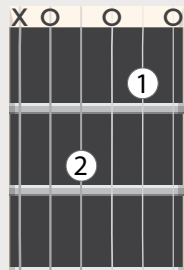
G



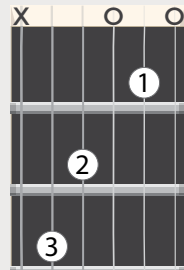
D



Am7



C



G	D
 You're on the phone with your girl- friend. She's upset.	 She's go- in off about soume- thin that you said,
Am7	C
 'cause she does- n't get your hu- mor like	 do.
G	D
 I'm in the room it's a typ- i- cal Tuesday night.	 I'm listnin' to the kind of music she doesn't like.
Am7	C
 And she'll nev- er know your story like	 do. But
Am7	G
 she wears short skirts,	 I wear T- shirts she's cheer captain and I'm on the bleach- ers.
Am7	D
 dreamin' bout the day when you wake up and find that what you're	 lookin' for has been here the whole time. If you could
G	D
 see that I'm the one who under- stands you.	 Been here all along. So why can't you
Am7	C
 see you be- long with	 me? You be- long with
G	
 me.	

easy G      G      D      Am7      C

# You Belong With Me

- Taylor Swift -  
FOUR CHORD SONG

FIRST NOTE  
- starting pitch -



2nd STRING  
3rd FRET

**DOWN STRUM**



STRUM DOWN  
to the  
GROUND



Quarter Note  
Strum Bar  
1 BEAT



Eighth Note  
Strum Bar  
1/2 A BEAT

**UP STRUM**

STRUM UP  
to the  
SKY

SONG TUNED DOWN  
one half step

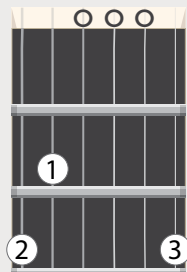


## CHORDS

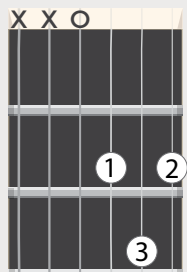
easy G



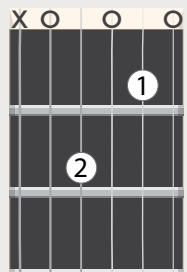
G



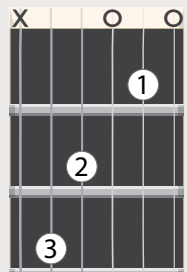
D



Am7



C



**G** | You're on the phone with your | girl- friend. She's upset. | **D** | She's go- in off about | soume- thin that you said, |

**Am7** | 'cause she does- n't | get your hu- mor like | **C** | I do. |

**G** | I'm in the room it's a | typ-i- cal Tuesday night. | **D** | I'm listnin' to the kind of | music she doesn't like. |

**Am7** | And she'll nev- er | know your story like | **C** | I do. | But |

**Am7** | she wears short skirts, | **C** | I wear T- shirts | **G** | she's cheer captain and | **D** | I'm on the bleach- ers. |

**Am7** | dreamin' bout the day when you | **C** | wake up and find that what you're | **D** | lookin' for has been | here the whole time. If you could |

**G** | see that I'm the one | who under- stands you. | **D** | Been here all along. | So why can't you |

**Am7** | see | **C** | you be- long with me? | **D** | You be- long with |

**G** | me. |

# You Belong With Me

- Taylor Swift -  
FOUR CHORD SONG

FIRST NOTE  
- starting pitch -



2nd STRING  
3rd FRET

DOWN  
STRUM



STRUM DOWN  
to the  
GROUND



Quarter Note  
Strum Bar  
1 BEAT



Eighth Note  
Strum Bar  
1/2 A BEAT

UP  
STRUM



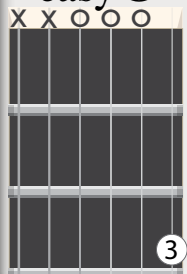
STRUM UP  
to the  
SKY

SONG TUNED DOWN  
one half step

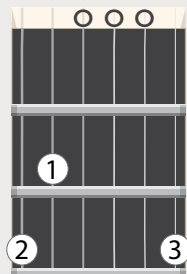


## CHORDS

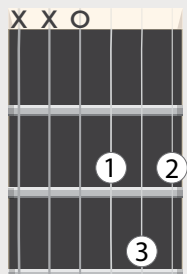
easy G



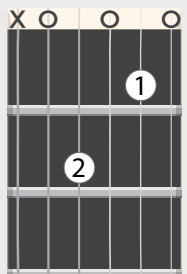
G



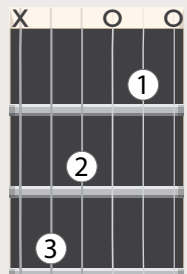
D



Am7



C



G D

You're on the phone with your girl- friend. She's upset. She's go- in off about soume- thin that you said,

Am7 C

'cause she does- n't get your hu- mor like I do.

G D

I'm in the room it's a typ- i- cal Tuesday night. I'm listnin' to the kind of music she doesn't like.

Am7 C

And she'll nev- er know your story like I do. But

Am7 C G D

she wears short skirts, I wear T- shirts she's cheer captain and I'm on the bleach- ers.

Am7 C D

dreamin' bout the day when you wake up and find that what you're lookin' for has been here the whole time. If you could

G D

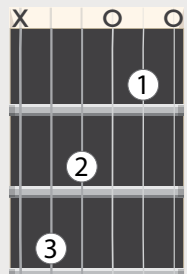
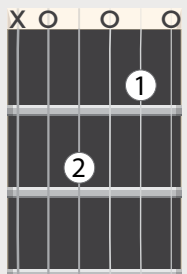
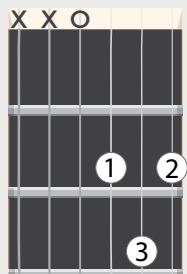
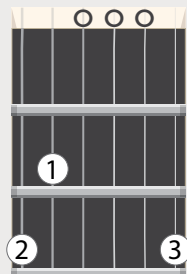
see that I'm the one who under- stands you. Been here all along. So why can't you

Am7 C

see you be- long with me? You be- long with

G

me.



# You Belong With Me

- Taylor Swift -  
FOUR CHORD SONG

FIRST NOTE  
- starting pitch -



2nd STRING  
3rd FRET

tie



play as a  
Single Note



Quarter Note  
Strum Bar  
1 BEAT



Eighth Note  
Strum Bar  
1/2 A BEAT

UP  
STRUM



STRUM UP  
to the  
SKY

SONG TUNED DOWN  
one half step

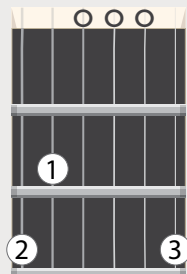


## CHORDS

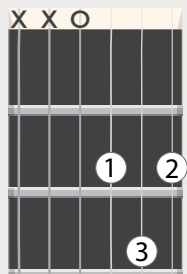
easy G



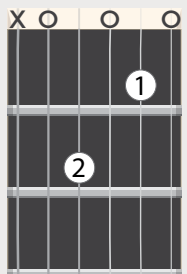
G



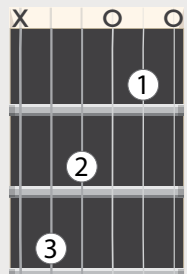
D



Am7



C



**G** | You're on the phone with your girl- friend. She's upset. | **D** | She's go- in off about soume- thin that you said,

**Am7** | 'cause she does- n't get your hu- mor like | **C** | I do.

**G** | I'm in the room it's a typ- i- cal Tuesday night. | **D** | I'm listnin' to the kind of music she doesn't like.

**Am7** | And she'll nev- er know your story like | **C** | I do. But

**Am7** | she wears short skirts, | **C** | I wear T- shirts | **G** | she's cheer captain and | **D** | I'm on the bleach- ers.

**Am7** | dreamin' bout the day when you wake up and find that what you're | **C** | lookin' for has been here the whole time. If you could

**G** | see that I'm the one | **D** | who under- stands you. Been here all along. | So why can't you

**Am7** | see | **C** | you be- long with me? | You be- long with

**G** | me.

# Shake It Off

- Taylor Swift -  
THREE CHORD SONG

FIRST NOTE  
- starting pitch -



**DOWN STRUM**



Half Note  
Strum Bar  
2 BEATS

**A SING**  
- and -



4/4  
Four Beats  
per  
MEASURE

I stay out too

Am7 C  
late. Got nothing in my brain. that's what people

G  
say. Mmm that's what people say. Mmm I go on too many

Am7 C  
dates but I can't make them stay. at least that's what people

G  
say. Mmm that's what people say. Mmm but I keep

Am7 C  
cruis- ing Can't stop won't stop mov- ing it's like I got this

G  
mus- ic in my mind singing "it's gonna be all right." cause the

Am7 C  
players gonna play, play, play, play, and the haters gonna hate, hate, hate, hate, hate. Baby,

## CHORDS

Am7 C easy G G

Am7: X 0 0 0 0 (1 on 4th fret, 2 on 2nd fret)  
C: X 0 0 0 0 (1 on 1st fret, 2 on 2nd fret, 3 on 3rd fret)  
easy G: X X 0 0 0 (3 on 3rd fret)  
G: 0 0 0 0 (1 on 1st fret, 2 on 2nd fret, 3 on 3rd fret)

# Shake It Off - pg. 2

- Taylor Swift -  
THREE CHORD SONG

FIRST NOTE  
- starting pitch -



**DOWN  
STRUM**



STRUM DOWN  
to the  
GROUND



Half Note  
Strum Bar  
2 BEATS

**A SING**  
- and -



STRUM SONG



Four Beats  
per  
MEASURE

**G**

I'm just gonna shake, shake, shake, shake, shake, shake, shake it off, shake it off. Ooh, oh, oh. Heart

**Am<sup>7</sup>** **C**

breakers gonna break, break, break, break, break, and the fakers gonna fake, fake, fake, fake, fake. Baby,

**G**

I'm just gonna shake, shake, shake, shake, shake, shake, I shake it off, shake it off. I never miss a

**Am<sup>7</sup>** **C**

beat. I'm lightning on my feet. and that's what they don't

**G**

see. Mmm. That's what they don't see. Mmm. I'm dancing on my

**Am<sup>7</sup>** **C**

own. Dancing on my own. I'll make the moves up as I go. Moves up as I go. And that's what they don't

**G**

know. Mmm. That's what they don't know. Mmm.

## CHORDS

**Am<sup>7</sup>** **C** **easy G** **G**

FIRST NOTE  
-starting pitch-



TO EMPHASIZE



**CHORDS**

# Radioactive

- Imagine Dragons -

repeat 3x's

Am Cadd<sup>9</sup> G

Oh,

Am C G D<sup>5</sup>

I'm wak- ing up to ash and dust I wipe my brow and I sweat my

Am C G

rust. I'm breath- ing in the chemi- cals

Am C G D<sup>5</sup>

I'm break- ing in and shap- ing up then checking out on the prison bus.

Am C G

This is it, the A- poc- a- lypse. Whoa, I'm wak- ing

Am C G D<sup>5</sup>

up I feel it in my bones, e- nough to make my sys- tems blow.

Am C G

Welcome to the new age, to the new age. Welcome to the new age, to the new age.

Am C G D<sup>5</sup>

Whoa, oh Whoa, I'm ra- di- o ac- tive ra- di- o ac- tive

Am C G

Whoa, oh Whoa, I'm ra- di- o ac- tive ra- di- o ac- tive

**Am** **Cadd<sup>9</sup>** **G** **D<sup>5</sup>** **C**

X O O O O  
1  
2 3  
3 4 2 3

X X O X  
1  
1  
3

X O O  
1  
2  
3

FIRST NOTE  
-starting pitch-

**E**  
4th STRING  
2nd FRET



**tie**  
play as a  
Single Note

**TABLATURE**  
EACH STRING IS A LINE

T	1
A	2
B	3
	4
	5
	6

highest  
lowest

**DEAD STRUM**  
strings are  
MUTED

**Eighth Note**  
Strum Bar  
1/2 A BEAT

**CHORDS**

C	Am	Fmaj7sus2	G
X 0 0	X 0 0	X X 0 0	0 0 0
1	1	1	1
2	2 3		2
3		3	3

# Photograph

- Ed Sheeran -

**C** **Am**

**G** **Fmaj7sus2** **C**

loving can hurt

H = Lightly hit your guitar strings with palm or fingers instead of strumming

**C** **Am**

loving can hurt sometimes, but it's the on-

**G** **Fmaj7sus2**

-ly thing that I know. And when it gets hard,

**C** **Am**

you know it can get hard sometimes. It is the on-

**G** **Fmaj7sus2**

-ly thing that makes us feel a- live.

**Am** *Pre-Chorus* **Fmaj7sus2** **C** **G**

We keep that love in a photo-graph. We make these memor- ies for ourselves, where our

**Am** **Fmaj7sus2** **C** **G**

eyes are never clos- ing, hearts are never bro- ken, and time's for- ever fro- zen still. So you can

**C** *Chorus* **G**

keep me inside the pock- et of your ripped jeans, holding me clos- er till our

**Am** **Fmaj7sus2** **C**

eyes meet you won't ev- er be a- lone. wait for me to come home



# Tulsa Time

~ A Country Classic ~  
~ Don Williams ~

FIRST NOTE  
- starting pitch -

**B**  
2nd STRING  
OPEN



**Eighth Note**  
Strum Bar  
1/2 A BEAT

**DOWN STRUM**



STRUM DOWN  
to the  
GROUND

**UP STRUM**



STRUM UP  
to the  
SKY

**TABLATURE**  
EACH STRING IS A LINE



E

I left Oklahoma drivin' in a Pon-ti-ac, just a-bout to loose my mind. I was

E

goin' to Ar-i-zo-a maybe onto Cal-i-forn-ia where the people all live so fine. My

B7

ba-by said I's cra-zy, my mamma called me lazy, I was gonna show them all this time. Cuz you

E

know I ain't no fool and I don't need no more schoolin' I was born to just walk the line.

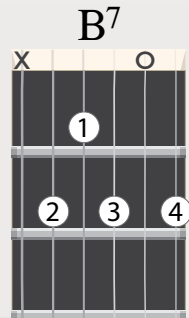
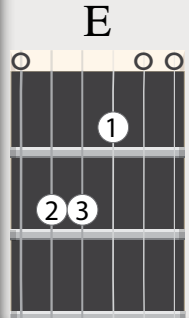
B7

Livin' on Tul-sa Time, Livin' on Tul-sa Time, well you

E

know I've been through it when I set my watch back to it, Livin' on Tul-sa Time.

## CHORDS



**A SING**  
and  
  
STRUM SONG

FIRST NOTE  
-starting pitch-



2nd STRING  
2nd FRET



Eighth Note  
Strum Bar  
1/2 A BEAT



Eighth Note  
rest  
1/2 A BEAT



UP  
STRUM  
STRUM UP  
to the  
SKY

4  
4  
Four Beats  
per  
MEASURE

A SING  
and



STRUM SONG

# Three Little Birds

- Bob Marley -

**A**

Don't

**D**

worry about a thing 'cause ev-'ry little thing gonna be alright.

**A**

Singin' Don't worry about a thing 'cause

**D** **A**

ev-'ry little thing gonna be alright. Rise up this morning, smiled with the

**E** **A** **D**

ris - ing sun. Three little birds pitch by my doorstep, singin' sweet

**A** **E** **D**

songs of melodies pure and true, sayin', this is my message to you

**A**

Singin' Don't

## CHORDS

**A** **D** **E**

# I'm gonna be (500 miles)

## ~ The Proclaimers ~

P.M.

FIRST NOTE  
- starting pitch -



3rd STRING  
1st FRET



Eighth Note  
Strum Bar  
1/2 A BEAT

DOWN  
STRUM



STRUM DOWN  
to the  
GROUND

UP  
STRUM



STRUM UP  
to the  
SKY

4  
4  
Four Beats  
per  
MEASURE

PALM MUTE

**P.M.**

DAMPEN STRINGS  
with right hand

E

When I wake

A B<sup>5</sup> E

up, well, I know I'm gonna be, I'm gonna be the man who wakes up next to you. When I

A B<sup>5</sup> E

go out, yeah, I know I'm gonna be, I'm gonna be the man who goes alone with you. If I

A B<sup>5</sup> E

get drunk, yes, I know I'm gonna be, I'm gonna be the man who gets drunk next to you. If I

A B<sup>5</sup> E

haver, yeah, I know I'm gonna be, I'm gonna be the man who's hav - er in' to you. But

A B<sup>5</sup> E

I would walk five hun - dred miles and I would walk five hun - dred more just to

E A B<sup>5</sup>

be the man who walked a thou - sand miles to fall down at your door.

E

### CHORDS

**E**

**A**

**B<sup>5</sup>**

# These Boots are Made for Walkin'

*Nancy Sinatra*

FIRST NOTE  
-starting pitch-



1st STRING  
OPEN

**TABLATURE**  
EACH STRING IS A LINE



**DOWN STRUM**



STRUM DOWN  
to the  
GROUND

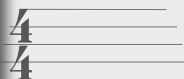


**Eighth Note**  
Strum Bar  
1/2 A BEAT

**UP STRUM**



STRUM UP  
to the  
SKY



**Four Beats**  
per  
MEASURE

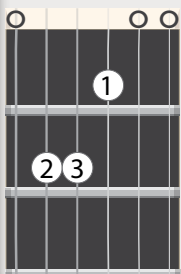
**CHORDS**

Tablature for the song, including fret numbers and slurs (sl) for slides. The lyrics are: You keep saying you've got some- thin' for me. some- thin' you call love, but con- fess. You've been messin' where you shouldn't been mess- in, and now someone else is gettin' all your best. These boots are made for walk- in' that's just what they'll do. One of these days these boots are gon- na walk all ov- er you.

**Alternate Strum pattern for E Chords:**

Diagram showing an alternate strum pattern for E chords: E, Esus E, and E.

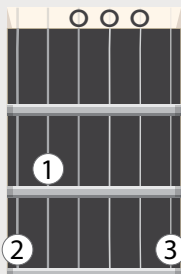
**E**



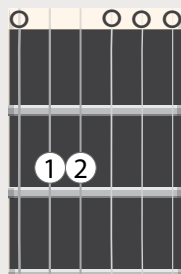
**A**



**G**



**Em**



**Esus**



FIRST NOTE  
- starting pitch -



3rd STRING  
- 2nd FRET -

Alternating Bass  
**PLAY THE**



SIXTH STRING  
- and then -  
STRUM DOWN

**DOWN  
STRUM**



STRUM DOWN  
to the  
GROUND

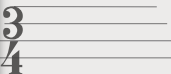


Quarter Note  
Strum Bar  
**1 BEAT**

**A SING**  
and



STRUM SONG



**Three Beats**  
per  
MEASURE

**CHORDS**

<b>D</b>	<b>G</b>	<b>A<sup>7</sup></b>
X X O	O O O	X O O
1 2	1	1 2
3	2 3	3

# Mammas Don't Let Your Babies Grow Up To Be Cowboys

- Johnny Cash, Willie Nelson, Waylon Jennings, Kris Kristofferson (& even Chris LeDoux) -

**D**

Cowboys ain't easy to love, and they're hard-er to

**G**

hold.

**A<sup>7</sup>**

They'd rather give you a song than dia-monds or

**D**

gold.

Lone Star belt buck-les and old fad-ed Le-vis and

**G**

each night be-gins a new day. If you

**A<sup>7</sup>**

don't un-der stand him, and he don't die young,

**D**

he'll prob-ly just ride a-way.

FIRST NOTE  
-starting pitch-



3rd STRING  
-2nd FRET-

Alternating Bass  
**PLAY THE**



SIXTH STRING  
-and then-  
STRUM DOWN

**DOWN  
STRUM**



STRUM DOWN  
to the  
GROUND

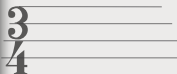


Quarter Note  
Strum Bar  
**1 BEAT**

**A SING**  
-and-



STRUM SONG



Three Beats  
per  
MEASURE

**CHORDS**

**D**                      **G**                      **A<sup>7</sup>**

X X O                      O O O                      X O                      O

# Mammas Don't Let Your Babies Grow Up To Be Cowboys

- Johnny Cash, Willie Nelson, Waylon Jennings, Kris Kristofferson (& even Chris LeDoux) -

**D**

4 4 5 | 4 5 | Mammas don't let your

**G**

4 5 | 6 5 | ba- bies grow up to be cow- boys.

**A<sup>7</sup>**

6 5 | 5 6 | Don't let them pick gui- tars and

5 6 | 5 6 | drive them old trucks, let them be doc- tors and

**D**

5 4 | 5 4 | law- ers and such. Mammas

**G**

5 4 | 5 6 | don't let your ba- bies grow up to be cow- boys.

**A<sup>7</sup>**

5 6 | 5 5 | 'Cause they'll nev- er stay

6 5 | 6 5 | home, and they're al- ways a- lone, even with

**D**

6 4 | 5 4 | some- one they love.

FIRST NOTE  
- starting pitch -



3rd STRING  
- 2nd FRET -

Alternating Bass  
**PLAY THE**



SIXTH STRING  
- and then -  
STRUM DOWN

**DOWN STRUM**



STRUM DOWN  
to the  
GROUND

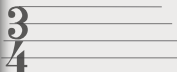


**Eighth Note**  
Strum Bar  
1/2 A BEAT

**UP STRUM**



STRUM UP  
to the  
SKY



**Three Beats**  
per  
MEASURE

**CHORDS**

D	G	A <sup>7</sup>
X X O	O O O	X O O
1 2	1	1 2
3	2 3	

# Mammas Don't Let Your Babies Grow Up To Be Cowboys

- Johnny Cash, Willie Nelson, Waylon Jennings, Kris Kristofferson (& even Chris LeDoux) -

**D**

Cowboys ain't easy to love, and they're harder to

**G**

hold.

**A<sup>7</sup>**

They'd rather give you a song than diamonds or

**D**

gold.

Lone Star belt buckles and old faded Levis and

**G**

each night begins a new day. If you

**A<sup>7</sup>**

don't understand him, and he don't die young,

**D**

he'll probably just ride away.

FIRST NOTE  
-starting pitch-



3rd STRING  
-2nd FRET-

Alternating Bass  
**PLAY THE**



SIXTH STRING  
-and then-  
STRUM DOWN

**DOWN STRUM**



STRUM DOWN  
to the  
GROUND

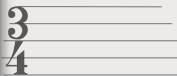


**Eighth Note**  
Strum Bar  
1/2 A BEAT

**UP STRUM**



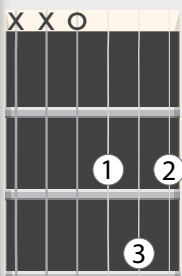
STRUM UP  
to the  
SKY



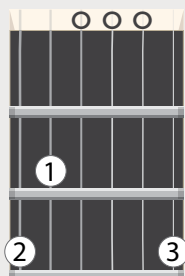
**Three Beats**  
per  
MEASURE

**CHORDS**

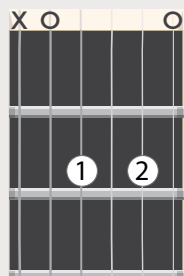
D



G



A<sup>7</sup>



# Mammas Don't Let Your Babies Grow Up To Be Cowboys

- Johnny Cash, Willie Nelson, Waylon Jennings, Kris Kristofferson (& even Chris LeDoux) -

**D**

4 2 5 4 2 5 4 2 5 4

Mammas don't let your

**G**

4 2 5 6 5 4 2 5 4

ba- bies grow up to be cow- boys.

**A<sup>7</sup>**

6 2 5 5 6 4 2 5 4

Don't let them pick gui- tars and

5 2 6 5 6 4 2 5 4

drive them old trucks, let them be doc- tors and

**D**

5 2 4 5 2 4 4 2 5 4

law- ers and such. Mammas

**G**

5 2 4 5 6 4 2 5 4

don't let your ba- bies grow up to be cow- boys.

**A<sup>7</sup>**

5 2 6 5 4 2 5 4

'Cause they'll nev- er stay

6 2 5 6 5 4 2 5 4

home, and they're al- ways a- lone, even with

**D**

6 2 4 5 4

some- one they love.

**D** X X 0 2 3 2

**G** 0 0 0 3 2 3

**A<sup>7</sup>** X 0 2 0 2 0



FIRST NOTE  
- starting pitch -



Alternating Bass  
**PLAY THE**



**SIXTH STRING**  
and then  
STRUM DOWN

**DOWN STRUM**



**STRUM DOWN**  
to the  
GROUND

**Quarter Note**  
Strum Bar  
1 BEAT

**4**  
**4**  
**Four Beats**  
per  
MEASURE

**A SING**  
and



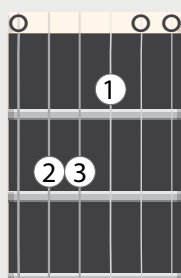
STRUM SONG

## CHORDS

**A**



**E**



# Achy Breaky Heart

*~ Billy Ray Cyrus ~*

Alternating Bass

**A**

5 6 5 6 5 6

5 6 5 6 5 6

You can tell the world you never was my girl.

**E**

5 6 6 5 6 5

You can burn my clothes when I'm gone. Or you can tell your friends just

**A**

6 5 6 5 5 4

what a fool I've been and laugh and joke a- bout me on the phone.

5 4 5 4 5 4

You can tell my arms go back to the farm. You can tell my feet to hit the

**E**

6 4 6 4 6 4

floor. Or you can tell my lips to tell my finger- tips they

**A**

6 4 5 6 5 4

won't be reaching out for you no more. Don't tell my heart, my

**E**

5 6 5 4 6 5

achy breaky heart, I just don't think he'd under- stand. And

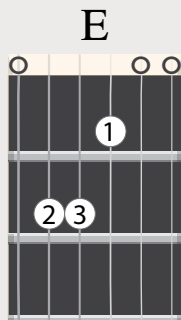
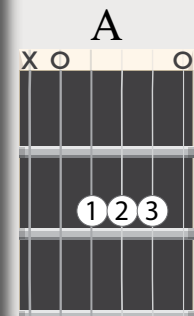
6 4 6 5 6 4

if you tell my heart, my achy breaky heart, he might blow up and kill this

**A**

5 6 5 4 5

man. Ooh,



FIRST NOTE  
- starting pitch -



3rd STRING  
1st FRET



Alternating Bass  
**PLAY THE**  
  
SIXTH STRING  
and then  
STRUM DOWN

**TABLATURE**  
EACH STRING IS A LINE



**Quarter Note**  
Strum Bar  
1 BEAT

**Four Beats**  
per  
MEASURE

**CHORDS**

# Folsom Prison Blues

- Johnny Cash -

THREE CHORD SONG - alternating bass

B<sup>7</sup>

E

I hear the train a com- in', it's

roll- in' 'round the bend. And I ain't seen the sun- shine since

A

I don't know when. I'm stuck in Fol- som Pris- on,

E

and time keeps drag- gin' on.

B<sup>7</sup>

But that train keeps a roll- in'

E

on down to San- an- tone.

**E** **B<sup>7</sup>** **A**

FIRST NOTE  
-starting pitch-



Alternating Bass  
**PLAY THE**



**SIXTH STRING**  
and then  
STRUM DOWN

**TABLATURE**  
EACH STRING IS A LINE



**Eighth Note**  
Strum Bar  
**1/2 A BEAT**



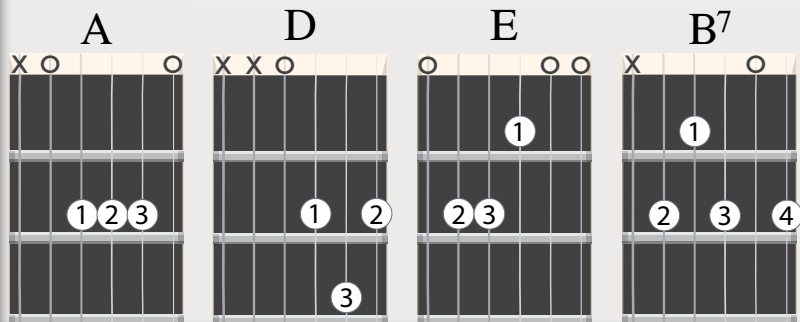
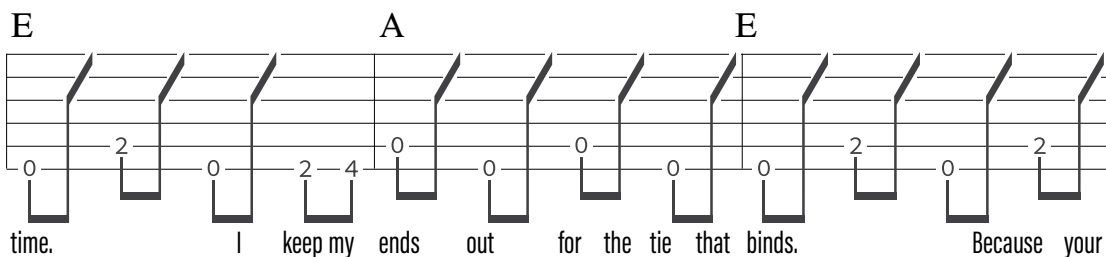
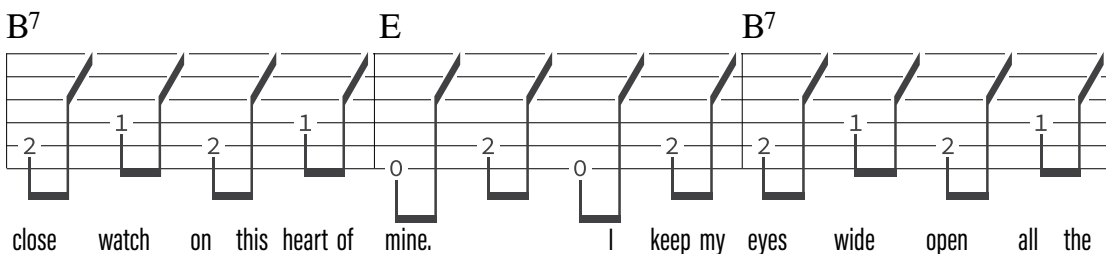
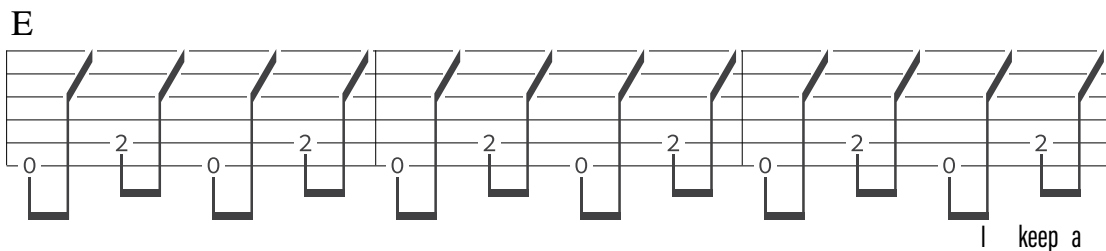
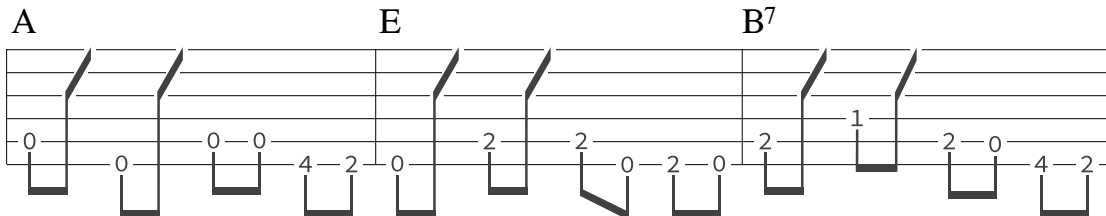
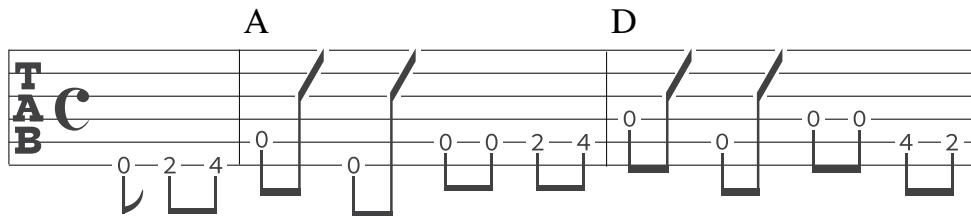
**Four Beats**  
per  
MEASURE

**CHORDS**

# Walk The Line

- Johnny Cash -

Alternating Bass and Bass Runs

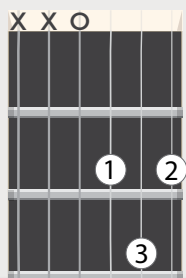




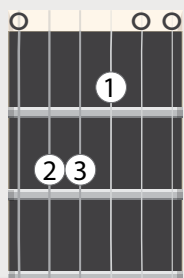
A



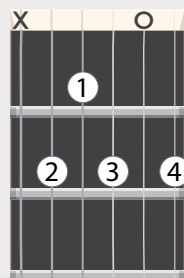
D



E



B<sup>7</sup>

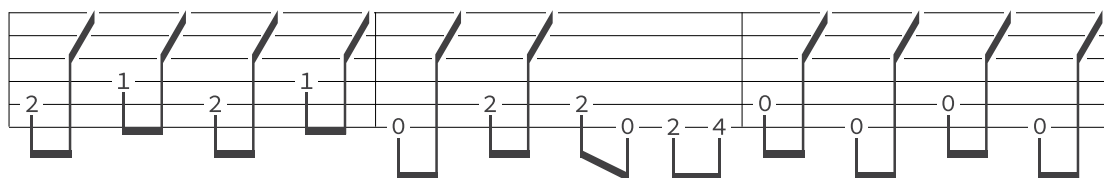


# Walk The Line

- Johnny Cash -

## Alternating Bass and Bass Runs

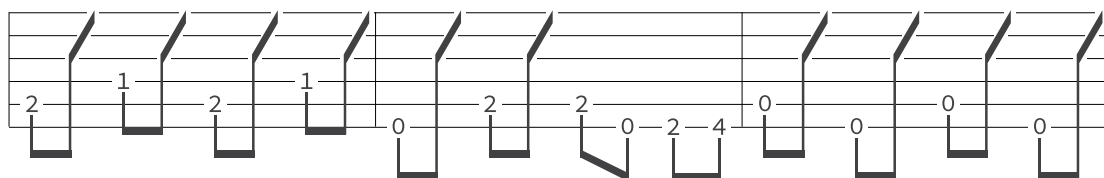
B<sup>7</sup>



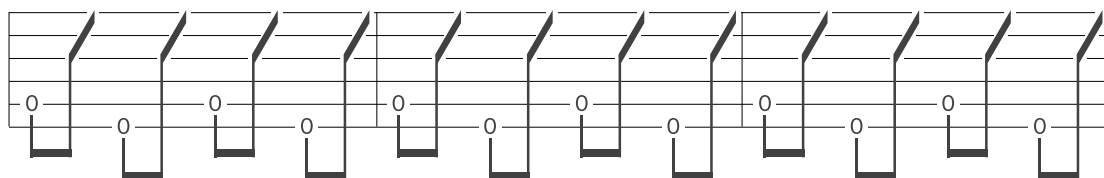
mine, I walk the line.

E

A



A

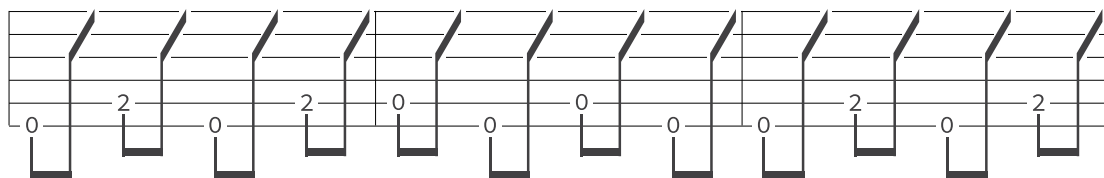


I find it

E

A

E

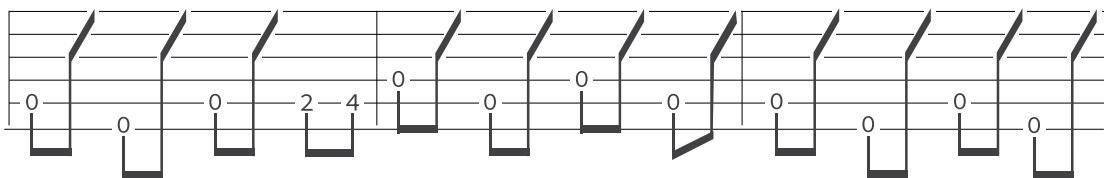


very very easy to be true. I find my- self, a- lone when each day's

A

D

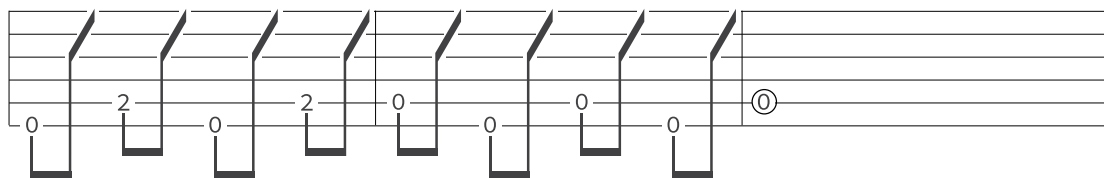
A



through. Yes I'll ad- mit that I'm a fool for you, Because you're

E

A

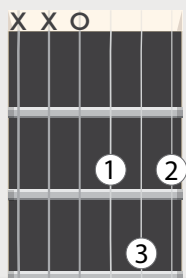


mine, I walk the line.

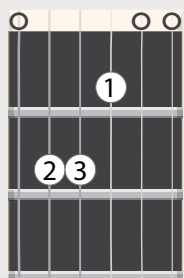
A



D



E



B<sup>7</sup>

