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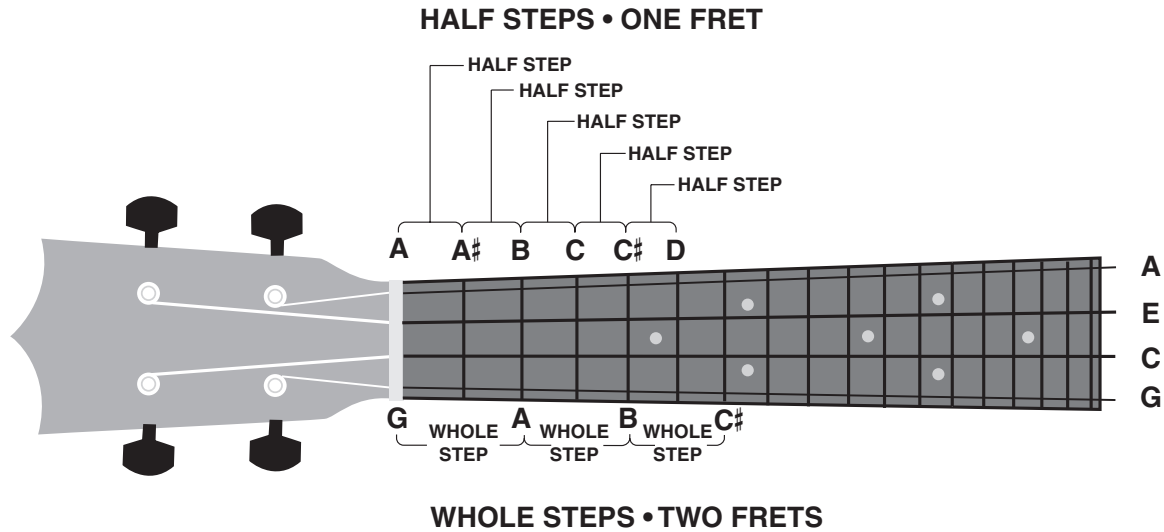
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Key Signatures

Sometimes certain notes need to be played sharp or flat throughout an entire song. In this case, it's easier to put the sharps or flats in the *key signature* instead of putting an accidental on each individual note. If you see sharps or flats at the beginning of a staff just after the treble clef, that means to play those notes sharp or flat throughout the music. The key signature can change within a song as well, so be sure to keep an eye out. Below are two examples of key signatures.



Play each F, C, and G as F#, C#, and G#.



Play each B and E as B \flat and E \flat .

Time Signatures

The *time signature* is a symbol resembling a fraction that appears at the beginning of the music. The top number tells you how many beats are in each measure, and the bottom number tells you what kind of note gets one beat. Most songs have the same number of beats in every measure, but the time signature can also change within a song. It's important to notice each time signature and count correctly, otherwise you could end up getting ahead in the song or falling behind.

$\frac{4}{4}$ Time



$\frac{4}{4}$ (top) = 4 beats to a measure

$\frac{4}{4}$ (bottom) = quarter note ♩ gets 1 beat

C is a time signature that means the same as $\frac{4}{4}$.



Boulevard of Broken Dreams



In 2004, Green Day was dangerously close to becoming a forgotten band. Their popularity was declining, they hadn't released a record in four years, and their previous album, *Warning*, had been much less successful than their earlier records. But that year, Green Day released one of their strongest and most successful records. *American Idiot* debuted at No. 1 on the Billboard 200 album chart, and the record acquired two Grammys—one in 2004 for Best Rock Album, and one in 2005 for “Boulevard of Broken Dreams” as Record of the Year.



“Boulevard of Broken Dreams” features the static chord progression Fm–Ab–Eb–Bb throughout the intro and verses. The only thing that changes is the strumming pattern. When a progression repeats as long as this, it's always a good idea to find the most efficient way to finger the chords in conjunction with each other. One way to streamline things is to barre the top three strings with your index finger for the Fm chord. That way, you only need to lift your pinky finger off of the 3rd string to play the Av chord.

Intro:

Chord diagrams for the Intro progression:

- Fm: 3fr. (3 4 2 1)
- Ab: 3fr. (3 1 2 1)
- Eb: 3fr. (1 1 1 4)
- Bb: 3 2 1 1

T	3	3	3	3	6	6	1	1
A	4	4	4	4	3	3	1	1
B	5	5	3	3	3	3	2	2
	5	5	5	5	3	3	3	3

As the verse begins, the strumming pattern gets a little busier, incorporating *scratch rhythm* to propel things forward. Indicated by slashed “x” noteheads, scratch rhythm requires you to mute the strings with your fretting hand while strumming through for a “chukka” sound. (For more on scratch rhythm, see the lesson for “Big Yellow Taxi.”) Of course, the best way to get a sense for how something sounds is to *listen*, so cue up the audio, and remember that with the TNT 2 software you can loop and slow down sections.

Verse:

Chord diagrams for the Verse progression:

- Fm: 3fr. (3 4 2 1)
- Ab: 3fr. (3 1 2 1)
- Eb: 3fr. (1 1 1 4)
- Bb: 3 2 1 1

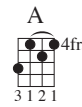
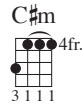
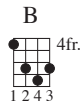
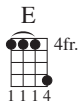
☆ FUN FACT ☆

Green Day's *American Idiot* and *21st Century Breakdown* were both concept albums. *American Idiot* was adapted into a musical and had such a successful debut at the Berkeley Repertory Theatre in California that it moved on to Broadway in early 2010.

Don't Stop Believin'

Words and Music by
 JONATHAN CAIN, NEAL SCHON
 and STEVE PERRY

Moderately ♩ = 120



Uke 1

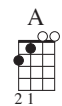
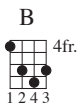
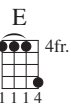
TAB: 0 2 4 2 | 4 6 4 | 6 7 0 | 6 7 0

Uke 2

TAB: 7 7 7 7 | 6 6 6 6 | 4 4 4 4 | 4 4 4 4

4 4 4 4 | 7 7 7 7 | 4 4 4 4 | 5 5 5 5

4 4 4 4 | 6 6 6 6 | 4 4 4 4 | 4 4 4 4



5

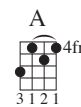
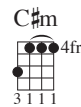
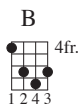
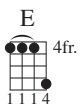
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TAB: 7 7 7 7 | 6 6 6 6 | 2 2 2 2 | 0 0 0 0

4 4 4 4 | 7 7 7 7 | 4 4 4 4 | 0 0 0 0

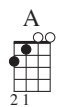
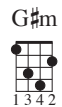
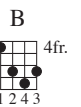
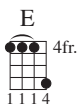
4 4 4 4 | 6 6 6 6 | 3 3 3 3 | 1 1 1 1

Verse 1:



9 *Cont. uke parts simile*

Just a small town girl, — liv - in' in a lone - ly world. —



13

She took the mid-night train — go - in' an - y - where. —