



BROWN SUGAR

As Recorded by The Rolling Stones
(From the ABKCO Recording HOT ROCKS, 1964-1971)

Transcribed by Jordan Baker

Written by Mick Jagger & Keith Richards

Open-G tuning:
(low to high) D-G-D-G-B-D

Intro

Moderate Rock $\text{♩} = 126$

Gtr. 1 (elec.)

C/G G C E/C C C/G C F/C C

mf
w/ slight dist.

TAB

13	12					13	12				
12	12					13	12				
14	12					14	12				
12	12					12	12				

Gtr. 2 (elec.)

mf
w/ clean tone

TAB

C/G G C F/C C C/G G C F/C C

TAB

13	12					13	12				
12	12					13	12				
14	12					14	12				
12	12					12	12				

TAB

(5)											

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Bec Hollicraft, Artist - bechholcraft.com
Photography - maryannebilham.com

Chords: Eb, C, Ab, Bb, C, Eb

Gtr. 1

Gtr. 2

Gtr. 3 (acous.)

Rhy. Fig. 1

End Rhy. Fig. 1

mf

Gtr. 3: w/ Rhy. Fig. 1

Chords: C, Ab, Bb, F/C, C

Gtr. 1

Gtr. 2

1. Gold

0:31

Verse

C

Gtr. 1

*Gtrs. 2 & 3

Rhy.

*Composi...

C

0:31

Verse 1

Chord: C
F

Coast slave ship bound for cotton fields...

Fingerings for Gtr. 1: 10 11 10, 10 10 10, 10 12 10, 10 10 10, 10 11 10, 10 10 10, 10 12 10, 10 10 10

*Gtrs. 2 & 3

Rhy. Fig. 2

Rhythm Figure 2 for guitar 2 and 3.

Fingerings for Gtrs. 2 & 3: 5 7 5, 5 7 5, 5 7 5, 5 7 5, 10 10, 10 10, 10 12, 10 13, 10 10, 10 13, 10 12, 10 10, 10 12, 10 10

*Composite arrangement

Chord: C, Eb, C

Coast slave ship bound for cotton fields...

Fingerings for Gtr. 1: 10 11 10, 10 10 10, 10 12 10, 10 10 10, 10 11 10, 10 10 10, 10 12 10, 10 10 10

End Rhy. Fig. 2

End Rhythm Figure 2 for guitar 2 and 3.

Fingerings for Gtrs. 2 & 3: 5 7 5, 5 7 5, 5 7 5, 5 7 5, 10 10, 10 10, 10 12, 10 13, 10 10, 10 13, 10 12, 10 10, 10 12, 10 10

0:45, 1:24, 2:08, 2:38

Chorus

Gtr. 1

G C

Brown Sugar...

Gtr. 2

1/2 1/2

Gtr. 3

To Coda 2

To Coda 3

To Coda 1

G C Eb

Chords: Ebadd9, Eb, C, Csus4, C, Ab, Bb, F/C, C

2. Drums

1:09

Verse 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Gtr. 1

Chords: C, F, Ab, C

beatin', cold English blood runs hot...

D.S. al Coda 1

Chords: Bb, C

⊕ Coda 1

1:39

Sax Solo

[1,2,3]

Chords: Eb, C, Ab, Bb, C, Eb

Gtr. 1

Gtr. 2

Gtr. 3

4.

D.S. al Coda 2

Chord: C

⊕ Coda 2

Chord: C

Gtr. 1

Gtr. 2

Gtr. 3

3. Now,

2:24

Verse 3

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Gtr. 1

C F

I bet your mama was a tent-show queen...

D.S. al Coda 3

C Bb C

⊕ Coda 3

2:53

Outro

Gtr. 1

C G G

Gtr. 2

Gtr. 3

Rhy. Fig. 3

C

I said yeah...

End Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fig. 3 (5 times)

Gtr. 1

G

C

Gtr. 2

G C

The first system of musical notation consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing a melody of eighth and quarter notes. The middle staff is a guitar fretboard diagram with circles representing frets and numbers 0-2 indicating fingerings. The bottom staff is a bass clef with a 4/4 time signature, containing a bass line with numbers 12, 14, and 15 indicating fret positions.

G C

The second system of musical notation consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing a melody of eighth and quarter notes. The middle staff is a guitar fretboard diagram with circles representing frets and numbers 0-2 indicating fingerings. The bottom staff is a bass clef with a 4/4 time signature, containing a bass line with numbers 12, 14, and 15 indicating fret positions.

G C

The third system of musical notation consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing a melody of eighth and quarter notes. The middle staff is a guitar fretboard diagram with circles representing frets and numbers 0-2 indicating fingerings. The bottom staff is a bass clef with a 4/4 time signature, containing a bass line with numbers 5, 10, and 12 indicating fret positions and some slurs.

G **C**

G **C** **F/C** **C** **F/C** **C** **F/C** **C**

Gtr. 1

Gtr. 2

Gtr. 3

Lyrics

Verse 1

Gold Coast slave ship bound for cotton fields,
Sold in the market down in New Orleans.
Scarred old slaver know he's doin' alright.
Hear him whip the women just around midnight.

Chorus 1, 2 & 4

Brown sugar, how come you taste so good?
Brown sugar, just like a young girl should.

Verse 2

Drums beatin', cold English blood runs hot,
Lady of the house wonderin' where it's gonna stop.
House boy knows that he's doin' alright.
You shoulda heard him just around midnight.

Chorus 3

Brown sugar, how come you taste so good?
Brown sugar, just like a black girl should.

Verse 3

I bet your mama was a tent-show queen,
And all her boyfriends were sweet sixteen.
I'm no schoolboy but I know what I like,
You shoulda heard me just around midnight.

Outro

I said yeah, yeah, yeah. How come you taste so good?
Yeah, yeah, yeah, just like a black girl should. Yeah, yeah, yeah.

"Well, You Needn't" Kenny Burrell

KEY NOTES On this live recording from September 1959, Kenny Burrell digs into a Thelonious Monk standard (originally heard on Monk's 1947 Blue Note debut *Genius of Modern Music, Vol. 1* and covered by countless artists since) in the confines of a trio setting—guitar, bass (Richard Davis), and drums (Roy Haynes). With his signature laid-back approach, Burrell kicks off the 32-bar AABA tune by playing the B section in single-note fashion before playing the full form. The second time, the B section boasts some fat-sounding 2nd-inversion dominant 9th chords, starting at the upbeat of the second ending's beat 4 and continuing until



ALBUM
A Night at the Vanguard
(Verve)

the next A section. Fret each of these chords with your 1st finger barring strings 5-3 and your 2nd, 3rd, and 4th fingers on strings 4, 2, and 1, respectively. To bring out the melody (which falls on strings 2 and 1), lift your 3rd finger after you play each 2nd-string note, preventing it from ringing into the subsequent 1st-string note.



BIG PICTURE Since there's not another harmonic instrument in the trio, Burrell has plenty of harmonic freedom. In the A section, for example, he can play the F and G^b chords as either dominant 7th (1-3-5-7) or major 7th (1-3-5-7). In his solo, Burrell starts off with mostly dominant sounds, but in bar 13, on the F chord he plays a line that includes the major 7th (E), then takes the same lick up a half step for

the G^b chord, sliding into the major 7th (F) on the "and" of beat 4. Enjoying even more harmonic freedom when he trades fours with Haynes, Burrell ventures into some hip quartal (4th-based) harmony (bar 9); the notes A, D, G, and B provide an F6/9#11 (F-A-C-D-G-B) sound over the F chord, and the voicing is moved up and down for a cool, modern effect.

—CHRIS BUONO

"Brown Sugar" Rolling Stones

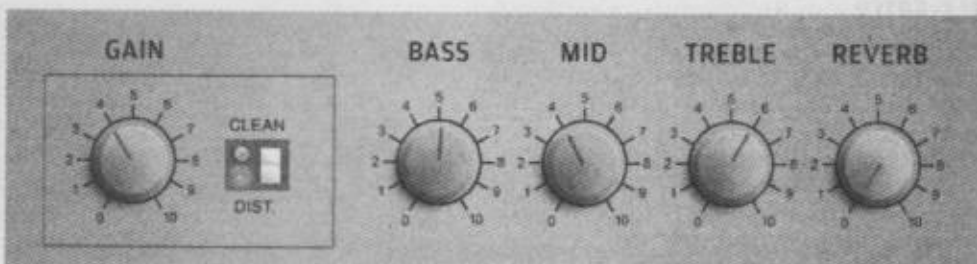
KEY NOTES Keith Richards is a rhythm guitar master. Listen closely to the song, paying attention to Richards's use of staccato and upbeat anticipations, the overall pocket, and most important, his respect for space. Then when you're ready, set your CD player to repeat and jam along endlessly. For the outro, starting in bar 17, anchor your fret hand's 1st finger on the 3rd string's 2nd fret, your 2nd finger on the 2nd string's 3rd fret, and your 4th finger on the 1st string's 5th fret for the G-chord licks; use your 1st finger for the whole- and half-step bends. Then jump to the 8th position for the C-chord licks: play the 8th-fret notes with your 1st finger and the



ALBUM
Sticky Fingers
(Virgin)

10th-fret notes with your 3rd finger, including the 10th-fret barre for the double-string bends in the last two bars.

BIG PICTURE Armed with his signature five-string Fender Telecaster—the 6th string is usually left off—Richards absolutely owns the open G tuning ([D]-G-D-G-B-D) on electric guitar.



From his timeless IV (C/G)-to-I (G) change starting on beat 2 of bar 1 to the plethora of embellishments throughout, Richards sets up his fret hand's 1st finger in a five-string-barre position and holds onto it for the entire song! In addition to the aforementioned changes, you'll encounter many add9 and sus4 chords that will require you to add only one finger—the 3rd finger fretting the 3rd

string a whole step above your 1st finger barre for all the add9 chords, and the 2nd finger fretting the 2nd string a half step above for the sus4s. If you're trying to faithfully recreate the raw yet lush sound, beware; there are sometimes up to three tracks of guitar playing at the same time, as in bar 11 at the "and" of beat 3, where you have three guitars handling different voicings.

—CHRIS BUONO

Transcrib

A In

Gtr. 1
(slight d



Slo



B Head

0:46

