It is still the same old chords with a couple of "like for like" substitutions. However, the chords are still mostly diatonic in the chosen key. The "F" chord perhaps is a bit of a mystery as it would be related to another key. In this instance, there may be a variety of justifications for the choice of the "F" chord but most likely the best explanation is that "it sounds kind of country." Maybe a more theoretical way to justify it is that the "F" chord would be the "vii" chord in "G Dorian" or "G Mixolydian." Whatever the case, the "F to C to G" progression produces two consecutive plagal chord movements. Just like most arrangers, I doodled with the sound for a minute or two to find what I liked rather than digging in my theory bank for an answer. The justification was an afterthought. For those less informed, the "vii" chord can be directly substituted for the usual "V" or "V7" chord.

Country players would most likely add more embellishments in the form of "bends and glisses" along with picking articulation such as "palm muting" and "pinches." I'll leave that up to the individual player as those things, while not impossible, are difficult to depict in standard musical notation.

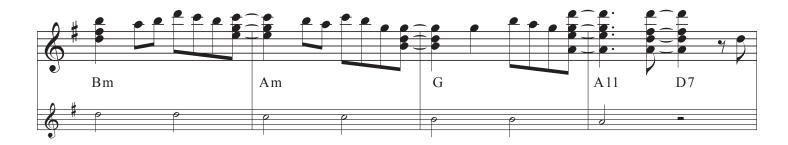
I left the improv (arrangement) relatively straight forward just to keep it a bit more "country." Blue notes such as the flatted 7th and flatted 3rd (maybe a sharped 9th) are not the sole domain of blues players.

Moderate Country Soft Rock











Why is this version of the favourite tune here in this book as compared to earlier? It appears to be much more simple in structure. The truth is that I left some of the material in the order that it occurred to me. Hopefully owners of this book will peruse the entire volume prior to beginning their study. There is not an "absolute learning order" to the presented material once you get past the very basics.