

Guitar I and Guitar II Class 15

- Review first only!!!

1. Piece Student Picks. _____
(Can be any song from the book or the handouts)
1. Difficulty 1 2 3 4 5
 2. Timing
 3. Strum
 4. Correctness
 5. Clarity
 6. Musicianship
 7. Overall

2. Piece I pick.

3. Chords

A, Am, A7, Am7, Bm, B7, C, C7, D, D7, Dm, Dm7, E, Em, E7, Em7, F, F#m, G, G7, Barre F, Dsus4, E/D, G/D.

4. Blues.

1. Blues backup – Straight
2. Blues backup – Shuffle
3. Blues scale in A
4. Blues chords in A (Memorized).

. Right hand techniques

Sweep
Brush
Scratch
¾ fingerpicking – Arpeggio Fingerpicking

. Here Comes The Sun

Comments:

Grade							
Final	A	B	C	D	+	-	
Class	A	B	C	D	+	-	Credit/No Credit

Spring 2007 Guitar II Final Exam Name _____

1. Piece Student Picks. _____
(Can be any song from the book or the handouts)
 1. Difficulty 1 2 3 4 5
 2. Timing
 3. Strum
 4. Correctness
 5. Clarity
 6. Musicianship
 7. Overall

2. Piece I pick.

3. Chords – For any F – Bb or even B do E form of CAGED. For Bb to E do the A form of CAGED.

A, Am, A7, Am7, Bm, B7, C, C7, D, D7, Dm, Dm7, E, Em, E7, Em7, F, F#m, G, G7, Barre F. Dsus4, E/D, G/D.

4. Blues. – Must do as moveable chords.
 1. Blues backup – Straight
 2. Blues backup – Shuffle
 3. Blues scale in A
 4. Blues chords in A (Memorized).

. Here Comes The Sun

Comments:

Grade							
Final	A	B	C	D	+	-	
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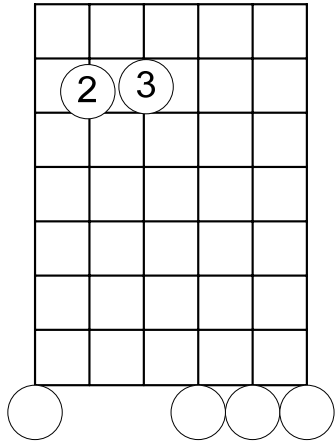
Recommend: Next Class

Repeat this Class

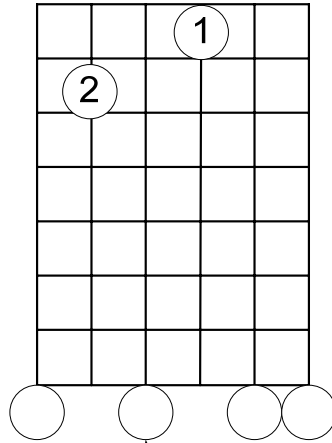
Last weeks of Class

- Just a couple of classes left.
- **Final next week!**
- Last class is review.

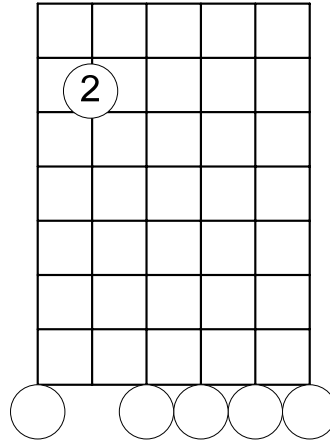
Em



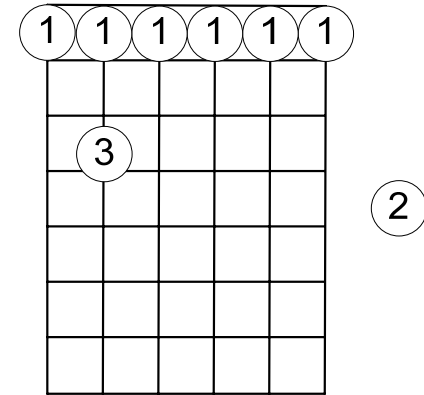
E7



Em7

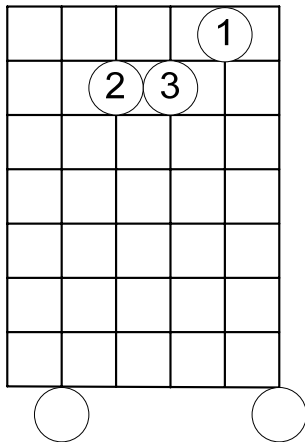


Minor 7 form of E CAGED

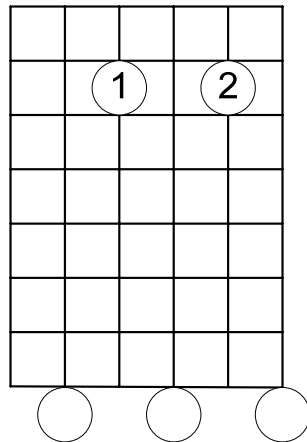


7th of E7 added to minor to get Em7

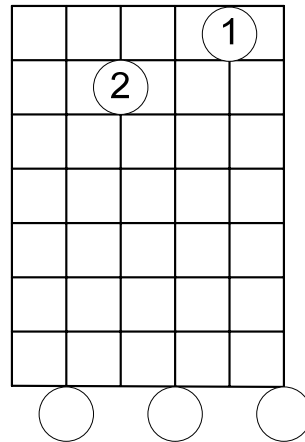
Am



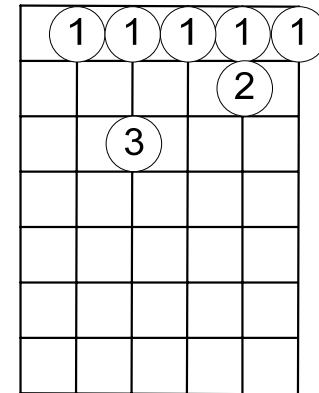
Am7



Am7



Minor 7 form of A CAGED



7th of A7 added to minor to get Am7

Black Magic Woman

Santana

Am7 Em7
I got a black magic woman, I got a black magic woman
Am7 Dm
I got a black magic woman got me so blind I can't see
Am7 E7 Am7
I got a black magic woman she try'in to make a devil out of me

Am7 Em7
Turn your back on me baby, turn your back on me baby
Am7 Dm
Turn your back on me baby don't turn babe
Am7 E7 Am7
Turn your back on me baby you might just pick up my magic sticks

Got your spell on me baby, got your spell on me baby

Got your spell on me baby turnin my heart into stone

I need you so bad magic woman I can't leave you alone

Black Magic Woman (Intro)

1

Am

1

Am

T
A
B



6

Dm

Gtr.

Gtr.



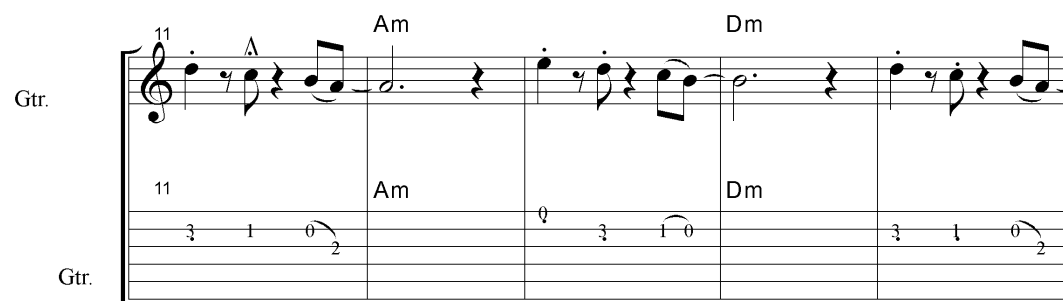
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Am

Dm

Gtr.

Gtr.

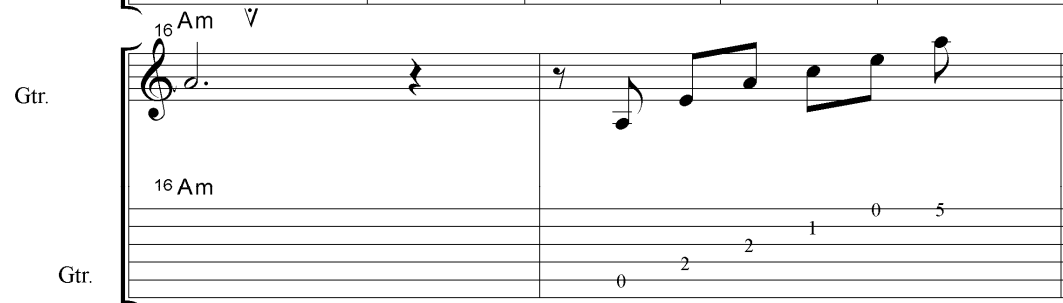


16

Am

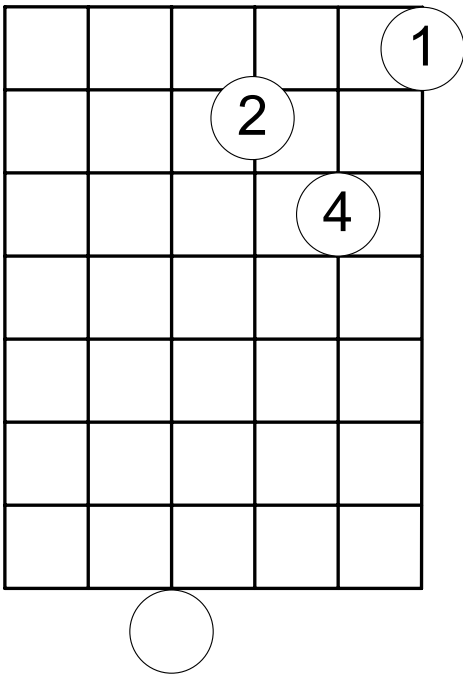
Gtr.

Gtr.

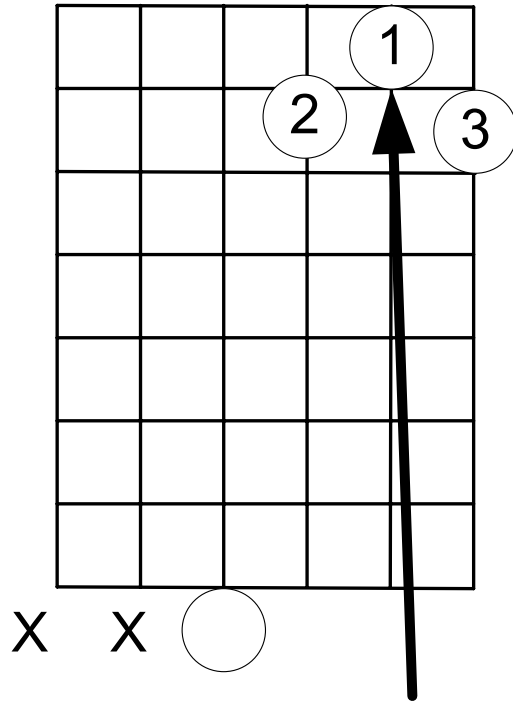


Adding the 7th to Dm to make Dm7

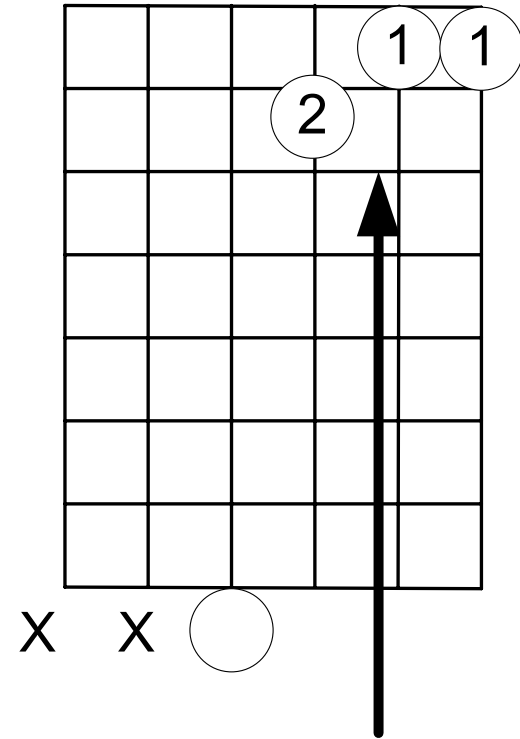
Dm



D7



Dm7



The 7th of the chord. Now combining the Dm adding the 7th.

Note how the Dm7 is also similar to an F chord – just no 3rd finger.

Bass Pluck

- Very similar to bass chord done in past but now on the chord you will do a claw with your fingers.
- Bass is still on beats 1 and 3. On beats 2 and 4 play all at the same time, index plays the 3rd string, middle finger the 2nd string and ring finger the 1st string. Play as a group.

Beat	Play
1	Thumb hits the 4 th string
2	Index – 3 rd string, middle – 2 nd string, ring – 1 st string
3	Thumb hits the 4 th string
4	Index – 3 rd string, middle – 2 nd string, ring – 1 st string

Heard It Through The Grapevine

[Composer]

Chorus

Chorus

The first system of music is for guitar. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody starts with a whole note chord, followed by quarter notes G4, A4, Bb4, and A4 in the first measure, and quarter notes G4, A4, Bb4, and A4 in the second measure. The bottom staff is in bass clef and shows a bass line with notes G2, A2, Bb2, and A2 in the first measure, and G2, A2, Bb2, and A2 in the second measure. Chords are labeled as Dm above the first measure and Dm above the second measure.

When you really get this down you can do it with the chord!

Chorus

Chorus

The second system of music is for oboe. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody is identical to the guitar score above. The bottom staff is in bass clef and shows a bass line with notes G2, A2, Bb2, and A2 in the first measure, and G2, A2, Bb2, and A2 in the second measure. Chords are labeled as Dm above the first measure and Dm above the second measure.

House of the Rising Sun

Am C D F Am E7 Am E7

Am C D F

There is a house in New Orleans,

Am C E7 E7

They call the Rising Sun

Am C D F

And It's been the ruin of many a poor boy

Am E Am C D F Am E7 Am E7

And God, I know, I'm one

Am C D F etc.

My mother was a tailor

She sewed my new blue jeans

My father was a gambling man

Down in New Orleans

And the only things a gambler needs

Is a suitcase and a trunk

And the only time he's satisfied

Is when he's all a-drunk

Pretty Woman Fills

E7

1 Run 1

0 0 4 2 5 5

E7

3 Run 2

0 0 4 2 5 4 2 5

Pretty Woman

4/4 | | E7 (run 1) | | (run 1) | | (run 2) | | | |

A | F#m | A | F#m
woman walking down the street pretty woman. The kind I'd liked to meet Pretty

D | 2/4 | 4/4 E7 | | | |
woman. I don't believe you. Your not the truth. No one could look as good as

| (run 2) | | | |
you. Mercy. Pretty

A | F#m | A | F#m
woman, won't you pardon me. Pretty woman I couldn't help but see. Pretty

D | 2/4 | 4/4 E7 | | | |
woman that you look lovely as can be are you lonely just like

| (run 2) | | | |
me. Mercy.

Dm | G | C | Am | Dm | G
Pretty woman, stop awhile. Pretty woman, talk awhile. Pretty woman, give your smile to

C | | Dm | G | C | Am
me. Pretty woman, yeah, yeah, yeah. Pretty woman look my way.

Dm | G | C | A | F#m | D | E
Pretty woman, say you'll stay with me. cause I need you. I'll treat you right.

A | F#m | D | E | (run 2) | | | |
Come with me baby be mine tonight. Pretty

A | F#m | A | F#m | D | 2/4
woman don't walk on by. Pretty woman don't make me cry. Pretty woman don't

4/4 E7 | | | | | | | | | |
walk away hey. O K If that's the way it must be O K I guess I'll go on home it's late.

| | | | | (Run 1) | |
There will be tomorrow night but wait. What do I see. Is she

E7 (run 2) | | | | | | | | A | |
walkin' back to me. Oh Oh Pretty woman

Pretty Woman

4/4 || E7 (run 1) | | (run 1) | | (run 2) | | | |

A | F#m | A | F#m
woman walking down the street pretty woman. The kind I'd liked to meet Pretty

D | 2/4 | 4/4 E7 | | | |

woman. I don't be-lieve you. Your not the truth. No one could look as good as

| (run 2) | | | |
you. Mercy. Pretty

A | F#m | A | F#m
woman, won't you pardon me. Pretty woman I couldn't help but see. Pretty

D | 2/4 | 4/4 E7 | | | |

woman that you look lovely as can be are you lonely just like

| (run 2) | | | |

me. Mercy.

Dm | G | C | Am | Dm | G

Pretty woman, stop awhile. Pretty woman, talk awhile. Pretty woman, give your smile to

C | | Dm | G | C | Am
me. Pretty woman, yeah, yeah, yeah. Pretty woman look my way.

Dm | G | C | A | F#m | D | E
Pretty woman, say you'll stay with me. cause I need you. I'll treat you right.

A | F#m | D | E | (run 2) | | | |
Come with me baby be mine tonight. Pretty

A | F#m | A | F#m | D | 2/4
woman don't walk on by. Pretty woman don't make me cry. Pretty woman don't

4/4 E7 | | | | | | | |

walk away hey. O K If that's the way it must be O K I guess I'll go on home it's late.

| | | | | (Run 1) | |
There will be tomorrow night but wait. What do I see. Is she

E7 (run 2) | | | | | | | |
walkin' back to me. Oh Oh Pretty woman

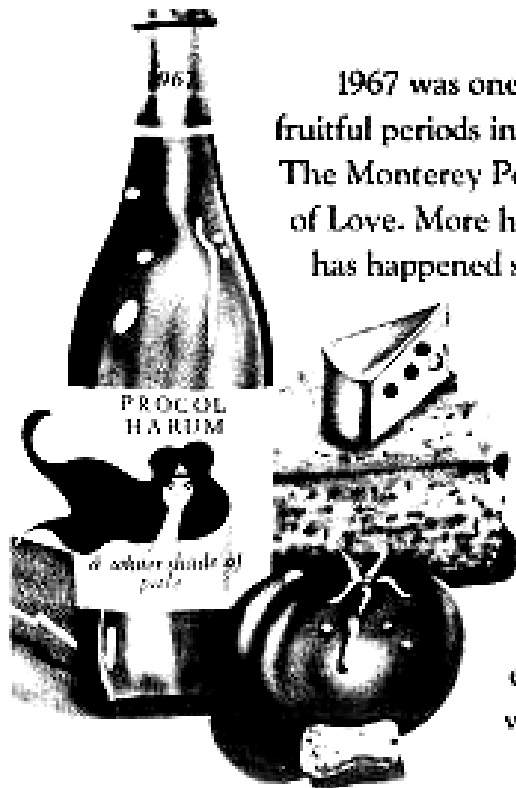
Whiter Shade of Pale

An exercise in counterpoint.

Bass line makes this also

Procol Harem





1967 was one of the most important and fruitful periods in recent musical history: Sgt. Pepper, The Monterey Pop Festival, San Francisco's Summer of Love. More happened in that one year than has happened since.

It was also when "A Whiter Shade Of Pale" became the most popular song in the country and established Procol Harum as a major contributor to the history of rock.

The organ line from that song, derived from Bach, also established the group's involvement with classical themes.

Their subsequent albums, Shine On Brightly, A Salty Dog, Home, Broken Barricades, and Live In Concert, expanded on that classic style and provided them a good measure of success. The best example of which is their "Live In Concert" album—the most recent and most popular to date.

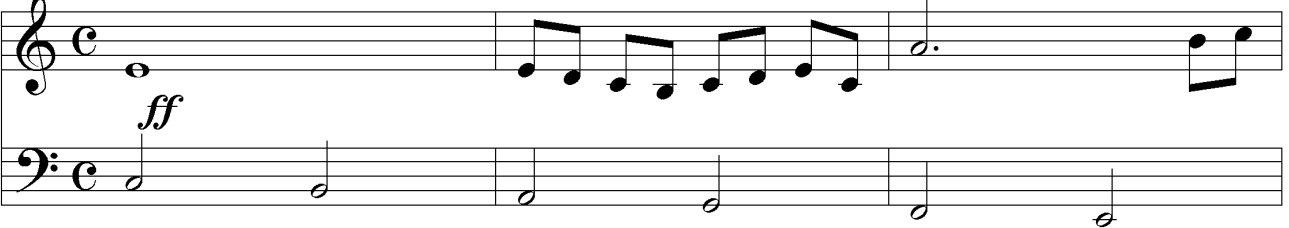
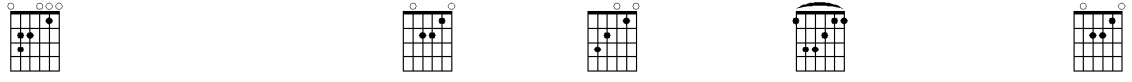
Procol Harum continues to be a strong musical influence so we feel it's only right their original album, which has been largely unavailable in this country, be re-released. It contains their first classic and the first version of their newest one, Conquistador. It's Procol Harum's first album "A Whiter Shade Of Pale"—finally. On A&M Records



We will talk about the counterpoint in this.

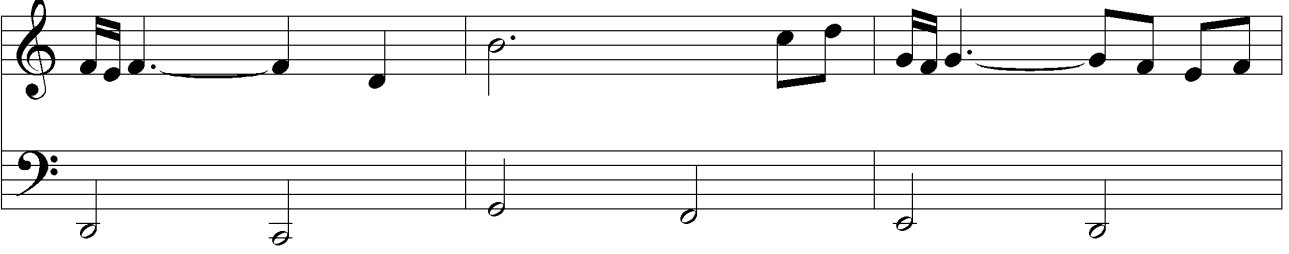

A Whiter Shade Of Pale

C Em Am C / G F Am



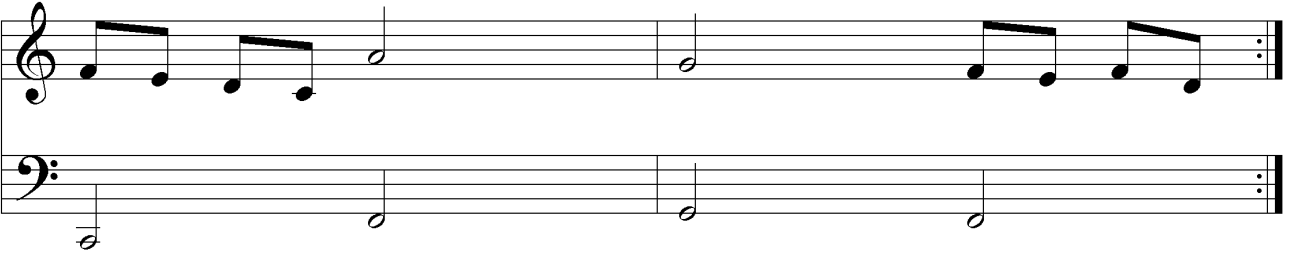

The first system of music features a treble clef with a common time signature (C). The bass clef part begins with a forte (*ff*) dynamic marking. The melody in the treble clef starts with a half note C4, followed by a quarter note E4, then a series of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The bass line consists of a half note C3, followed by a half note E3, and then a half note G3.

Dm F / C G G / F Em G7



The second system continues the piece. The treble clef melody has a quarter note D4, followed by a quarter note E4, a quarter note F4, a quarter note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line consists of a half note D3, followed by a half note F3, and then a half note G3.

C F G F G7



The third system concludes the piece. The treble clef melody has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line consists of a half note C3, followed by a half note F3, and then a half note G3. The system ends with a double bar line.

Whiter Shade of Pale - Intro

slow

uitar

C Em/B Am C/G F Am/E

uitar

T
A
B

0 0 3 1 0 1 3 0 1 5 7 5

Gtr.

Dm F/C G G/F Em/B G7

Gtr.

Dm F/C G G/F Em/B G7

1 0 1 3 7 8 8 8 6 8 6 5 6

Gtr.

C F G F G7

Gtr.

C F G F G7

6 5 7 5 5 7 5 6 9 5 7 5 6 5 6 7

Bass Line Makes This

- It is a descending bass line.
- See it on the next page.
- For groups it works well for one to play chords, another the lead at the beginning and a third one the bass part. If you don't have a bass guitar use a guitar and turn the bass up and treble down, or add in an octave lowerer – boss makes an inexpensive one.

Whiter Shade of Pale - Bass Line

Guitar

C Em/B Am C/G F Am/E Dm F/C G G/F Em G7

Guitar

T
A
B

3 2 0 3 1 0 0 3 3 1 0 3

Detailed description: This block contains the first system of the bass line. It features two staves. The top staff is a treble clef with a common time signature (C). Above the staff, a series of chords are listed: C, Em/B, Am, C/G, F, Am/E, Dm, F/C, G, G/F, Em, and G7. The notes on the staff are: C4 (quarter), G4 (quarter), Bb4 (quarter), C5 (quarter), F4 (quarter), C4 (quarter), G4 (quarter), Bb4 (quarter), C5 (quarter), F4 (quarter), C4 (quarter), G4 (quarter), Bb4 (quarter), and C5 (quarter). The bottom staff is a guitar TAB with six lines. The notes are: 3 (E5), 2 (D5), 0 (open), 3 (E5), 1 (D5), 0 (open), 0 (open), 3 (E5), 3 (E5), 1 (D5), 0 (open), and 3 (E5).

Gtr.

7 C F G F G

Gtr.

3 1 3 1 3

Detailed description: This block contains the second system of the bass line. It features two staves. The top staff is a treble clef with a common time signature (C). Above the staff, a series of chords are listed: C, F, G, F, and G. The notes on the staff are: C4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), and G4 (quarter). The bottom staff is a guitar TAB with six lines. The notes are: 3 (E5), 1 (D5), 3 (E5), 1 (D5), and 3 (E5).

Chords follow on the next page

- These chords could be used in place of the chord and bass line.
- If you have a bass only play the first 4 strings of a chord.

C

			1	
	2			
3				
		0	0	

Em/B

2	3			
X		0	0	0

Am

			1	
	2	3		
0				0

C/G

			1	
	2			
3				
	X	0	0	

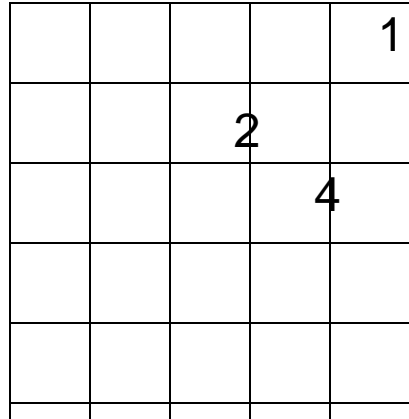
F

1	1	1	1	1	1
		2			
	3	4			

Am/E

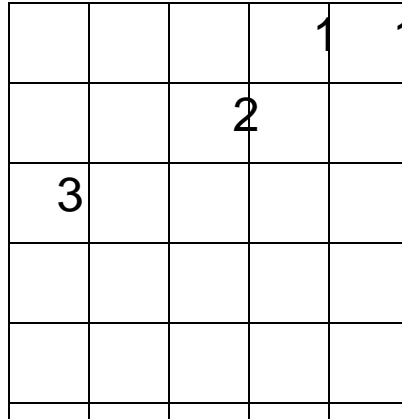
			1	
	2	3		
0	0			0

Dm



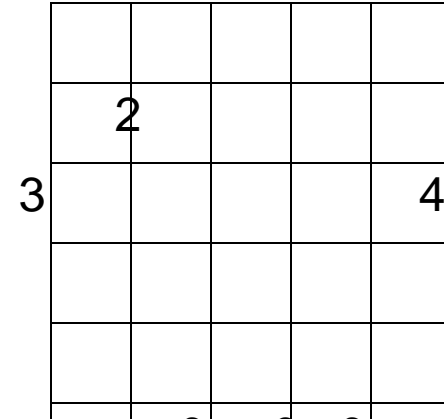
X X 0
G/F

F/C

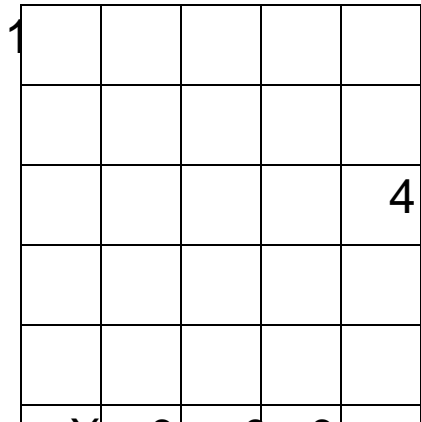


X X
Em

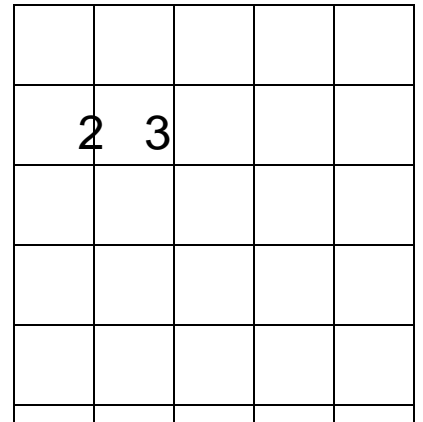
G



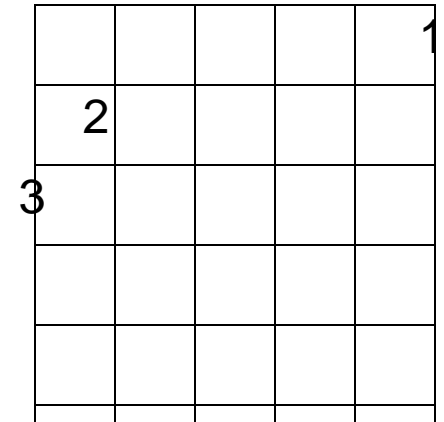
0 0 0
G7



X 0 0 0



0 0 0 0



0 0 0

Rest of the chords are how you would normally play them!!

Whiter Shade Of Pale

C C/B Am Am/G
We skipped the light fandango
F F/E Dm Dm/C
turned cartwheels 'cross the floor
G G/F Em G/D
I was feeling kinda seasick
C C/B Am Am/G
but the crowd called out for more
F F/E Dm Dm/C
The room was humming harder
G G/F Em G/D
as the ceiling flew away
C C/B Am Am/G
When we called out for another drink
F F/E Dm
the waiter brought a tray

G7 C C/B Am Am/G
And so it was that later
F F/E Dm Dm/C
as the miller told his tale
G G/F Em G/D
that her face, at first just ghostly,
C F C G G/F
turned a whiter shade of pale

She said, 'There is no reason
and the truth is plain to see.'

turned a whiter shade of pale

She said, 'There is no reason
and the truth is plain to see.'
But I wandered through my playing cards
and would not let her be
one of sixteen vestal virgins
who were leaving for the coast
and although my eyes were open
they might have just as well've been closed

She said, 'I'm home on shore leave,'
though in truth we were at sea
so I took her by the looking glass
and forced her to agree
saying, 'You must be the mermaid
who took Neptune for a ride.'
But she smiled at me so sadly
that my anger straightway died

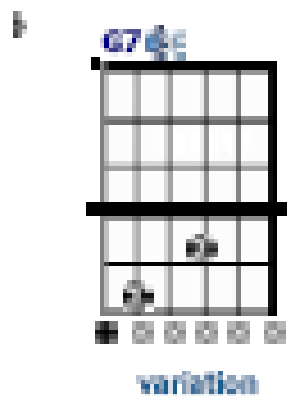
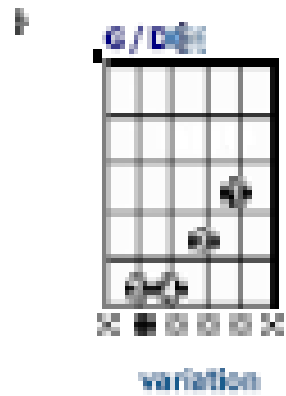
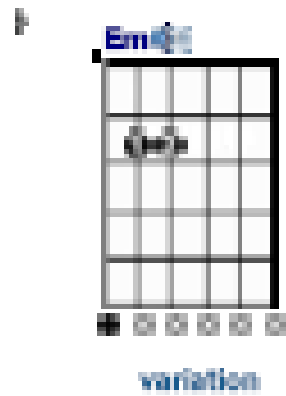
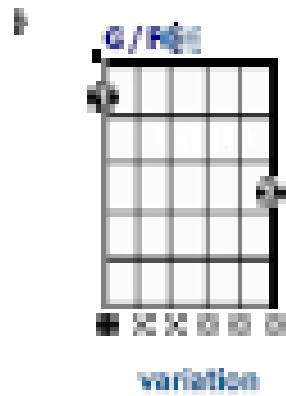
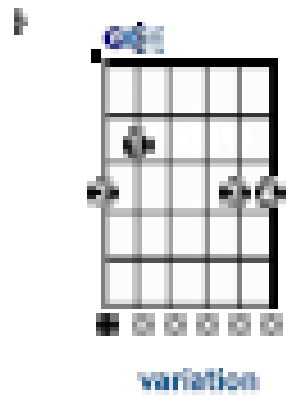
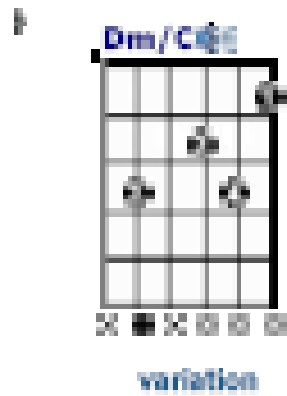
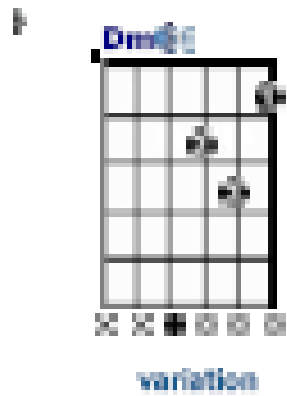
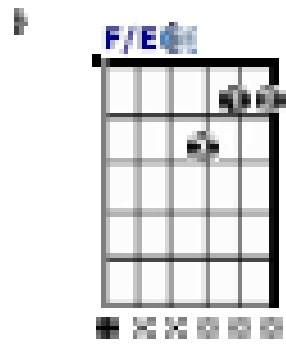
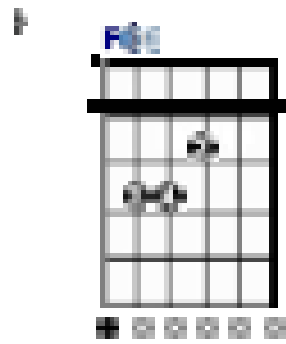
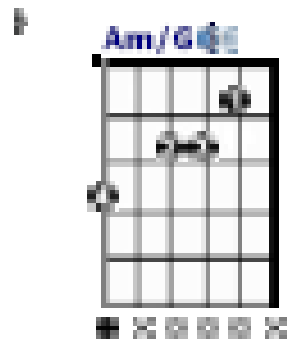
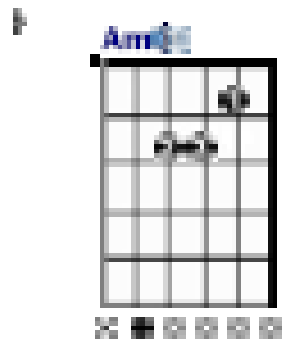
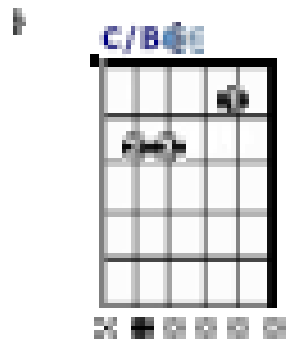
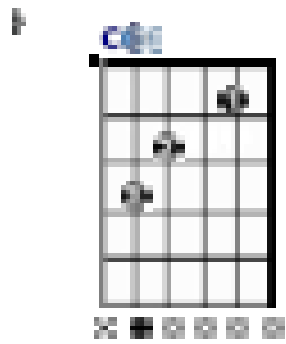
If music be the food of love
then laughter is its queen
and likewise if behind is in front
then dirt in truth is clean
My mouth by then like cardboard
seemed to slip straight through my head
So we crash-dived straightway quickly
and attacked the ocean bed

C C/B Am Am/G
We skipped the light fandango
F F/E Dm Dm/C
turned cartwheels 'cross the floor
G G/F Em G/D
I was feeling kinda seasick
C C/B Am Am/G
but the crowd called out for more
F F/E Dm Dm/C
The room was humming harder
G G/F Em G/D
as the ceiling flew away
C C/B Am Am/G
When we called out for another drink
F F/E Dm
the waiter brought a tray

G7 C C/B Am Am/G
And so it was that later
F F/E Dm Dm/C

as the miller told his tale
G G/F Em G/D
that her face, at first just ghostly,
C F C G G/F
turned a whiter shade of pale

She said, "There is no reason
and the truth is plain to see."
But I wandered through my playing cards



Another way to do the chords.

Apply

- This is on page 320 – 321 of the book.
- Great song for group playing.
- The bass line reaches many people.
- This actually is something you would have heard in the Baroque period of classical music. Much like JS Bach.

Under the Boardwalk

Under The Boardwalk

The Drifters

Verse 1

Oh when the sun beams down and burns the
tar up on the roof.
And your shoes get so hot you wish your
tired feet were fire-proof.

Refrain

Under the boardwalk, down by the sea, yeah.
On a blanket with my baby's where I'll be.
Under the boardwalk, out of the sun
(Under the boardwalk!), we'll be having some fun,
(Under the boardwalk!) people walking above,
(Under the boardwalk!) we'll be falling in love,
under the boardwalk, boardwalk.

Verse 2

From the park you hear the happy sound of the carousel.
You can almost taste the hotdogs and french fries they
sell.

Refrain: <Under the boardwalk...!>

Under the Boardwalk Fills

Guitar

Em7

Guitar

T
A
B

7 5 7 7 7 9 7 5

Slide with ring finger!

3

Gtr.

Rhythmic Part

Gtr.

Bass note

Rake Mute Mute

This rhythmic part is difficult at first. Just take your time and you will get it!

Road House Blues

Don't Know Why
by Jesse Harris

4/4 time

(Intro)

BbM7 Bb7 EbM7 D7 Gm7 C7 I ...
F7
Bb6

A)

1. waited till I saw the sun I dont know ...
2. When I saw

BbM7 Bb7 EbM7 D7 Gm7 C7 F7

Bb6

1. I left you by the house of fun I dont know why I
2. Instead of kneeling



BbM7 Bb7 EbM7 D7 Gm7 C7 F7

Bb6

-5--6-----6-----	-----	-----	-----
-----9----6----	-----8-7-----7-	6---6-----	-----
-----7-	-----8----	-----9--9-	-8--6-7-----5
-----	-----	--8-----8----	-8--6-8--8-6-5-
-----	-----	-----	-----
-----	-----	-----	-----

(First repeat only)

1. dont know why

Gm7 C7 F7 Bb6

-----	-----	-----	:
6---6-----	-----	-----	:
-----9--9-	-8--6-7-----	-----	:
--8-----8----	-8--6-8--6---8:	-----	:
-----	-----	-----	:
-----	-----	-----	:

B)

My heart is

Gm7	C6	F7	F7
:-6-----6-----	:-5-----5-----	:-6-----6-----	:-6-----6-----
:-6-----6-----	:-5-----5-----	:-8-----8-----	:-8-----8-----
:-7-----7-----	:-5-----5-----	:-7-----7-----	:-7-----7-----
:-5-----5-----	:-5-----5-----	:-8-----8-----	:-8-----8-----
:-----	:-----	:-----	:-----
:-----	:-----	:-----	:-----

But you'll be on my mind For - ev -
er

Gm7	C6	F7	F9	F6
F7				
:-6-----6-----	:-5-----5-----	:-----	:-----	:-----
:-6-----6-----	:-5-----5-----	:-6-----	:-7-----5-----	:-7-----5-----
:-7-----7-----	:-5-----5-----	:-8-----8-----	:-----	:-----7-----
:-5-----5-----	:-5-----5-----	:-7-----	:-----	:-----
:-----	:-----	:-8-----	:-----	:-----
:-----	:-----	:-----	:-----	:-----

- A)
1. Out across the endless sea I w....
2. (Instrumental)
3. Something has to ...

BbM7	B7	Ebm7	Ebm	Gm7	C7	F7
Bb6						
:-slight-variation-	:-of-above----	:-----	:-----	:-----	:-----	:-----

1. But I'll be a bag of bones D....
2. (Instrumental)
3. I feel as

BbM7	B7	Ebm7	Ebm	Gm7	C7	F7	Bb6
:-----	:-----	:-----	:-----	:-----	:-----	:-----	:-----

3x

Outro:

I dont know why ...

Gm7	C7	F7	Bb6	
:-----	:-----	:-----	:-----	:-----
:-6--6-----	:-----	:-----	:-----	:-----
:-9--9-----	:-8--6-7-----	:-5-----	:-7-----	:-----
:-8-----8-----	:-8--6-8--8-6-5--	:-----	:-8-----	:-----
:-----	:-----	:-----	:-8-----	:-----
:-----	:-----	:-----	:-6-----	:-----

2x