

## Jimmy Buffett "Margaritaville"

By Douglas Baldwin

I heard on the radio this morning that tickets for an August concert by Jimmy Buffett were going on sale. The radio DJ team was placing bets on how quickly the concert would sell out: an hour and 15 minutes? An hour and five minutes? Maybe 55 minutes? The irony of it all was that the temperature this March morning was a balmy 27 degrees Fahrenheit. No matter what time of year it is, Jimmy's devoted following of "Parrotheads" can't wait to re-enter that fuzzy-round-the-edges world of beach parties, body shots, and big Tequila-based cocktails. Jimmy Buffett remains one of the most popular and profitable concert attractions today.

### STRUMMIN' YOUR SIX-STRING

At a tempo of 116 beats per minute, the eighth note strum of "Margaritaville" is as laid back a groove as you'll find. To master this feel, begin by setting

foot, while the "and" counts fall in between.

With the rhythm firmly planted in your body (your foot) and your brain (the counting), it's time to add the strum. Strum down toward the ground on every numbered beat, and strum up on every "and," with one exception to this pattern: The third beat receives no strum. Instead, pass your hand over the strings as if you were down-strumming them. This helps to keep the rhythm even. The resulting strum and counting is shown in Fig. 1. This will serve you well for almost all of the song.

The most obvious break to this almost-continuous eighth-note strum occurs during the chorus at the chords D, A/C#, and G/B, where the lyrics inform "there's a woman to blame." Here you'll play big half-note strums for each chor, as in Fig. 2. Note the "body taps" I've added after the G/B chord. This mimics the side-stick snare accents on the original recording. Watch out for the tendency to speed up during this passage; hands that have been kept busy with down-up-down-up strumming often become impatient when asked to do nothing for a couple of beats.

### BLOWING OUT THE TRICKY CHORDS

Don't be put off by the few unusual chords in "Margaritaville." In

fact, when you first try the song, you can boil them down to their basic forms: Play a D for Dsus4 and D7, an A for A/C#, and a G for G/B. The whole song will then be playable with D, G, and A chords. But by the same token, don't avoid learning them, or the resulting bland concoction will be your own damn fault.

Dsus4 is an easy addition to a D chord; just add your pinky finger to the high E string at the 3rd fret. D7 can be easily memorized as a "backward" D; the triangle formed by your three fingers

points toward the headstock rather than the guitar's body. A/C# (spoken as "A over C#") has a very useful three-string barre played with the first finger; I like to call it the "rock 'n' roll" A shape, as so many great rock riffs can be played with it. The C# part of the chord is created by adding the ring finger on the A string at the 4th fret. And G/B is simply a G chord with the G note on the 6th string omitted.

The catchy intro and ending of "Margaritaville" is shown in Fig. 3. If you're playing this song with another guitar player, this is a great little figure to learn. The quasi-mariachi flavor of this figure instantly alerts every Parrothead for miles around that it's time to hoist a certain frozen concoction and watch another summer disappear. ☺



Fig. 1

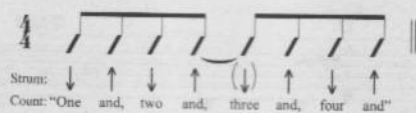


Fig. 2

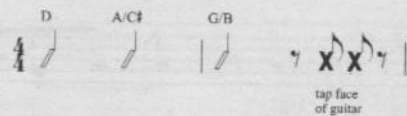


Fig. 3





# MARGARITAVILLE

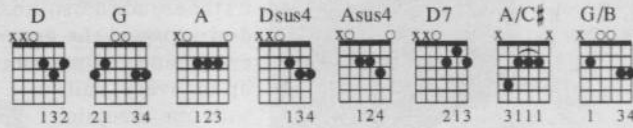
As Recorded by Jimmy Buffett

(From the MCA Recording CHANGES IN LATITUDES, CHANGES IN ATTITUDES)

Songs You Know by Heart/Jimmy Buffett's Greatest Hits (P0723GTX, Guitar/Tab/Vocal \$18.95). Titles include: Cheeseburger in Paradise \* Come Monday \* Fins \* Grapefruit-Juicy Fruit \* He Went to Paris \* Margaritaville \* Why Don't We Get Drunk and more! Available from Note Service Music (800-327-7643 ext. 7399).

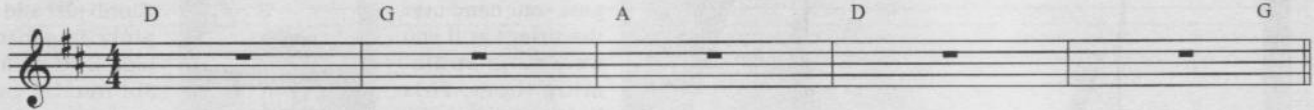
Words and music by Jimmy Buffett

Arranged by Adam Perlmutter



## Intro

Moderately ♩ = 116



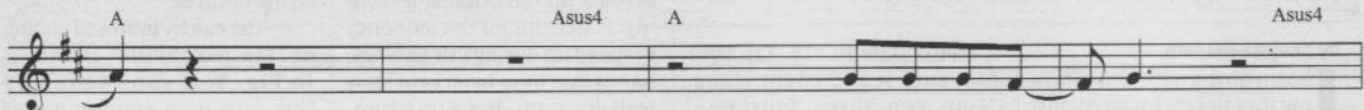
## Verse



1. Nib - blin' on — sponge - cake, watch - in' the sun —  
2. Don't know the — rea - son I stayed here' all sea -  
3. I blew out my — flip - flop, stepped on a pop -



bake. All of those tour - ists cov - ered with oil. —  
- son with noth - ing to show — but this brand new tat - too. —  
- top. Cut my heel, had to cruise on back



home. Strum - min' my six - string,  
But But it's a real beau - ty,  
But there's booze in the blend - er,



on — my front porch — swing. Smell those shrimp, —  
a Mex - i - can cut - ie. How it got here, —  
and soon it will ren - der that fro - zen con - coc -



— they're be - gin - ning to boil. —  
— I have - n't a clue. —  
- tion that helps me hang on. —

## Chorus



Wast - in' a - way — a - gain — in Mar - ga - ri - ta - ville.

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# Margaritaville

G A D Dsus4 D7

Search - in' for my ——— lost shak - er of salt. ———

G A

Some — peo - ple claim ——— that there's — a

D A/C# G/B A

wom - an to blame, ——— } but I know, —  
 now I think, —  
 but I know, —

To Coda ⊕ D G

hell, it's no - bo - dy's fault. —  
 it could — be my fault. —  
 it's my own — damn fault. —

Interlude

D G D G D

A G A

D A/C# G/B A D *D.S. al Coda*

⊕ Coda D Dsus4 D7 G

Yes, and some — peo - ple claim —

A D A/C# G/B

— that there's — a wom - an to blame, ——— and I know, —

A D

— it's my own — damn — fault. —

G A D A D