

# Quick Notes: "Call Me The Breeze" by Lynyrd Skynyrd

Tempo: 190 bpm (it doesn't feel THAT fast though)

So, there is basically ONE main guitar part that I'm covering, but I do include the lead intro as it is quite riffy. The main guitar is first, and I'll include fingerings when necessary.

## The Main Guitar Intro:

Below is the tab that is played for the intro. It is very consistent until the VERY end of the intro, which only modifies the main theme slightly. This whole run is based on a 1<sup>st</sup> finger "A" shape, so fingerings here should be a...um...breeze? (bah dum tssss)

16  
sl. sl.  
0 2 2 2 5 5  
2 2 2 2 3 0 3  
2 2 2 2 5 5  
5 5 0 2 4 2 2  
sl.

The above tab (minus the initial slide) is basically the main theme. You'll end the intro after playing this a few times using the tab below:

2 2 2 2 5 5  
2 2 2 2 3 0 3  
2 2 2 2 5 5  
5 5 5 5 5 5 5 2

As you can see, the only change is holding those 5's.

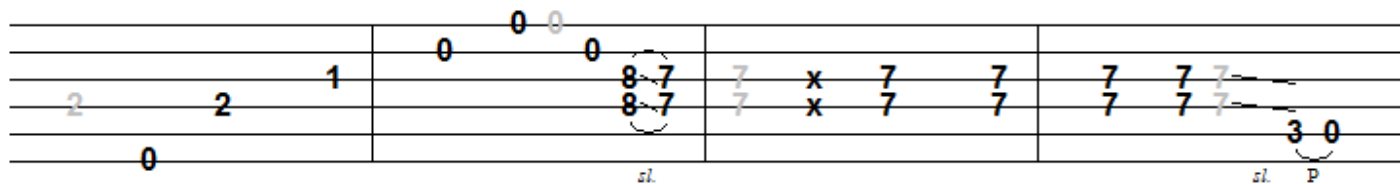
## The Verse Theme:

The verse is identical (at least how I played it) to the main intro theme you just played, but there are two overall changes that take place. The changes are much easier to understand with the backing track. Just remember, it's a bluesy shuffle, so after the main theme is played a bit, you'll then have this tab, which is built around the "D" area of things:

7 7 7 7  
7 7 0 3 4  
0 7 7 7 7 5 5  
7 7 6 5 4 2

This is all "power chord" style playing, so if you imagine your 1<sup>st</sup> finger on the A string at the 5<sup>th</sup> fret, it's pretty easy to figure out. After the above is played, you would go back to the main theme (intro without slide) again.

After you played the main theme through, the OTHER change here is below:



This is built around an initial E Major and then you are mostly back to the D5 concept. A few playthroughs and it'll be easy to get the structure down. It's just main theme, D5 slide thing, main theme, E – D5 from above.

Now, there's no real chorus – just an overwhelming amount of piano stuff and guitar solos that would be entirely too large of a study, but there IS a cool jivey thing that happens. I'll give you fingerings for that because it's slightly hard to understand at first. As always, my fingerings could very well be different than what you might find more comfortable. I just usually think quickly on how and what I would use based on the tab.

### Jivey Thing 1:

This comes in after a piano solo, but listen CLOSELY to the backing track and you will hear the piano build to a higher series of notes. I am not sure what that means on piano, but to me, as a guitar player, it's like a high arpeggio. It's at roughly 3:29 so when that next progression comes in, here's what you play:



That's played twice, then:



This is strange to play, and you might finger it differently, but that's probably the best bet. The quick Db5 – G5 – B5 is a bit hard to get in there, but it's just a 4 – 3 – 2 walk and you would use your 1<sup>st</sup> finger on the A strings and back that up with either the 3<sup>rd</sup> or 4<sup>th</sup> finger in power chord formation.

Next, we have what VERY closely resembles the initial jive walk you did earlier.

It is just slightly different:

This above part sets you up for what is next:

Now, when I mention “G shape” in the lesson video, realize it's MORE of a “Cadd9” shape, but if you look at the way the arrangement works, it's based on the 2<sup>nd</sup> and 1<sup>st</sup> fingers with the 4<sup>th</sup> fingers covering the rest. That hopefully makes sense. It's NOT an actual G either based on root or location. It's just the “look” of the chord.

After the above is played, you finish the jivey part with:

This part is rather hard to get down at first, but think Brian Setzer, if that helps. It did for me. You form a D shape (1, 2, 1) as shown, and slide back and forth between these two shapes. That's it – but that doesn't mean it's just super simple.

The Lead Intro:

The best thing I can do here is just give you the fingerings. This isn't TOOO bad, but it's not super duper easy either.

~~~~~ Full ~~~~~

|    |    |       |         |         |
|----|----|-------|---------|---------|
| 10 | 10 | 12 12 | 10 1210 | 10      |
|    |    |       |         | 9 11 9  |
|    |    |       |         | 7 11    |
| 1  |    | 3     | 1 3 1   | 3 1 3 1 |

H P sl

~~~~~ Full ~~~~~ Full ~~~~~ Full ~~~~~ Full ~~~~~ Full ~~~~~

|    |     |       |          |       |     |       |    |       |          |
|----|-----|-------|----------|-------|-----|-------|----|-------|----------|
| 10 | 10  | 12 12 | 10 10 10 | 12 12 | 10  | 12 12 | 12 | 12 12 | 12 12 12 |
|    |     | 11    |          |       |     |       |    |       | 9 11 9   |
|    |     |       |          |       |     |       |    |       | 11       |
| 1  | 2 3 | 1     |          | 3     | 1 3 | 4 3   |    |       | 3 1 3 1  |

sl

~~~~~ Full ~~~~~ Full ~~~~~

|    |     |       |          |       |               |          |          |
|----|-----|-------|----------|-------|---------------|----------|----------|
| 10 | 10  | 12 12 | 10 10 10 | 12 12 | 12 10 12      | 10 12 10 | 10 10    |
|    |     | 11    |          |       |               |          |          |
|    |     |       |          |       | 11            | 11       | 11 x x x |
| 1  | 2 3 | 1     | 3        |       | 1 3 2 1 3 1 2 | 1 2 1    |          |

P sl