

## Elvis Presley "Suspicious Minds"

By Douglas Baldwin

Most folks think of Elvis' career as a two-part drama. There was part one, subtitled "Skinny Elvis," wherein the kid from Memphis changed the face of popular music as little girls screamed and adults alternately snickered at or censored him. Part two featured Fat Elvis, the tub from Graceland who grew increasingly out of touch with the world as little girls snickered and over-the-hill adults caught his Vegas act. But the oft-forgotten prelude to Act II could have rewritten musical history if only the script was followed more closely. This was Comeback Elvis.

Although the '60s found his career cast in concrete (bad movies, syrupy ballads, zero live performances), Elvis began to return to his rock 'n' roll roots by 1968. He released new, harder-edged tunes, and his legendary television show from that year (dubbed "the comeback special") displayed his still-fit body in black leather as he sweated and jammed at his spontaneous best. "Suspicious Minds" was recorded in January 1970 and may have been the peak of the Comeback Elvis intermission.

### THAT DRIVING VERSE AND CHORUS

"Suspicious Minds" is built on an insistent rhythmic groove that is carried by the opening (and

deceptively difficult) guitar figure. Before you work yourself into a frenzy trying to figure out its string skipping and hybrid picking from the recording, get comfortable with the chords and build up the rhythm with your strumming. Try continuous eighth-note downstrums with accents on

every beat, set your metronome to 116 beats per minute, and then count each beat with a number. If you're doing it right, you should be counting "one-and, two-and, three-and, four-and," etc. Each number will be an accented strum played with a firm stroke that includes all the strings of the chord. The unaccented strums (the "ands") can be lightly feathered on just the lower (bass) strings, perhaps just the lowest note of each chord. This strumming pattern is shown in Fig. 1, and it will get you through most of the song, except for that pesky soul-ballad bridge.

### THAT PESKY SOUL-BALLAD BRIDGE

Elvis puts a brake on the rockin' rhythm to testify about lettin' his love survive. Elvis always worked with consummate professional musicians who could follow his twists and turns, and they turn on a dime from 4/4 at 116 beats per minute to 6/8 at 148 beats per minute. It's not even a related change; it's just a feel thing, so go on and feel it. Set your metronome

to 148 and count "one-two-three-four-five-six," once again strumming on each downbeat. This time, though, accent the first and fourth beats. This pattern is shown in Fig. 2. The only way to practice this transition from Chorus to Bridge is to turn the metronome off and feel it. If you've played each part separately often enough, it will be like changing gears on a 10-speed bike.

### THAT CATCHY GUITAR FIGURE

For those who wish to conquer it, the opening guitar figure is shown in Fig. 3. It's a tricky bit of picking


that employs hybrid picking (pick plus fingers) and hammered-on notes to outline the G-C/G changes of the verse. When it changes to C and F/C, your best bet is to play the same shape at the fifth fret using a barre with your first finger and your fourth finger for the bass note (at the eighth fret). Move the same shape up two frets for the D and G/D. Or, hire a consummate professional to play that part and focus on strumming it. *Thank yuh veruh much.* 



Fig. 1

G C/G C C/G

Fig. 2

Em Bm

Fig. 3

G C/G G C/G

*let ring throughout*



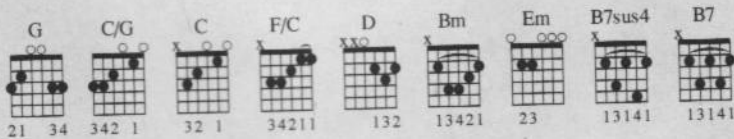
# SUSPICIOUS MINDS

As Recorded by Elvis Presley  
(From the RCA Recording THE NUMBER ONE HITS)

Words and Music by Francis Zambon

Arranged by Adam Perlmutter

Learn 25 huge Elvis hits with our guitar tab book *Elvis Presley: The King of Rock 'n' Roll* (00690299, \$19.95). Contact Music Dispatch to order (800-637-2852; [musicdispatch.com](http://musicdispatch.com)).



### Intro

Moderate Rock ♩ = 116

### Verse

G C/G G C/G G C/G

1. 3. We're caught in a trap.  
2. So, if an old friend I know

C F/C C F/C D

drops by I can't walk out  
to say hel - lo, would I still see

C G C/G G C/G

— you too — much, ba - by.  
— sus - pi - cion in — your — eyes?

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

Here we go a - gain, what you're do - ing to me,  
ask - ing where I've been.

To Coda ⊕

C F/C D C

— when you don't be - lieve — a word — I say? —  
— You can't see the tears are real I'm cry -

### Chorus

D C Bm D C G

— in'. — We can't go on — to - geth - er

Bm C D Em

with sus - pi - cious minds. — And we can't build —

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# Suspicious Minds

1.

Bm C D

our dreams on sus - pi - cious minds.

2. **Bridge**  
Slowly ♩ = 48

B7sus4 B7 Em Bm

minds. Oh, let our love sur - vive,

C D Em

ah, dry the tears from your eyes. Let's don't let a

Bm C D

good thing die, when, hon - ey, you know I've nev - er

G C G

lied to you, mm. Yeah, yeah.

**A Tempo** *D.S. al Coda*

⊕ **Coda**

G C/G G C/G **Outro** G C/G

Uh, don't you know? Caught in a trap.

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

I can't walk out be - cause I love

C G C/G G C/G *Repeat and fade*

you too much, ba - by. Uh, don't you know?

CL  
W  
R  
E-  
Case  
An  
Equ  
Call  
WWW  
800-3