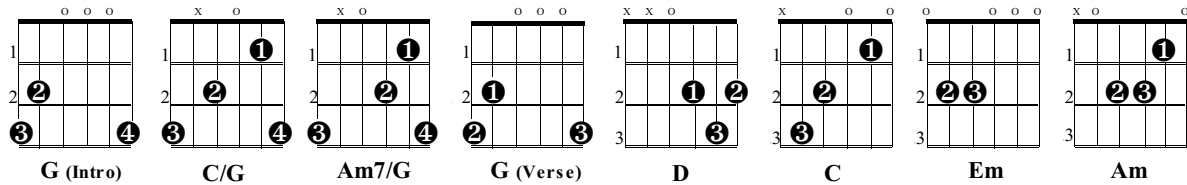


Eagles - 'Take It Easy' (1)

Key of 'G' Major Words and music by **Jackson Browne & Glen Frey** Transcribed by **Kevin Paluzzi**



Intro (0:00 - play 2x)

G C/G Am7/G G **Pre-Verse** (0:13)
 ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↓ ↑ ↓ ↑ ↓ (to First Verse)

First Verse/Chorus (0:17)

G G G D C
 Well I'm a runnin' down the road tryin' to loosen my load I've got seven women on my mind
 G D C G
 Four that wanna own me, two that want to stone me, one says she's a friend of mine (to Chorus)
 Em Em C G Am C Em Em
 Take it ea - sy... Take it ea - sy. Don't let the sound of your own wheels drive you cra - zy
 C G C G
 Lighten up while you still can. Don't even try to understand
 Am C G G G G
 Just find a place to make your stand and take it easy (repeat Pre-Verse) (go to Verse 2)

Second Verse/Chorus (1:02)

G G G D C
 Well I'm a standin' on a corner in Winslow Arizona and such a fine sight to see
 G D C G
 It's a girl my lord in a flatbed Ford slowin' down to take a look at me (to Second Chorus)
 Em D C G Am C Em Em
 Come on ba - by Don't say may - be I gotta know if your sweet love is gonna save me
 C G C G
 We may lose and we may win. Though we will never be here again.
 Am C G G
 So open up I'm climbin' in, so take it ea - sy (to Guitar Solo)

Third Verse/Chorus (2:12)

G G G D C
 Well I'm a runnin' down the road tryin' to loosen my load gotta a world of trouble on my mind
 G D C G
 Lookin' for a lover who won't blow my cover, she's so hard to find. (to Third Chorus)
 Em Em C G Am C Em Em
 Take it ea - sy. Take it ea - sy. Don't let the sound of your own wheels make you cra - zy.
 C G C G Am C G (let ring)
 Come on ba - by, don't say may - be. I gotta know if your sweet love is going to save... ..me. (to Coda)

Coda

C C G G C C G G
 Oooh... Oooh... Oooh... Oooh... Oooh... Oooh... Oooh... Oooh...
 C C G G C C G G C C Em
 Oooh Oooh Oh we got it ea - ea - sy We outta take it ea - ea - sy (end)

'Take It Easy' - Performance Notes (1)

'Take It Easy' can be considered the standard 'Country-Rock' song. Several guitars are featured on the original recording, including acoustics, electrics, and a banjo. This lesson will focus on an acoustic 'strum-along' arrangement for one guitarist to perform.

Strumming

First, practice the main *strum pattern*, which begins at 0:17 and continues throughout most of the song. This country-style strum can be described using strokes ('down - down-up-up-down') or with a count ('1... 1-2-3-4'). Starting with just a 'G' chord, repeat this strum pattern a few times before moving on to the chord changes.

Main Strum Pattern

'down - down-up-up-down'
1 - 1 - 2 - 3 - 4

Verse 1 (0:17)

One of the few strumming variations occurs early on with the '...seven women on my mind...' lyric. The 'G' chord strum of 'down-up-down' 'syncs-up' with the 'se-ven wo-men' lyric, while each 'D' chord strum of 'down-down' lands with each 'on my' lyric. On the 'C' chord that lands on the 'mind' lyric, return to the main strum pattern. Below is a comparison of the lyrics, strum pattern, and count:

G		G		G		D	C
	<i>I'm a</i>		<i>runnin' down</i>		<i>the road</i>		<i>tryin' to</i>
							<i>loosen my</i>
							<i>load I've</i>
							<i>got seven</i>
							<i>women on</i>
							<i>my mind</i>
↓	-	↓	↑	↑	↓	↓	↓
1	-	1	2	3	4	1	2
							1
							2
							3
							4

First Chorus (0:30)

The main strum pattern continues throughout the Chorus. Memorize one *four-chord sequence* at a time (*shown right*). Note the two successive 'Em' chords played during the sustained '*ea-...sy*' vocal. Once memorized, practice the complete First Verse/Chorus. For the second Chorus, an 'Em-D' sequence is played during *ba-... by*' vocal instead of the 'Em-Em' sequence used in the previous Chorus.

Chorus Arrangement

Em - Em - C - G
Am - C - Em - Em
C - G - C - G
Am - C - G - G

Additional Notes

For the Intro, the strum pattern is three strums followed by three quick strums ('down.. up.. down.. up-down-up') for each chord. For all three chords, keep the third finger 'anchored' on the sixth string/third fret while the fourth finger remains on first string/third fret. As the drums enter (Pre-Verse), the strum pattern shifts to the *main strum pattern*.

The Guitar Solo section follows the same Verse/Chorus progression, ending about 2/3 of the way through with a 'D' being substituted for 'Em' in the 'Am-C-Em-Em' sequence.

The Third Chorus features a 'G' chord sustained for two measures during the '*save me*' vocal which '*leads-in*' to the Coda.

The Coda is a 'C-C-G-G' progression played four consecutive times, followed by a 'C-C' progression with an 'Em' ending. For the '*we got it ea- ea - sy*' section ('G-G-C-C'), a 'G7' or 'G9' can be substituted for the second 'G' played on the second '*ea*' syllable, however, the shift in tone on this syllable is more within the vocals than with the guitar chords.

Song Arrangement

Intro
Pre-Verse
Verse 1
First Chorus
Pre-Verse
Verse 2
Second
Chorus
Guitar Solo
Verse 3
Third Chorus
Coda

Eagles - 'Take It Easy' (2)

Guitar Riffs/Solo (Key of 'G' Major)

Finger numbers to fret with shown below Tab. Finger numbers in () are additional support fingers for bending & vibrato.

Intro (0:00)

Pre-Verse Riff (0:14, 0:59)

Ending Riff (3:25)

	G	G	C/G	Am7	G	G	C/G	Am7	G	G	C	Em
1	3	3	3	3	3	3	3	3	3	3	3	3
2	0	1	1	0	1	1	1	1	3	3	3	3
3	0	0	2	0	0	0	2	2	2↑ 2↑ 2↑ (2)	0	2↑	2 0 /4
4	0	2	0	0	2	0	0	0	2	0	2	0
5										1	0	
6											3	3
	4	4	4	4	4	4	4	4	3	3	3	3
	0	1	1	0	1	1	1	1	2↑ 2↑ 2↑ (2)	0 1 0 1 0 2 2	2↑	2 0 /2
	0	2	2	0	2	2	2	2	(1) (1) (1)		(1)	

Solo - Line 1 (1:44)

	G	G	G	D	C
1	3 3	3 3	3 3	3 3	3 3
2	3 3	3 3	3 3	3 5	3 3 1 0
3	2/4	4	4	4 2 0	4 2 0
4					
5					
6					
	1 1	1 1	1 1	1 1	1 1 0
	2/2	1 1	2 1 1	1 3	1 2 2 0
					/1 1 1 1 0 1
					/2 2 2 2 0 2
					0 0 2 0 2 0 0

Solo - Line 2 (1:51)

	G	D	C	G
1	3	10	8 (8)	10 10 10 10
2	2/4	4	2 0	2/11 11 9 7
3				
4				
5				
6				
	2/2	1 2	2 0	2/2 1 2 2 1
				/2 1 (1) 2 3 3 3 3 3 3 3
				(2) (2) (2) (2) (2) (3 1) 3

Solo - Line 3 (1:58)

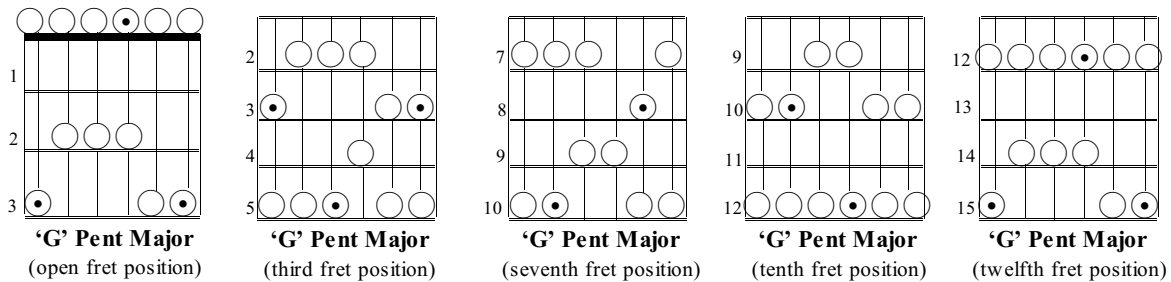
	Em	D	C	G
1	10 12	12 10 12 12	10 12 10	10
2	10 12	12 10 12 12	10 12 10 10	8 10 8
3			9 9 7	7/9
4				
5				
6				
	1 3	3 3	1 3	1 3 1
	1 3	3 3	1 3	1 3 1
				3 4 3 3 3 3
				(2) (2) (2) (3 1) 1

Solo - Line 4 (2:05)

	Am	C	Em	D
1	7 8 7	8	15 15 15 15	14
2	8 10	10	8	15 13
3	9	7 7 7 7 5	5	14 14 14 14
4		7 7		14 (14) 12
5				
6				
	2 1 3	1 2 1 3	3 4 3 3 3 (3 1) 3 1 3	3 3 3 3 3 3 3
			(2) (2)	2 2 2 2 2 2 2
				(1) (1) (1) (1) (1) (1) (1)
				3 (2) 1 2 3
				(1)

'Take It Easy' - Performance Notes (2)

Original Eagles guitarist Bernie Leadon plays both the lead electric guitar parts as well as the banjo sections on the original recording of *'Take It Easy'*. All riffs and solos are based primarily from the 'G' Pentatonic Major scale, shifting between the five box patterns shown below:



Intro & Pre-Verse Riff (0:00)

Both electric and acoustic guitars play the same chords. The electric strums each chord once, while the acoustic provides a backing rhythm with a different strum pattern. The Pre-Verse Riff (0:14) is played along the open fret position, requiring a third string bend while simultaneously fretting the second string. Note the use of *tonality*, where the riff ends on the 'G' root note (*sixth string/third fret*) of the 'G' Pentatonic Major scale. This riff is played again (0:59) and leads-in to Verse 2.

Solo - Line 1 (1:44)

Section 1 features doublestops from the 'G' Pentatonic Major scale played along the third fret position. In Section 4, the first doublestop should be timed to 'land' exactly on the first beat/strum of the 'C' chord.

Solo - Line 2 (1:51)

Sections 1 & 2 can be 'counted' as: '1-2-3... 1-2', with the initial '1' count being the slide. Sections 2-4 shift up to the seventh fret box pattern, with an added 'F#' note (*third string/eleventh fret*). In Section 3, an additional eighth fret note in () can be played to help keep time. In Section 3, the tenth fret is initially bent and then played three more times while still holding and sustaining the initial bend (*shown in parenthesis*). While holding the bend, add vibrato. Section 4 features a **bend & release riff**. For the bend & release, pluck and bend the tenth fret, then release the bend and pull-off (*shown with a curve*) from the tenth to the eighth fret. The notes in () are not plucked, but are still being sustained from the initial tenth fret bend.

Solo - Line 3 (1:58)

Sections 1-2 are played within the tenth fret box pattern. Section 2 features a challenging doublestop, where the third string (*ninth fret*) is bent while simultaneously playing the second string/tenth fret. Sections 3-4 shift down to the box pattern along the seventh fret position. Section 4 begins with a slower, two-beat country-style bend, then ends with the same bend & release technique used from the fourth section of Line 2.

Solo - Line 4 (2:05)

Section 1 features an added 'C' note (*first string/eighth fret*) from the '**G' Major scale**. This single 'C' note instantly adds more of a melodic or relaxed tone to the section. The riff in Section 2 resembles an 'A' Blues riff played along the fifth fret position, ending on an 'A' root note (*fourth string/seventh fret*). Sections 3-4 are played within the box pattern at the twelfth fret position. Section 3 has four consecutive doublestops, featuring a third string bend. Section 4 ends with a country-style doublestop, featuring a second string bend pushed up a whole-step, which produces a tone or effect similar to that of a pedal steel guitar. For better control and tone, it is suggested to use the first and second fingers together to bend the second string, though some may prefer to use the second and third fingers to bend in order to keep the fretting hand more in position.

Ending Riff (3:25)

Similar to the Pre-Verse Riff, with the sliding fourth fret note 'landing' on the final 'Em' chord strum.