

Another classic Bob Dylan song that has a great beat and lends itself to some great fingerstyle guitar. Chet Atkins did a rendition of this and it is located on YouTube. This arrangement follows the style of that Chet Atkins arrangement, but with some of the hardest elements simplified, for after all this is an intermediate arrangement not an advance one.

Don't Think Twice

Fingerstyle - Intermediate

Bob Dylan

Words & Music by Bob Dylan

Three beats of pickup notes give you a nice bass run lead-in or intro for this song.

The circled notes are the bass accompaniment or the "driving bass" that keeps the steady beat going in this song. The remainder of notes are either lead or accompaniment. How can you tell this? We will give an explanation at the end of this song.

Moderate ♩ = 120

1

let ring - - - - - | let ring - - - - - |

T T T T A M I T A M T A T M T M I T M T M T M M T

This is a walking bass run. Notice how the treble notes in blue follow along with the run up the scale. Memorize this run as you can use it in many places.

6

let ring - - - - - | let ring - - - - - | let ring - - - - - |

T M I T M T T M I T M T M I M I M I T M I T M T I T

This symbol indicates that this note is to be accented a bit more than the other notes. Play it louder with your thumb

11

let ring - - - - - |

M I T M T M T A T I T M I T M T M T T M I T M T T M I T M T

Don't make this chord transition any harder than you have to. Just hold on to the C chord and add your pinky finger to get the C7th.

Play the F Major Bar Chord here. The only note you will not need is on the first string, which is not fingered

This can be a rather difficult chord to play clearly for beginners. It is a bar chord on the 4th fret. It is played much like the F chord in previous sections of this song.

16

let ring

4 5 4 4 5 4 4 5 6 4

4 4 6 4 4 5 6 4 3 2 3 0 3 0 1 2 1

T M I T M T T M I T M T T A M T A T A T M I T M I T

This is a rather hard chord to bar with your index finger. Adjust your finger position up and down until you get clear notes on every string. Strength training may also be reqd.

21

let ring

1 1 1 1 2 2 2 2 1 2 1 2 0 2 0 1 0 2 3 3 3 3 2 0 2 0 1 0 2 3 1 0 2 3

0 0 1 3 3 3 3 0 2 0 3 2 3 2 1 0 2 3

T M T M M T T M I T M T M I T I T T M T I T T

Again, use the simple brush stroke with your right hand thumb, much like a flatpick strum.

How do you tell the lead notes from the accompaniment and the bass? This is a very hard question to explain and often it just takes experience to arrange a song that contains all of these elements and sound pleasant to the ear.

To begin with, we can subtract all of the bass notes from the arrangement. This will take out almost half of the notes. Next comes the lead. First of all you have to know the song to be able to pick out the lead. With this song, we have identified the lead portion of the song with the red circled notes on a separate layer, which can be switched off.

The balance of the notes you have left are the accompaniment notes or fill-in to make the song arrangement sound full and rich-sounding.

The Key Ingredient to all this? The chords. And this is especially true with fingerstyle guitar. Almost all of the song components are based on their respective rhythm chords. The chords are augmented, changed or have modifier notes to change the chord to reflect the lead notes, but there is no doubt about - the chord form is there lurking in the background.

We have outlined a procedure to arrange your own score...

Step 1: Therefore, it makes sense to FIRST work out the rhythm chord for a song you want to play. Either record them on a piece of paper or simplify your life and enter them directly into Guitar Pro, in a Rhythm Track. That way you can use this rhythm track to arrange the song the way that works for you, all the time using the correct chord forms.

SECONDLY: Transfer the rhythm chord form names to the lead guitar score. The balance of the notes you have left are the accompaniment notes or fill-in to make the song arrangement sound full and rich-sounding.

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