

WHAT YOU KNOW

TWO DOOR CINEMA CLUB

Key: F# minor | No capo | 4/4 | ~140 BPM

Standard tuning



Intro melody · one complete phrase; rhythm simplified to an eighth-note practice grid

	F#m								A								D								F#m							
e	12-14-12								12-14-12								12-14-12								17-16-16-17-16							
B	14					14		14	14					12		14	14					14		14								14
G																																
D																																
A																																
E																																
	1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&

INTRO / CHORUS

Bright, short chord attacks. This four-bar cycle also supports the featured phrase.

4 bars

Figure as above

Diagram illustrating the fretting pattern for the first four frets of a 12-string guitar, showing the fret number and the corresponding chord name:

- Fret 1: **F#m**
- Fret 2: **A**
- Fret 3: **D**
- Fret 4: **F#m**

VERSE ↻

Keep the pulse light; let the descending roots lead the change. Practice one bar per chord.
Suggested eighth-note pulse · release pressure between attacks

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4 bars

i **F#m** **VII** **E** **v** **C#m** **VI** **D**

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |

STRUM

one full bar · repeat as needed

↓ ↑ > ↓ ↑ > ↓ ↑ > ↓ ↑ >

1 & 2 & 3 & 4 &

BREAK / RETURN ↺

Alternate these two bars; return to the chorus cycle. Optional ending: hold C#m.

2 bars

ADDITIONAL TIPS

Touch + timing Use a clean, bright tone and a small picking motion. Start below 140 quarter-note BPM. The written attacks and one-bar chord holds are practice simplifications; follow the recording for performance timing.

Scale + targets Try F# natural minor: F# G# A B C# D E. Land on A or C# over F#m, C# or E over A, F# over D, G# over E, and E or G# over C#m. Make a short idea, leave space, then answer it.

Color + exceptions F# minor pentatonic (F# A B C# E) is a useful start; add D for the D chord and G# for E or C#m. C#m is a minor v: keep E natural. Dmaj7 and C#m7 are optional source-chart colors, not required here.

Loop choices The four-bar chorus closes on F#m; the verse offers a contrasting four-chord path. The two-bar break suits sparse melodic replies. With at most two simultaneous layers, use one compatible harmonic cycle and one melody; do not stack unlike cycles.