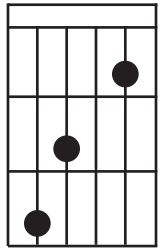


John Knowles

FingerStyle

QUARTERLY



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Each Issue Includes...

Tunes You'll Enjoy

learning and playing

Music with TAB

plus chord diagrams

An Audio CD

with all the tunes plus practice tips

"...a chance to steal from the best." — Chet Atkins, CGP

About the QUARTERLY

Looking for gig-ready arrangements that are fun to learn and play? Check out my **FingerStyle QUARTERLY**. I created it with you in mind.



The **QUARTERLY** reflects my wide-ranging musical passion. I've included the music of Chet Atkins, Jerry Reed, Lenny Breau and Tommy Emmanuel as well as my own arrangements and compositions. You'll find standards, Christmas music, classical selections and more.

Each issue costs less than a guitar lesson and gives you music and information you won't find anywhere else. You'll get the music with TAB, an audio CD, practice tips, and advice on arranging your own tunes.

This *Special Sample Issue* will give you a taste of what it's like for you and I to work together. Turn to page 6 and choose the music you want to work on next.



"Your music and arrangements are part of my daily life, and you have inspired and challenged me more through your work than any other aspect of my personal or professional existence." D. J.

"Forgive my informality, but you feel like family to me through the **QUARTERLY**. I cannot tell you how much pleasure your lessons have given me the past several years." L. B.

About Boulevard

When I begin writing a new tune, I count on inspiration. Sometimes, a title will get me going. Or, I stumble across a lick during 'noodle time.' Maybe daydreaming will lead me to a memory or an image. At its best, inspiration is all of the above.

I remember thumb-picking a C-chord and playing a few notes that were outside the C-scale. I ended up with the opening phrase of *Boulevard*. (measures 1-4) The feel of that phrase reminded me of going for a walk on Music Row with Chet Atkins. I

considered calling the tune *Strollin' the Row*. That title has great attitude but *Boulevard* is more about elegance and style.

So at this point I had a phrase, a title and an image. Any more inspiration would have just confused me. Time to work out the rest of the tune.



I depend on writing tools I've developed over the years. For example, I know that repetition hooks

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John Knowles
FingerStyle
QUARTERLY

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"We're all mighty grateful for the privilege of having you and your guitar music in our lives. You can count on the fact that you have a friend who stops every now and then to think about you." E. T.

"I am writing to thank you for the most beautiful arrangement (and flawless playing) of *Vincent* I've ever heard. Wanna-be players like myself owe so much to people like you. I think you touch people's lives more than you know." W. S.

About Boulevard

continued from page 1

a listener's attention. But I also know that repetition leads to boredom... so I season it with surprise. Of course, too much surprise leads to chaos. It's a balancing act. I finally settled on a second four-bar phrase (measures 5-8) that has the original melody but ends up on a different harmony. (A9)

In measures 9-16, I add variety by changing the lengths of phrases. I begin with a pair of two-bar phrases and follow them with a four-bar phrase. This short-short-long pattern is a classic that's been used by great composers like Johann Sebastian Bach and Jerry Reed.

When I started *Boulevard*, I could have written anything at all. But now that I'm halfway through, I have fewer options. It's the old "dance with the one who brought you" principle. I'll leave it to you to examine the second half of the tune to see how I balanced repetition with variation... surprise with expectation.



When I write a tune this way, I usually create a spot or two where my fingers have trouble playing the music in my imagination. I had to work on measures 21-24 since there is a shift going into measure 22 that could break the flow of the melody.



I hope these ideas will help you learn and enjoy my tune. Or maybe give you the itch to start one of your own. See you on the Boulevard.



www.johnknowles.com

"...steal from the best." Chet Atkins, CGP

"After 13 issues you've sent me and four or five years of playing your music, I still really enjoy the heck out of your songs. I have no doubt that I've really expanded and improved my technique of playing by working through your songs." T. V.

"We out here in the hinterland appreciate the fine arrangements you send to us through the QUARTERLY." D.M

"One of the things I like best about the QUARTERLY is that there is something different in each issue. I've been playing this stuff for more than twenty years and still get a thrill from learning a new piece." WB

**Chop Talk:
Taking Chances**

Not long after I moved to Nashville, Chet observed that I was playing my arrangements the same each time. So he asked me what I did if I made a mistake... or had a different idea while I was playing. Good question.

He went on to say that he was more comfortable not knowing exactly how he was going to play a tune on a given night. Having it all worked out seemed dangerous to him.

Have you considered that the best way to avoid mistakes might be to rely less on memory and more on your understanding of the tune? Maybe taking chances is the safest way to go.



Of course, if you're going to take chances, you'd better know more than one way to get through a tune. It's like driving home from work. You know several routes and you choose one depending on your schedule, the scenery, the traffic, etc.

You don't need to take your life in your hands. Just play a chord in a different position. Or, substitute an ending from a different tune.



I remember Lenny Breau stopping in the middle of *My Funny Valentine*, putting his guitar down, and ordering a cup of coffee. When I asked him what was wrong, he replied, "I had to quit. I was about to disappear."

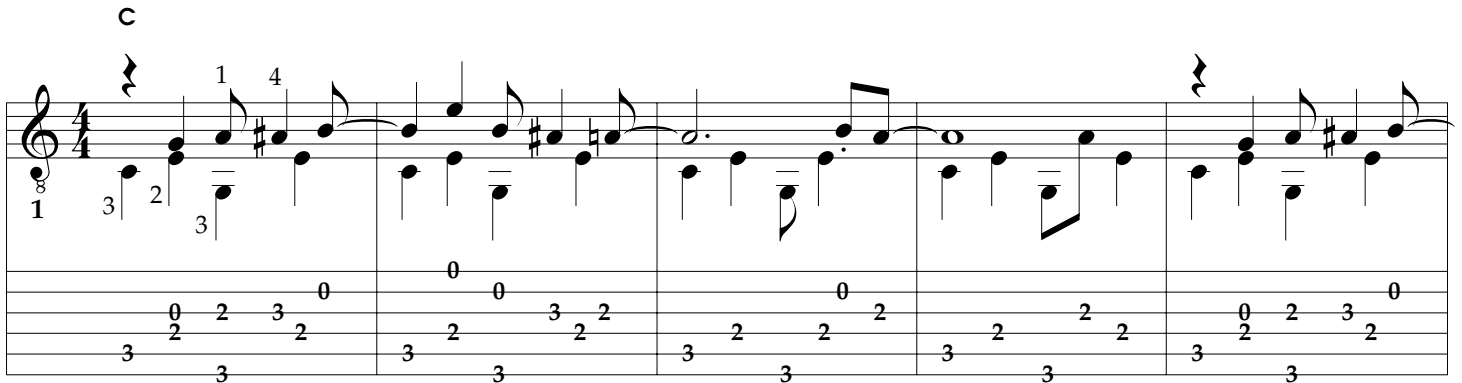
Now, that's taking chances!



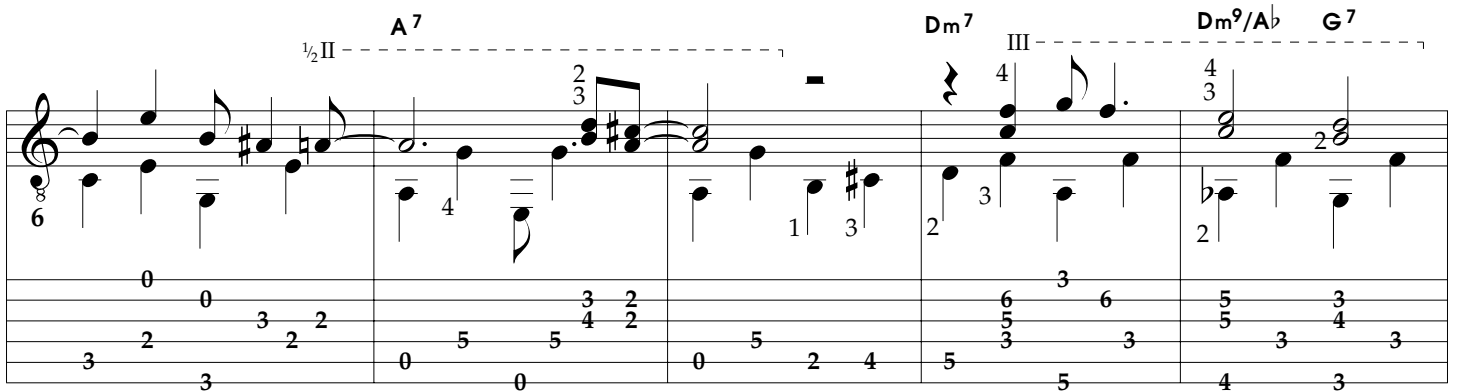
Boulevard by John Knowles

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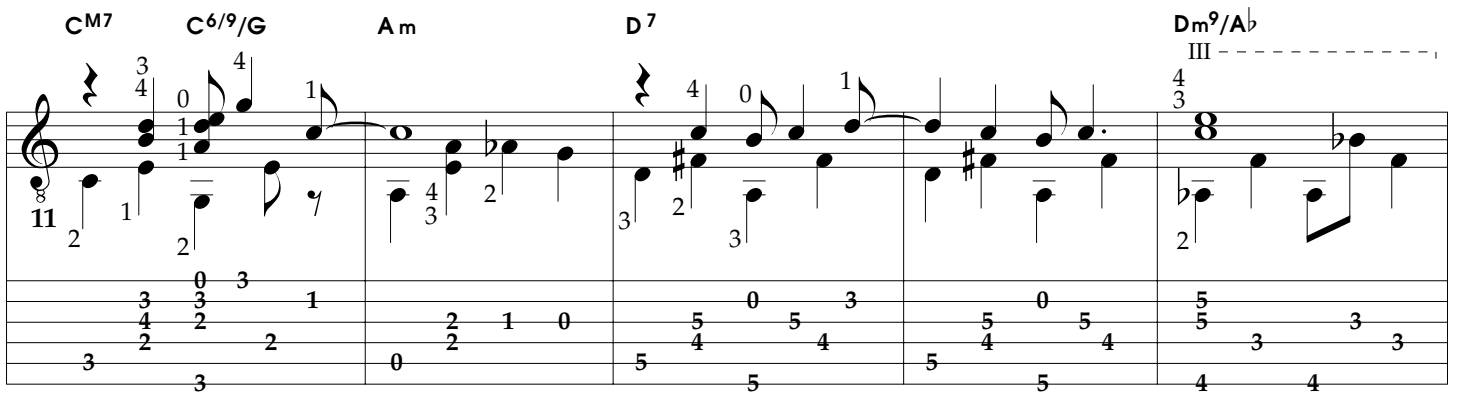
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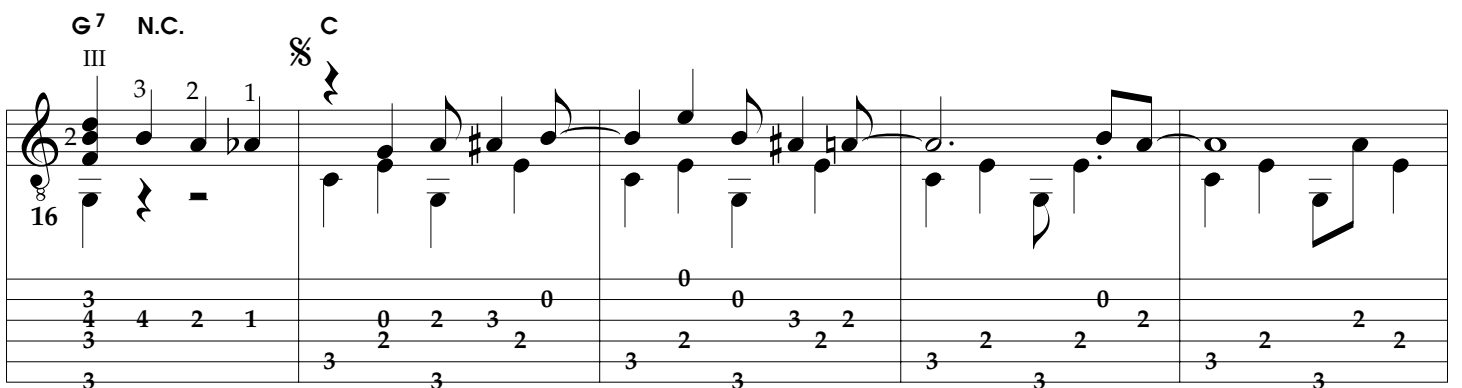
A⁷ **Dm⁷** **Dm⁹/A^b** **G⁷**



Cm⁷ **C⁶/9/G** **A^m** **D⁷** **Dm⁹/A^b**



G⁷ **N.C.** **C**



Boulevard

continued... continued... continued... continued... continued... continued... continued... continued...

Musical notation system 1 (measures 21-25). Chords: A7, A+7, Dm7, F. Includes a 1/2 II section. Fingerings and fret numbers are provided for both treble and bass staves.

Musical notation system 2 (measures 26-30). Chords: Bb7, C, A7, Dm7, Dm9/Ab, G7(b9). Includes a III section and a "To Coda" instruction. Fingerings and fret numbers are provided for both treble and bass staves.

Musical notation system 3 (measures 31-35). Chords: C6, G7, C. Fingerings and fret numbers are provided for both treble and bass staves.

Musical notation system 4 (measures 36-40). Chord: A7. Includes a 1/2 II section. Fingerings and fret numbers are provided for both treble and bass staves.

Boulevard

continued... continued... continued... continued... continued... continued... continued... continued...

Musical notation for measures 41-45. Chords: Dm7, Dm9/A^b, G7, CM9, C6/9/G, Am, D7. Includes guitar tablature.

Musical notation for measures 46-48. Chords: Dm9/A^b, G13sus4, G7. Includes guitar tablature.

Musical notation for the Coda section. Chord: C6. Includes lyrics: i p m i p m i p m i m i p. Includes guitar tablature.

Boulevard Chords

THE QUARTERLY ARCHIVE WISH LIST...

__ #1 *Smoky Mountain Lullaby* (Atkins)
Beautiful Dreamer (arr. Knowles) *Coastin'*
(Knowles) *Deck the Halls* (arr. Knowles)
O Little Town of Bethlehem (arr. Knowles)
Away in a Manger (arr. Knowles)

__ #2 *Tennessee Waltz* (arr. Knowles)
Camptown Races (arr. Knowles) *Lagrima*
(Tarrega) *Laguna Lag* (Knowles) *Sea Breeze*
(Knowles)

__ #3 *Nelly Bly* (arr. Atkins) *Subtle Blossom*
(Knowles) *Estudio* (Aguado) *Grits-n-*
Biscuits (Knowles) *Lately* (Knowles)

__ #4 *Arkansas Traveler* (arr. Atkins)
Amanda from Barbados (Knowles & Atkins)
Etude in D (Sor) *Red River Valley* (arr.
Knowles)

__ #5 *Down Home* (Reed) *Waltz Forever*
(Knowles) *Red River Valley Revisited* (arr.
Knowles) *It Came Upon a Midnight Clear*
(arr. Knowles) *Silent Night* (arr. Knowles)
O Come, All Ye Faithful (arr. Knowles)

__ #6 *Londonderry Air* (arr. Knowles)
Bourrée (Bach) *Hidden Charm* (arr. Atkins)
Honolulu Blue (Atkins & Knowles)

__ #7 *Vincent* (arr. Knowles) *Trambone*
(Atkins) *Meanwhile* (Knowles) *Chopin*
Prelude (arr. Knowles)

__ #8 *With a Little Help From My Friends*
(arr. Knowles) *Pavan* (Milan) *The Gorilla*
Song (Jay Knowles & John Knowles)
Happy Again (Atkins)

__ #9 *Chinatown, My Chinatown* (arr.
Atkins) *Hold Me* (Knowles) *Blues Breau*
(Knowles) *Etude in B minor* (Sor)

__ #10 *Red Wing* (arr. Atkins) *Will the*
Circle Be Unbroken (arr. Tommy Jones) *A*
Minor Adjustment (Knowles) *El Testament*
d'Amelia (arr. Llobet)

__ #11 *House of the Rising Sun* (arr.
Knowles) *Georgia Camp Meeting* (arr.
Atkins) *Seattle Sunrise* (Knowles) *Etude in*
A (Carcassi) *Bach Chorale* (arr. Knowles)

__ #12 *Waltz for the Lonely* (Atkins
& Goodrum) *Dark Moon* (Knowles)
Relaxin' (Paul Yandell) *Back Porch Rocker*
(Knowles)

__ #13 *Every Now and Then* (Atkins &
Goodrum) *Hymn Tune* (arr. Knowles)
Two Hearts (Knowles) *Tongue Twister*
(Knowles) *Turning Home* (Knowles) *My*
Little Waltz (Atkins & Knowles)

__ #14 *Sweet Alla Lee* (arr. Atkins) *Blue*
Moon (arr. Knowles) *Latitude Adjustment*
(Knowles) *Sunset Cowgirl* (Knowles)

__ #15 *Waiting for Susie B.* (Atkins)
Ave Maria (arr. Atkins) *Cafe of Dreams*
(Knowles) *Alice Blue Gown* (arr. Knowles)

__ #16 *Blue Finger* (Reed arr. Knowles)
Somebody Stole My Gal (arr. Knowles) *East*
Tennessee Christmas (Atkins & Knowles)
Swanee River (arr. Knowles)

__ #17 *Drakesboro Saturday Night*
(Knowles) *Indiana* (arr. Knowles) *Our Four*
Fathers (Jay Knowles & John Knowles)
Bach Sarabande (arr. Knowles)

__ #18 *Forgotten Flowers* (arr. Knowles)
Chihuahua Waltz (Knowles) *Los Rios Del*
Sol (Knowles)

__ #19 *Avalon* (arr. Knowles) *Central*
City Flyer (Knowles) *Owls' Psalm* (Muriel
Anderson)

__ #20 *The Entertainer* (Joplin arr.
Knowles) *Send in the Clowns* (arr. Knowles)
Gardenia (Knowles) *They Say the Mississippi*
(Knowles)

__ #21 (6.1) *Struttin'* (Reed arr. Knowles)
Walking My Baby Back Home (arr. Knowles)
Cold, Cold Heart (arr. Knowles)

__ #22 *The Water is Wide* (arr. Mason
Williams) *Winter Wonderland* (arr.
Knowles) *Swedish Wedding March* (arr.
Glickstein) *The Cascades* (Joplin arr.
Knowles)

__ #23 *Boulevard* (Knowles) *Charade* (arr.
Knowles & Atkins) *My Funny Valentine*
(arr. Knowles)

__ #24 *It Had to Be You* (arr. Knowles)
Birmingham Fandango (arr. Kendrick &
Olschmidt) *Bridge Over Troubled Water*
(arr. Knowles)

__ #25 *I'm In the Mood for Love* (arr.
Knowles) *Las Palmas* (Knowles)
Summertime, Young Girls (Knowles) *Looney*
Tunes Theme (arr. Knowles)

__ #26 *Magnetic Rag* (Joplin arr. Knowles)
Loch Lomond (arr. Mason Williams) *Pickin'*
Produce (Atkins & Knowles) *If I Was*
Django Reinhardt (David Hamburger)
Another Heart (Knowles)

__ #27 *A Man and a Woman* (arr. Knowles)
Marie (Randy Newman arr. Knowles)
Welcome Home, Scott Joplin (Knowles)
Chicken in the Rain (Knowles)

__ #28 *Do You Know What It Means To*
Miss New Orleans (arr. Knowles) *Jiffy Jam*
(Reed arr. Knowles) *Ocho y Seis* (Knowles)
Be Right Back (Knowles)

__ #29 *Solace* (Joplin arr. Knowles) *Red*
Hot Picker (Knowles) *Dear Someone*
(Gillian Welch & David Rawlings arr.
Knowles) *Canzone y Danza* (arr. John
Johns)

__ #30 *He Ain't Heavy... He's My Brother*
(arr. Knowles) *Ol' Joe Clark* (arr. Knowles)
Funeral March of a Marionette (Alfred
Hitchcock Theme) (Gounod arr. John Johns)
Salley Gardens (arr. Mark Hanson)

__ #31 *Waltz for Debby* (arr. Knowles)
Bye Bye Blackbird (arr. Atkins & Knowles)
Appalachian/Coventry Carol (arr. Knowles)
Black is the Color (arr. Knowles)

__ #32 *Mr. Lucky* (Reed arr. Atkins) *When*
Sunny Gets Blue (arr. Knowles) *Aura Lee*
(arr. Jim Atkins & John Knowles) *In a Rose*
Garden (arr. Joel Henderson)

__ #33 *Reedology* (Reed) *My Foolish Heart*
(arr. Knowles) *San Antonio Stroll* (arr.
Atkins)

__ #34 *The Early Dawn* (*La Madrugada*)
(Reed) *Cards And Letters* (Knowles) *If This*
Had Been Real (Knowles) *Rolls* (Knowles)

__ #35 *The Claw* (Reed) *Consider This*
(Knowles) *I'll See You In My Dreams* (arr.
Knowles) *Flatworld* (arr. Flip Breskin)

__ #36 *Ashokan Farewell* (arr. Knowles)
The Nearness of You (arr. Knowles) *Amor en*
Secreto (Stephanie Jackson)

__ #37 *Blackbird* (Lennon & McCartney
arr. Knowles) *Maxwell's Silver Hammer*
(Lennon & McCartney arr. Knowles)
Study in A minor (Sor) *Metro Luna* (Peter
Langston)

__ #38 *Eleanor Rigby* (Lennon & Mc-
Cartney arr. Knowles) *I'll Be Home For*
Christmas (Gannon & Kent arr. Knowles)
We Love You Chet (Van Duser) *Gymnopedie*
(Satie arr. Knowles) *Bossa Crescente* (John
Knowles, Rene Worst & Jennifer Scott)

__ #39 *Tahitian Skies* (Ray Flacke) *Brother*
Buster (Trad. arr. Jones, Robertson &
Knowles) *Lullabye* (*Goodnight, My Angel*)
(Billy Joel arr. Knowles)

__ #40 *The Duke* (Tommy Emmanuel)
After Paris (Knowles) *To B Or Not To B*
(Atkins & Goodrum)

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