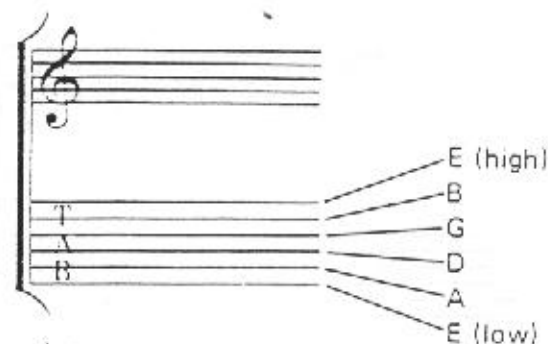


Reading Tablature and Symbols

Tablature

For those who cannot read music, *guitar tablature* is provided directly beneath all the standard music notation in this book. Tablature utilizes six horizontal lines which represent the six strings of the guitar, with the low E (or sixth) string at the bottom. On the right is an example of how it looks:

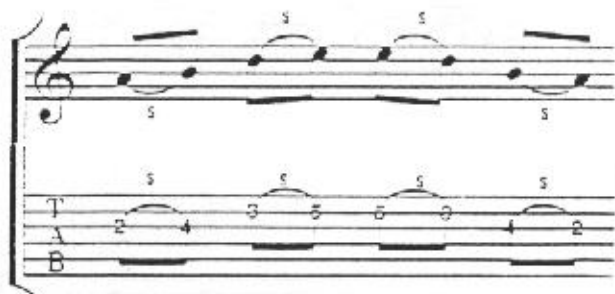


The numbers that appear on the lines of the tablature indicate the number of the fret at which your left hand holds down the string. This example shows how an open E chord would be represented:



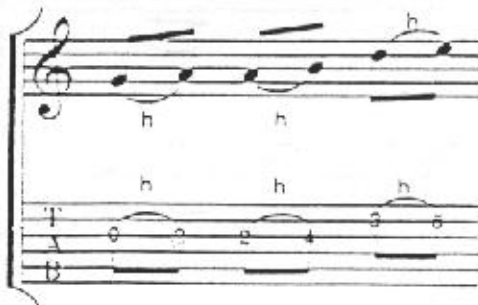
Symbols

An arched line with an *s* over or under it connecting two notes indicates that your left hand *slides* to the second note with the same finger used for the first. As with the three following techniques (*hammer-on*, *pull-off*, and *bend*), the slide is a way of playing two notes while picking only the first note with the right hand.



If the arch has an *h* with it, this illustrates a *hammer-on*.

Here again, the right hand picks only the first note. The second is sounded by "hammering" with a left-hand finger *higher up* on the same string.



The same arch with a *p* represents a left-hand *pull-off*.

Here the second note, *lower down* on the string than the first, is "picked" with the left-hand finger which held the first note.



6/Reading Tablature and Symbols

An arched line with a *b* means you *bend* the note. Here, you sound the second note by bending the string toward or away from you, bending with the left-hand finger which holds down the first note. In the example, the number or note in parentheses tied to the first note shows the note you will bend up to. You do not actually move to the fourth fret here, but, staying on the second fret, bend the string to sound a B. The first note is always quickly played, going immediately to the second, which is held the full time-value (*d. d. d. d.*).

The image shows a musical staff in treble clef with a 2/4 time signature. The first measure contains a quarter note on the second line (D4) with a 'b' above it and a '2' in parentheses below it. The second measure contains a quarter note on the second space (E4) with a 'b' above it and a '4' in parentheses below it. Below the staff is a three-line tablature with strings labeled T, A, and D. The T string has fret numbers 2 and 4. The A string has fret numbers 4 and 5. The D string has fret numbers 5 and 7.

An *r* signals a *release* of a bend. This usually occurs right after a bend, returning to the original note.

The image shows a musical staff in treble clef with a 2/4 time signature. The first measure contains a quarter note on the second line (D4) with a 'b' above it and a '2' in parentheses below it, followed by a quarter note on the second space (E4) with an 'r' above it. The second measure contains a quarter note on the second line (D4) with a 'b' above it and a '4' in parentheses below it, followed by a quarter note on the second space (E4) with an 'r' above it. Below the staff is a three-line tablature with strings labeled T, A, and B. The T string has fret numbers 5 and 7. The A string has fret numbers 7 and 5. The B string has fret numbers 5 and 7.

Sometimes a release will occur alone. Here, you bend the string *before* picking it with the right hand, so only the return sounds.

The image shows a musical staff in treble clef with a 2/4 time signature. The first measure contains a quarter note on the second line (D4) with a 'b' above it and a '2' in parentheses below it, followed by a quarter note on the second space (E4) with an 'r' above it. Below the staff is a three-line tablature with strings labeled T, A, and B. The T string has fret numbers 7 and 5. The A string has fret numbers 5 and 7. The B string has fret numbers 5 and 7.

Note that when the bent note in parentheses has a *stem* going to the beam like the others, it has a time value equal to the others. The example here is played as a normal triplet:

The image shows a musical staff in treble clef with a 2/4 time signature. The first measure contains a quarter note on the second line (D4) with a 'b' above it and a '2' in parentheses below it, followed by a quarter note on the second space (E4) with a 'b' above it and a '4' in parentheses below it, and a quarter note on the second line (D4) with a 'b' above it and a '2' in parentheses below it. Below the staff is a three-line tablature with strings labeled T, A, and B. The T string has fret numbers 0, 7, and 5. The A string has fret numbers 7 and 5. The B string has fret numbers 5 and 7.

Bending notes will be further explained in the section *Bending Strings*, p. 34.

Blues Bass

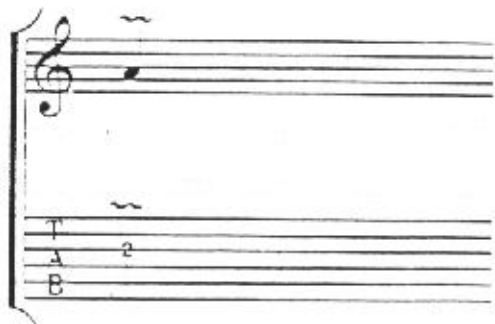
A straight line pointing up or down toward a note means you slide *to* that note from an optional point below or above it. A straight line pointing up or down *away* from a note means you slide *from* the note without going to another specific note with the slide.

EXAMPLE 1
SLIDE

A note played with *vibrato* will have a wavy line over it. *Vibrato* simply means to rapidly vibrate the left-hand in order to give the note a richer sound.

Pick direction is indicated as follows:

- ▣ = downstroke
- ▾ = upstroke

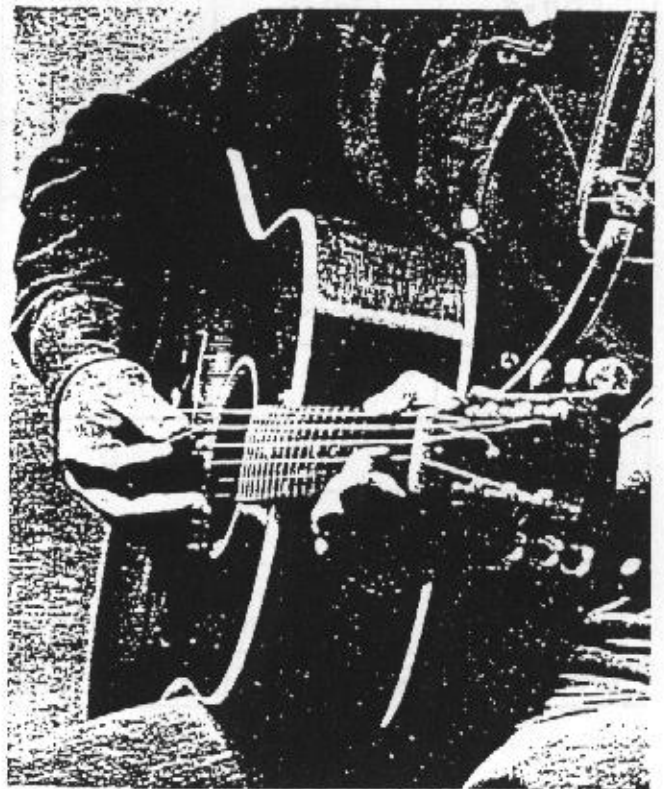


The Pick

Guitar picks come in countless shapes, sizes, and thicknesses. Most guitarists have their own personal preferences, but if you are just starting out, it would be advisable to use a pick that is neither too small nor too large. I recommend using a medium-width pick, since it adapts itself more easily to all of the different possibilities encountered on the guitar.

The pick should be held between thumb and forefinger, and not gripped too tightly. The rest of the fingers on your picking hand should be in a relaxed position, halfway between being opened and closed.

All the pieces in this book should be played with the guitar pick ("flat-picking") unless otherwise indicated (there will be many fingerpicking pieces later on). It is important that you develop flexibility with the pick, and I recommend using alternating picking strokes (▣ ▾ ▣ ▾) as much as possible when practicing single-note playing. In some of the earlier exercises involving single-note work, I have indicated the picking strokes below the notes to give you a better idea of how the proper technique feels.



Blues Basics

It is important to become familiar with certain basics in blues guitar-playing before going on to more complicated material. A knowledge of blues chords and progressions, rhythm licks, and "turn-arounds" will give you the necessary tools to begin playing the blues.

The Blues Progression

The three main chords utilized in the blues are I, IV, and V. In the key of E these are: E, A, and B; in A: A, D, and E. The I chord (the *tonic*) takes its name from the first note of the scale in the key you are playing in. The IV, or *subdominant* chord, takes its name from the fourth note of the scale. The V, or *dominant* chord, takes its name from the fifth note of that scale.

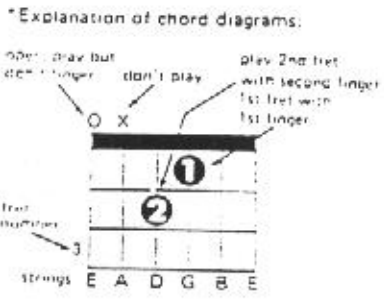
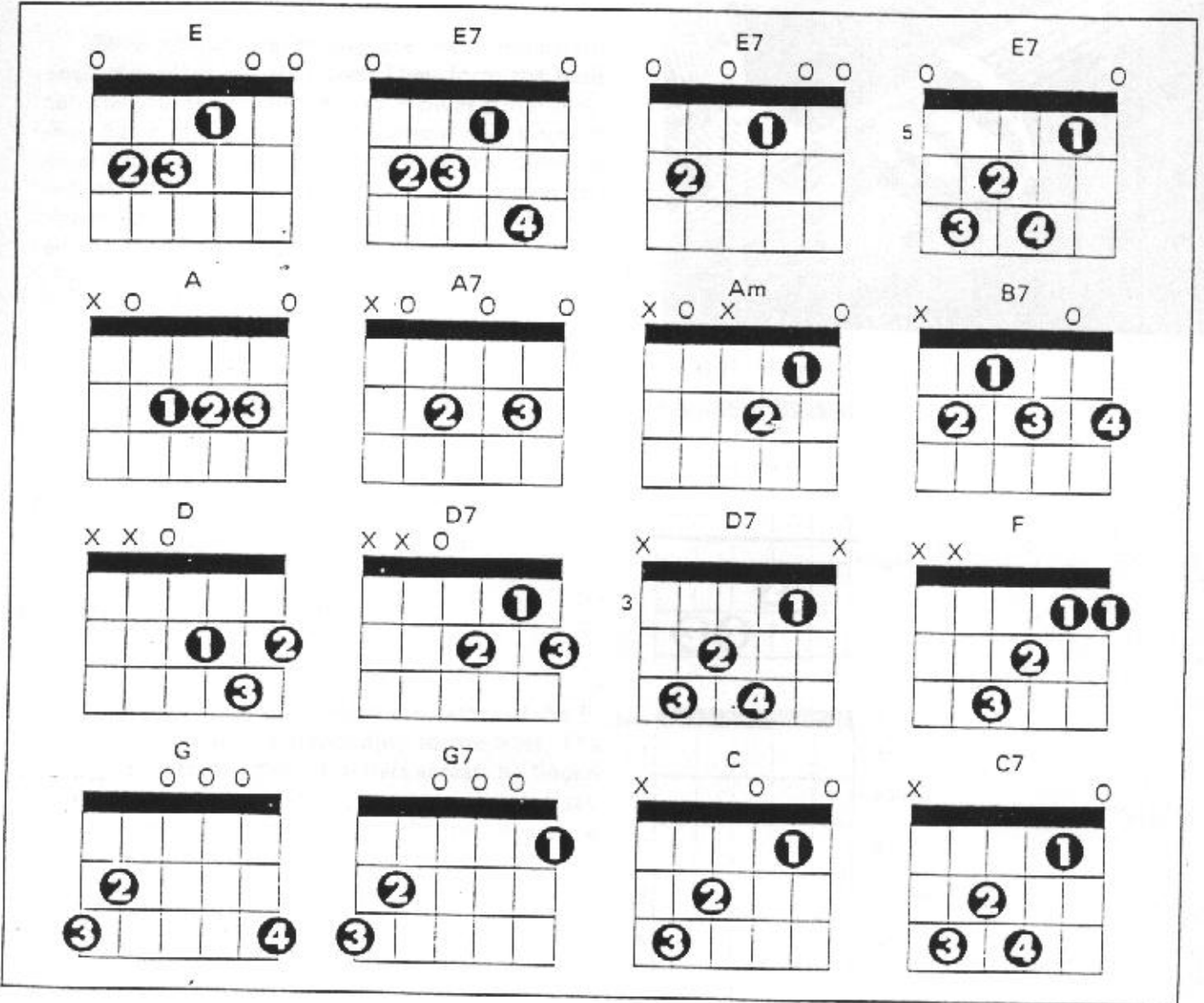
I ——— IV ——— V		
root (tonic)	sub-dominant	dominant
A	D	E
B \flat (A \sharp)	E \flat (D \sharp)	F
B	E	F \sharp (G \flat)
C	F	G
D \flat (C \sharp)	G \flat (F \sharp)	A \flat (G \sharp)
D	G	A
E \flat (D \sharp)	A \flat (G \sharp)	B \flat (A \sharp)
E	A	B
F	B \flat (A \sharp)	C
F \sharp (G \flat)	B	C \sharp (D \flat)
G	C	D
A \flat (G \sharp)	D \flat (C \sharp)	E \flat (D \sharp)

The Twelve-Bar Blues

The *twelve-bar blues* is the most well-known form of blues music for all instruments. Here is a twelve-bar blues progression in the key of E:

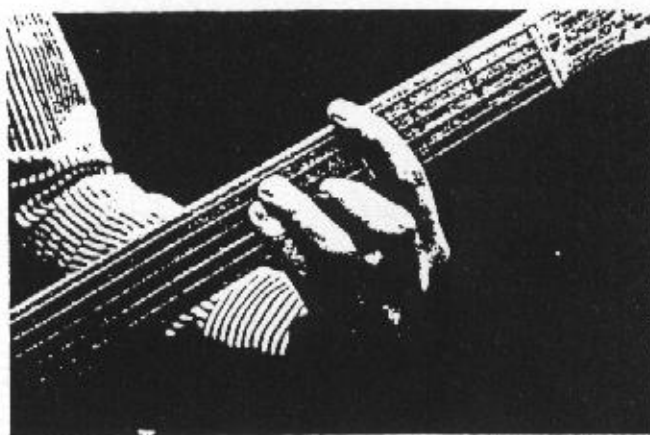
The first staff shows the first six bars of the progression: I (E), I7 (E7), IV (A), I7 (E7), IV (A), and I7 (E7). The second staff shows the last six bars: I (E), V7 (B7), IV (A), I (E), V7 (B7), and I7 (E7).

We will work in several keys throughout the course of this book, chiefly E, A, D, and G. Here are the many chord positions that should be known:*

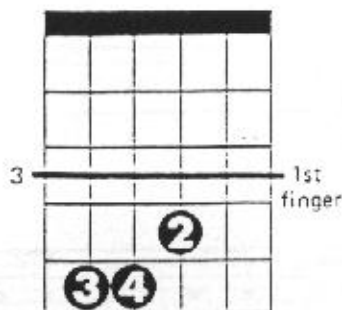


Barre Chords

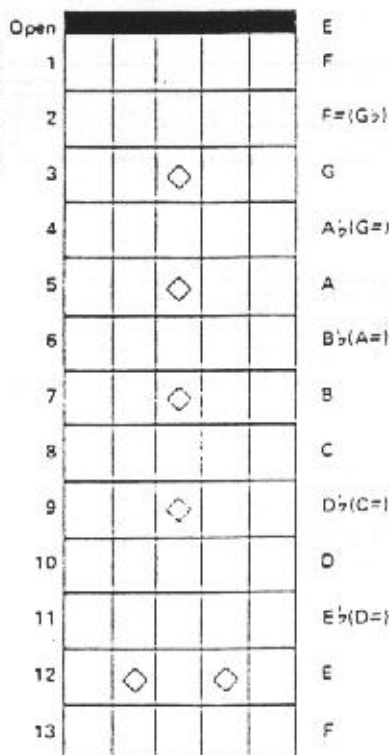
Barre chords are among the most important tools the blues guitarist uses. They form the basis for many of the rhythmic licks in blues guitar-playing. Barre chords are chords where one finger is extended over a few or all of the strings, allowing the guitarist to move the chord up or down the fingerboard to any fret without changing the fingering. Here is an E-form barre chord:



G (E-form)



Here's the fingerboard with the names of the E-form barre chords corresponding to the frets. The "frets" are actually the metal bars across the fingerboard; but for our playing purposes when I say "fret" I mean the *space behind the bar*, where the fingers are held down.



Rhythm Guitar




The Shuffle Rhythm

Before going on to learn the finer points of blues guitar-playing, it would be advisable to develop a good, solid foundation of rhythm techniques. The most familiar rhythm lick heard in blues rhythm guitar is called the *shuffle*. Everybody from Robert Johnson to Chuck Berry has used it, and here's what it looks like in the key of E*:

E
(left-hand fingering shown)

E7 A

E B

* Eighth notes () in this book should always be played in shuffle rhythm ( or ), unless otherwise indicated.

A musical score for guitar in treble clef, 4/4 time. It consists of three measures labeled A, E, and B. Each measure contains a melodic line in the treble clef and a corresponding bass line in the bass clef. Measure A starts with a G4 note, measure E with an E4 note, and measure B with a G4 note. The bass lines are rhythmic accompaniment.

The next exercise is what I call the "harmony shuffle." It's the same lick as before, only this time you use four strings, with two of them moving in harmony with each other:

The Harmony Shuffle

A musical score for guitar in treble clef, 4/4 time. It starts with an E7 chord. The notation shows a melodic line in the treble clef and a bass line in the bass clef. The bass line features a shuffle rhythm. The exercise is divided into two measures.

A musical score for guitar in treble clef, 4/4 time. It continues the exercise with a section labeled 'A'. The notation shows a melodic line in the treble clef and a bass line in the bass clef. The bass line features a shuffle rhythm. The exercise is divided into two measures.

A musical score for guitar in treble clef, 4/4 time. It concludes the exercise with two measures. The first measure is labeled E7 and the second measure is labeled B7. The notation shows a melodic line in the treble clef and a bass line in the bass clef. The bass line features a shuffle rhythm. A 'barre chord' is indicated at the beginning of the second measure.

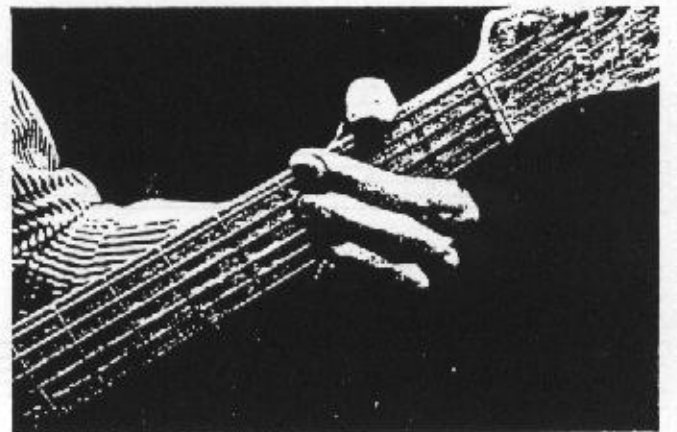
barre chord

The shuffle-rhythm lick can also be played in other keys on the low E and A strings, using a position somewhat similar to that for barre chords. Here is an example of this way of playing it in the key of G:

The Shuffle Rhythm in G

The harmony-shuffle lick illustrated two exercises ago can be played in many chord positions besides open E and A. The first new position is for D:

Below is the harmony shuffle for G. In this musical example the A (5th) string is left open but is not to be sounded. You can prevent it from sounding by damping it with the fingers of the left hand as they play the other notes. This is done by leaning the finger across the string so it does not vibrate, as shown here:



Note also that, for the third chord of the lick, the first finger of the left hand must come around to play the note G (third fret on the low E string), as in the photograph.

Here is the C chord position. In this exercise the D string must be damped.

The Turnaround

The *turnaround* is a chord progression which takes place in the final two measures of the blues progression. It is called the "turnaround" because it actually serves to "turn the progression around", getting it back to the V, or dominant, chord before beginning again. Here is a diagram showing where the turnaround occurs, and what chords it involves in E:

The next exercise is a harmony shuffle in the key of E; here the bass notes alternate with the rest of the chord. The last two bars use the turnaround as well. This rhythm lick is a good substitute sometimes for the straight shuffles you have been playing. In this exercise you will have to damp strings again: the D and G, at different times.

The Harmony Shuffle With Turnaround

E7

A7

E7 B

A E E7 A Am E A A# B

Songs, of course, are the main expression of the blues. Working on some at this point will be extremely useful for putting into context some of the techniques you have learned, transforming the fragments into living blues sound. The first song is called *Good Morning Blues*,* a tune that Sonny Terry and Brownie McGhee have performed. It is arranged for the key of E with a shuffle accompaniment and turnaround.

Good Mornin' Blues

Key of E

Traditional. Arranged and adapted by Arlen Roth.

First system of musical notation for "Good Mornin' Blues". It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a dotted quarter note B4. The lyrics "Good morn - in' blues, ___ blues how do you - do?" are written below the staff. The guitar accompaniment is shown on a six-string staff with a shuffle rhythm, indicated by a 'T' over the staff. The first measure of the accompaniment is a whole note chord E2. The second system of the first staff shows the continuation of the melody and accompaniment.

Second system of musical notation for "Good Mornin' Blues". The treble clef staff continues the melody with a quarter note G4, a quarter note A4, and a dotted quarter note B4. The lyrics "Good morn - in' blues, ___ blues how do you ___" are written below. The guitar accompaniment continues with a shuffle rhythm, showing a whole note chord A2 in the second measure.

Third system of musical notation for "Good Mornin' Blues". The treble clef staff continues the melody with a quarter note G4, a quarter note A4, and a dotted quarter note B4. The lyrics "do? I'm do - in' all right, ___ good" are written below. The guitar accompaniment continues with a shuffle rhythm, showing a whole note chord E2 in the first measure and a whole note chord B2 in the second measure.

*For reasons of space it was possible to include only the first verse of each song. For complete verses to the songs in this book, see *Country Blues Songbook* (Ox* Publications).

A E E7 A Am E A A# B Fine

morn - in' how are you? (turnaround) (Good)

I've arranged this next song, Robert Johnson's classic, *Ramblin' On My Mind*, with a harmony shuffle accompaniment for the key of E. Note Johnson's use of an extra bar in E during the first measures, making a five-bar section in E and creating what is essentially a thirteen-bar progression.

Ramblin' On My Mind

Key of E

Robert Johnson

E7

I've got ram - blin', I've got ram - blin' on my mind.

(extra measure) A

I've got ram - blin', I've got ram - blin' all on

my mind. Hate to leave my ba-by, —

but you treats me so un-kind. (I got)

Fine

Fingerpicking Rhythms

Fingerpicking styles of playing are as essential a part of blues guitar as the "flat-picking" style you have been doing. For all applications of fingerpicking I recommend an approach using the thumb and first three fingers. In this technique I employ the three fingers for the upper three strings: the ring finger for the high E, the middle finger for the B, and the index finger for the G string. The thumb should be used to sound the bass notes. If the particular lick you are playing covers other strings besides the highest three, your index, middle, and ring fingers should remain in the same relation to each other, only now covering those other strings. For example, if the lick used the B, G, and D strings, your ring finger would now cover the B, your middle finger the G, and your index finger would play the D string.

The Constant Bass

The *constant bass* is an important style of blues fingerpicking. Here is an exercise illustrating it for the key of E. Note that the rhythm the thumb plays is that of the shuffle lick which was covered earlier, this time using one note instead of two.

Son House



The Constant Bass

E (right-hand fingering shown)

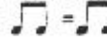
E7 A

E B7

A7 E E7 A Am E A A# B7

The Alternating Bass

The other main fingerpicking rhythm pattern is the *alternating bass* style. In playing this, the

thumb moves back and forth between two strings to create a driving rhythm. The example below of the alternating bass is the only piece in this book not in shuffle rhythm. Eighth notes should be played as written ().

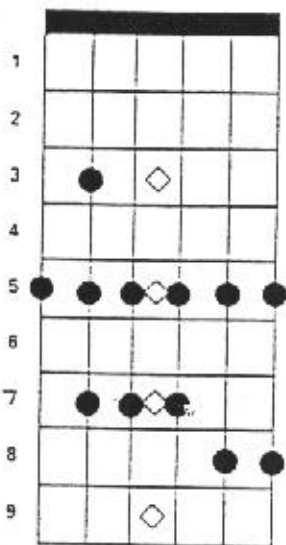
The Alternating Bass

Lead Guitar: Scales, Licks, Solos

In this section I will discuss the three basic blues scale-patterns for lead playing. They are all based on the same scale, but each has a different range. They serve as a kind of foundation, since many runs and licks are based on them, and they apply to all keys.

Blues Pattern No. 1

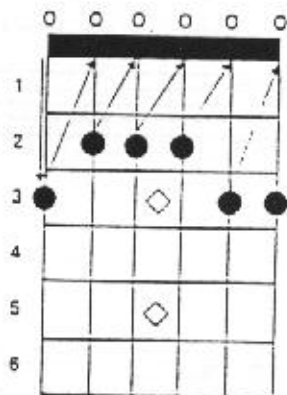
The first blues pattern is the most widely used of all. Here it is in the key of A. To illustrate it in an open position, I've written it out for the key of E as well; in this position, of course, the fingering will be different.



A

left-hand fingering: 3 1 3 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 3 1 3 1

The musical notation shows a scale run on the treble clef staff with a key signature of two sharps (F# and C#). The bass clef staff shows the corresponding fret positions for the strings. The left-hand fingering is written below the treble staff.



Blues Pattern No. 1—Key of E E—Open Position

The musical notation shows a scale run on the treble clef staff with a key signature of one sharp (F#). The bass clef staff shows the corresponding fret positions for the strings. The left-hand fingering is written below the treble staff.

A) 1 - 3 - 2 - 5

B) 3' - 3' - 1 - ...

Blues Licks—Pattern No. 1

The following is a list of many useful licks that are derived from the blues scale you've just practiced. Please pay close attention to all of the subtleties incorporated in these riffs (slides, hammer-ons, pull-offs, etc.), for these techniques will help you to better understand the phrasing that is involved. The rhythm marked here is only a guideline; play the licks freely, in whatever rhythm feels right at the moment.

The first musical system shows a treble clef staff with a key signature of one flat and a common time signature. It contains two measures of music. The first measure has a handwritten 'A' above it and an 'X' with a '1' next to it. The second measure has a handwritten '2' above it. Below the treble staff, the left-hand fingering is indicated for each note. The bass staff shows a simple accompaniment pattern with notes on the 3rd, 5th, 7th, and 9th frets.

The second musical system continues with two measures. The first measure has a handwritten '1 3' above it. The second measure has a handwritten 'p 3 p' above it. The treble staff includes slurs and accents. The bass staff continues the accompaniment pattern.

The third musical system also consists of two measures. The first measure has a handwritten 'X' above it and includes slurs and accents labeled 'h' and 'p'. The second measure has a handwritten '5' above it. The treble staff shows complex phrasing with slurs and accents. The bass staff continues the accompaniment pattern.

24/Lead Guitar: Scales, Licks, Solos

X L1 L2

h h p 3

1 2 3 1 1 1 2 3 2 1 3

h h p p

7 6 7 6 5 5 7 6 7 6 7 5 7

3

L3 L4

3 3 p 3

1 3 3 1 3 2 1 3

3 p 3 p

1 3 1 3 2 1 3

3 3 p p p p

7 5 3 3 3 3 8 6 5 6 7 5 7

3

L5 L6

p 3 3 p p 3 p

1 1 3 1 3 2 1 3

1 2 1 1 3 1 3 2 1 3

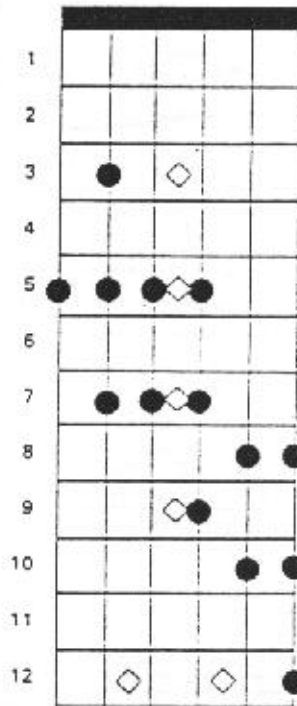
p p p p

8 5 5 5 6 7 6 7 5 6 6 7 6 7

3 3 3 3

Blues Pattern No. 2

This pattern is quite similar to the first, since it begins with the same hand position. But it has a greater range and utilizes more of the fingerboard, therefore lending itself to more improvisational possibilities.



A

Blues Licks—Pattern No. 2

This next group of riffs is taken from our second blues scale-pattern. However, they are in the key of G, two frets down from A. You should be able to play all these licks in any key; this merely means starting on a different fret, of course. Note that the first lick in this exercise uses a note from Blues Pattern No. 1 (D on the second string). You eventually should be able to mix the patterns up freely.

Blues Licks—Pattern No. 2

1' 2'

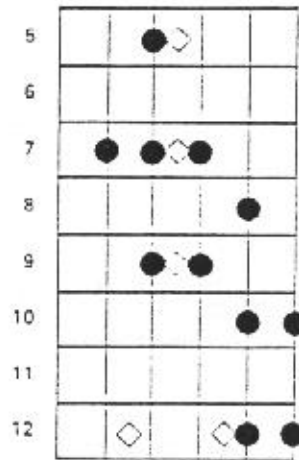
3'

4' 5'

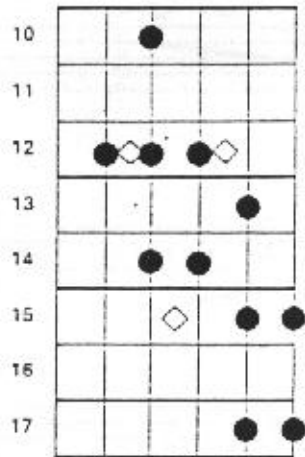
6'

Blues Pattern No. 3

Our third pattern begins with its root note (E) on the A string, as opposed to starting on the low E string as in the two previous ones. I have it written out here in E and also in A, much higher up on the fingerboard.



E



Blues Pattern No. 3—Key of A

A

28/Lead Guitar: Scales, Licks, Solos

Blues Licks—Pattern No. 3

These licks utilize the positions available within the third blues pattern. These are in the key of E:

The image displays four systems of musical notation for guitar licks, each consisting of a treble clef staff and a bass clef staff. The licks are labeled L1 through L8.

- L1:** Treble clef: X E, notes: G4, A4, B4, C5, B4, A4, G4. Bass clef: 5, 7, 9, 7, 9, 8, 9, 12, 10, 8, 9.
- L2:** Treble clef: notes: G4, A4, B4, C5, B4, A4, G4. Bass clef: 10, 10, 8, 9, 12, 10, 12, 10, 8, 9.
- L3:** Treble clef: notes: G4, A4, B4, C5, B4, A4, G4. Bass clef: 8, 7, 5, 7, 5, 7, 9.
- L4:** Treble clef: notes: G4, A4, B4, C5, B4, A4, G4. Bass clef: 8, 7, 9, 7, 5, 7, 9.
- L5:** Treble clef: notes: G4, A4, B4, C5, B4, A4, G4. Bass clef: 5, 7, 5, 7, 5, 7, 9.
- L6:** Treble clef: notes: G4, A4, B4, C5, B4, A4, G4. Bass clef: 8, 7, 9, 7, 5, 7, 9.
- L7:** Treble clef: notes: G4, A4, B4, C5, B4, A4, G4. Bass clef: 5, 7, 5, 7, 5, 7, 9.
- L8:** Treble clef: notes: G4, A4, B4, C5, B4, A4, G4. Bass clef: 8, 7, 9, 7, 5, 7, 9.

Handwritten annotations include 'L1' through 'L8' and various guitar techniques like 'p' (palm mute), 'h' (harmonic), and 's' (slide). There are also 'X' marks above the treble clef staves for L1 and L6.

Turnaround Licks

Whether you're playing lead guitar in a group or fingerpicking a solo blues piece, it's always nice to play an interesting lick during the turnaround. Of course, with the proper phrasing, almost any riff can be employed during these two bars. There are, however, some traditionally popular turnaround licks you should know first, and I've written them out here in both E and A to illustrate their open and closed positions:

First turnaround lick in E major. The treble clef staff shows a melodic line with triplets and a final chord. The bass clef staff shows the corresponding fretboard positions on strings T, A, and B.

Chords: E, A, A \sharp , B7

Second turnaround lick in A major. The treble clef staff shows a melodic line with triplets and a final chord. The bass clef staff shows the corresponding fretboard positions on strings T, A, and B.

Chords: A, D, D \sharp , E7

Third turnaround lick in E major. The treble clef staff shows a melodic line with triplets and a final chord. The bass clef staff shows the corresponding fretboard positions on strings T, A, and B.

Chords: E, A, A \sharp , B7

The first system of music consists of two staves. The upper staff is a treble clef staff with a melodic line in 3/4 time. It features three triplet eighth notes in the first measure, followed by two more triplet eighth notes in the second and third measures. The notes are A4, Bb4, and Bb4. The fourth measure contains a D4 chord, followed by a D#4 chord, and an E7 chord. The lower staff is a guitar staff with fret numbers: 0, 8, 0, 8, 7, 8, 7, 8, 7. The first three measures correspond to the triplet eighth notes in the upper staff. The final measure shows the fretting for the D, D#, and E7 chords.

The second system of music consists of two staves. The upper staff is a treble clef staff with a melodic line in 3/4 time. It features three triplet eighth notes in the first measure, followed by two more triplet eighth notes in the second and third measures. The notes are E4, F#4, and F#4. The fourth measure contains an A4 chord, followed by an A#4 chord, and a B7 chord. The lower staff is a guitar staff with fret numbers: 5, 4, 5, 4, 3, 4, 2, 3, 2, 0, 1, 2. The first three measures correspond to the triplet eighth notes in the upper staff. The final measure shows the fretting for the A, A#, and B7 chords.

The third system of music consists of two staves. The upper staff is a treble clef staff with a melodic line in 3/4 time. It features three triplet eighth notes in the first measure, followed by two more triplet eighth notes in the second and third measures. The notes are A4, Bb4, and Bb4. The fourth measure contains a D4 chord, followed by a D#4 chord, and an E4 chord. The lower staff is a guitar staff with fret numbers: 5, 5, 6, 4, 4, 4, 3, 3, 2, 0, 1, 2. The first three measures correspond to the triplet eighth notes in the upper staff. The final measure shows the fretting for the D, D#, and E chords.

The fourth system of music consists of two staves. The upper staff is a treble clef staff with a melodic line in 3/4 time. It features three triplet eighth notes in the first measure, followed by two more triplet eighth notes in the second and third measures. The notes are E4, F#4, and F#4. The fourth measure contains a D4 chord, followed by a D#4 chord, and an E4 chord. The lower staff is a guitar staff with fret numbers: 0, 4, 6, 5, 3, 5, 4, 2, 4, 2, 0, 1, 2. The first three measures correspond to the triplet eighth notes in the upper staff. The final measure shows the fretting for the D, D#, and E chords.

A guitar scale and lick in E major. The scale consists of three measures of eighth notes: A-E-A, E-A-E, and A-E-A. The lick consists of three notes: D, D#, and E. Chords A, D, D#, and E are indicated above the staff. The guitar tablature below shows the fret positions for each note.

Now that some blues licks and turnaround licks are a part of the student's vocabulary, it would be good to try this famous Robert Johnson song. I've arranged it so you can use some of the licks as "fills" in the short instrumental passages between vocal lines. This is also the first song in this book to use a turnaround lick.

Crossroad Blues

Key of E Robert Johnson

The first system of musical notation for "Crossroad Blues". The vocal line (treble clef) has lyrics: "I went to the cross - road, fell down on my knee." The guitar accompaniment (treble and bass clefs) includes a turnaround lick in the first measure, marked with a '3' and an 'A' chord. The guitar tablature shows fret positions for the notes.

The second system of musical notation for "Crossroad Blues". The vocal line continues with the same lyrics. The guitar accompaniment continues with the same pattern, including a turnaround lick in the first measure, marked with a '3' and an 'A' chord. The guitar tablature shows fret positions for the notes.

32/Lead Guitar: Scales, Licks, Solos

E B

I asked the Lord to have mer · cy, _____

A E A A#B Fine

"Save poor Bob if you please." (Stand-in' at the)

Buddy Guy

Dust My Broom is another great Robert Johnson song that was made quite famous in the 1950s by the important Chicago bluesman, Elmore James. The arrangement I've written out is a bit more complicated than the previous song, with more complex lead fills:



Dust My Broom

Robert Johnson

Key of E

Lead guitar and vocal line 1. Chords: E. Lyrics: I'm goin' to get up in the morn-ing, I be-lieve I'll_dust my broom.

Lead guitar and vocal line 2. Chords: A. Lyrics: I'm goin' to get up in the morn-ing, I be-lieve I'll_dust my broom.

Lead guitar and vocal line 3. Chords: E, B7. Lyrics: Girl friend, the black man you been lov - in'.

Lead guitar and vocal line 4. Chords: A, E, A#B7. Lyrics: girl friend, can_get my_ room. (I'm gon - na)

Fine

Bending Strings

Another very important tool for the blues guitarist is the technique of *bending strings*. This is a way of changing pitch by pushing or pulling the string toward or away from you, rather than by moving to another fret.* The effect is somewhat like a slide. This technique adds to the subtle emotional qualities of the blues, because it utilizes something truly exclusive to string instruments: the ability to sound unwritten notes that actually are there *between half-steps* (guitar frets are a half-step apart).

How To Bend

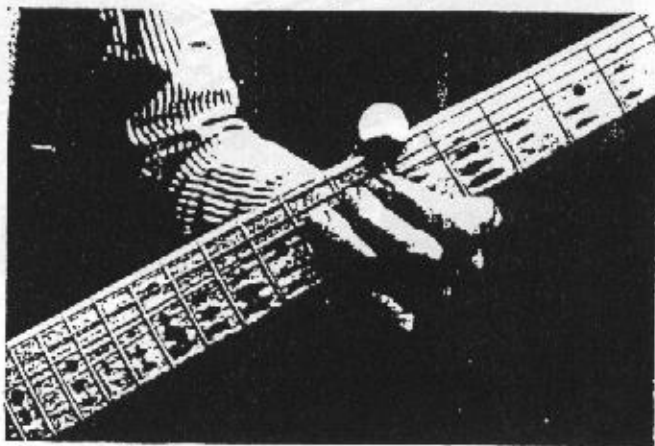
Generally, the outer strings should be bent toward the middle of the fingerboard; that is, the highest two strings (E and B) *pushed* toward you, and the lowest two *pulled* away from you. Occasionally, however, the way a lick is fingered will make this so awkward that you will have to ignore this rule.

Before actually playing bending licks, I think one should be technically adept at the physical act of bending strings. A frequent mistake is bending a string with only one finger, thereby getting a weak attack to the bend and not having the strength to maintain the note once the string is stretched. Therefore, when bending a string, always help your finger along with as many of the other fingers as are available behind it. In the photographs of strings being bent by the ring and middle fingers, note the positioning of the other fingers helping to bend the string:

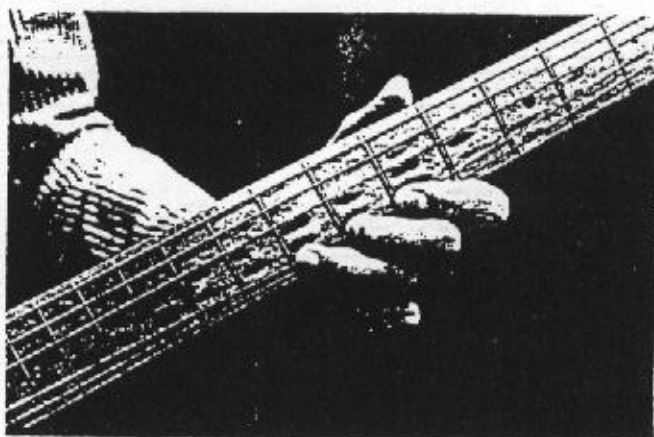
Note: I should also mention that if you are playing a steel-string acoustic guitar, you should only attempt bending with light-gauge strings at the heaviest. But whether playing acoustic guitar or electric (which can handle much lighter strings), don't try to bend the G string too far, unless it is of the unwound variety. If one of the riffs given here indicates a two-fret bend on the G string and you're practicing with a wound G, a one-fret bend will suffice.

*This was discussed in the first section of this book, *Reading Tablature and Symbols*.

Bending with the ring finger



B string—Push



G string—Pull

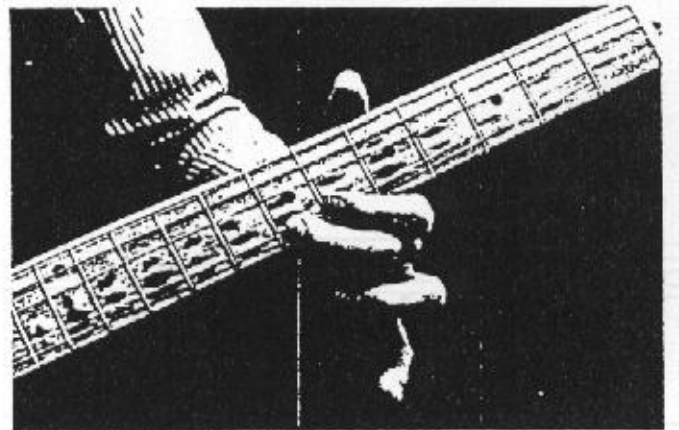
Bending with the middle finger



G string—Push

Almost all of the bends that follow involve either the *sevenths* or *fourths* of the keys you are playing in. For example, in the key of E you can bend on all the D notes (7th) or the A notes (4th). The sevenths are bent up to the root note, and the fourths are bent up to the fifth. Here are the three blues patterns illustrated earlier, with circles around the possible notes to be bent.

Bending with the middle finger



G string—Pull

Blues Pattern No. 1

Blues Pattern No. 1

A

Blues Pattern No. 2

Blues Pattern No. 2

A

Blues Pattern No. 3

Blues Pattern No. 3

E

Here, now, are some bending licks that should be well-practiced:

Bending Licks

In A
Blues Pattern No. 1:

Musical notation for Blues Pattern No. 1. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It shows a melodic line with a triplet of eighth notes (marked '3') and a bent note (marked 'b'). The bottom staff is in tenor clef (T), alto clef (A), and bass clef (B) and shows the corresponding fretting on the guitar strings, including a triplet (marked '3') and a bent note (marked 'b').

B.P. No. 2:

Musical notation for Blues Pattern No. 2. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It shows a melodic line with a triplet of eighth notes (marked '3') and bent notes (marked 'b', 'r', 'p'). The bottom staff is in tenor clef (T), alto clef (A), and bass clef (B) and shows the corresponding fretting on the guitar strings, including a triplet (marked '3') and bent notes (marked 'b', 'r', 'p').

Musical notation for Blues Pattern No. 3. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It shows a melodic line with bent notes (marked 'b') and a triplet of eighth notes (marked '3'). The bottom staff is in tenor clef (T), alto clef (A), and bass clef (B) and shows the corresponding fretting on the guitar strings, including bent notes (marked 'b') and a triplet (marked '3').

B.P. No. 1&2:

This system contains two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features two measures of music. The first measure has a triplet of eighth notes: B4 (b), C5 (r), and D5 (p), with a slur over them. The second measure has a triplet of eighth notes: E5 (b), F#5 (r), and G5 (p), with a slur over them. The bottom staff is a guitar staff with strings T, A, and B labeled. It shows the fretting for the notes in the top staff: 8 (10), 8 (8), 7, 6, 8 (10) for the first measure, and 7 (8), 5, 5, 8 (10) for the second measure. Triplet markings '3' are placed below the notes in both measures.

In A
B.P. No. 2:

This system contains two staves. The top staff is a treble clef with a key signature of two sharps (F#, C#) and a common time signature. It features two measures of music. The first measure has a triplet of eighth notes: B4 (b), C5 (r), and D5 (p), with a slur over them. The second measure has a triplet of eighth notes: E5 (b), F#5 (r), and G5 (p), with a slur over them. The bottom staff is a guitar staff with strings T, A, and B labeled. It shows the fretting for the notes in the top staff: 10, 8, 10, 10 (12), 10, 8, 10 for the first measure, and 12, 10, 8, 10 for the second measure. Triplet markings '3' are placed below the notes in both measures.

B.P. No. 1&2:

This system contains two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features two measures of music. The first measure has a triplet of eighth notes: B4 (b), C5 (r), and D5 (p), with a slur over them. The second measure has a triplet of eighth notes: E5 (b), F#5 (r), and G5 (p), with a slur over them. The bottom staff is a guitar staff with strings T, A, and B labeled. It shows the fretting for the notes in the top staff: 6, 6, 6, 10, 11, 10, 8, 10 for the first measure, and 7, 10, 6, 5, 10, 12, 10, 8, 10 for the second measure. Triplet markings '3' are placed below the notes in both measures.

B.P. No. 2:

This system contains two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features two measures of music. The first measure has a triplet of eighth notes: B4 (b), C5 (r), and D5 (p), with a slur over them. The second measure has a triplet of eighth notes: E5 (b), F#5 (r), and G5 (p), with a slur over them. The bottom staff is a guitar staff with strings T, A, and B labeled. It shows the fretting for the notes in the top staff: 6, 8, 8, 10, 12, 10, 8, 10 for the first measure, and 11, 10, 8, 8, 9, 10 for the second measure. Triplet markings '3' are placed below the notes in both measures.

In E
B.P. No. 3:

B.P. No. 2 or 3:

The first system shows a scale-like exercise in E major. The treble clef staff has notes E4, F#4, G4, A4, B4, C5, D5, E5. The guitar staff has fret numbers 7, 5, 7, (8), 7, 5, 7, (9). Technical markings include a triplet '3' over the first three notes, a bend 'b' over the 7th fret, and a release 'r' under the 8th fret.

The second system shows a more complex exercise. The treble clef staff has notes E4, F#4, G4, A4, B4, C5, D5, E5. The guitar staff has fret numbers 7, (9), 8, 7, (9). Technical markings include a triplet '3' over the first three notes, a bend 'b' over the 7th fret, a release 'r' under the 8th fret, and a pull-off 'p' over the 9th fret.

The third system shows another complex exercise. The treble clef staff has notes E4, F#4, G4, A4, B4, C5, D5, E5. The guitar staff has fret numbers 10, (12), 12, (12), 10, 8, 9, 10, (12). Technical markings include a triplet '3' over the first three notes, a bend 'b' over the 10th fret, a release 'r' under the 12th fret, and a pull-off 'p' over the 12th fret.

Blues Solos

The next six exercises are twelve-bar blues progressions combining both the rhythm and lead techniques that have been discussed in the previous pages. They can be practiced alone, but the accompaniment of a teacher, friend, or prerecorded rhythm-guitar part might help you to achieve a smoother, more even rhythm in your playing.

Blues Solos

①

E E7

V h 3 A 2 2

E B

A E A A7 B7

(2)

The sheet music is organized into four systems, each with a treble clef staff and a bass clef staff. The first system starts with a treble clef staff containing a scale and a bass clef staff with a C chord and a triplet. The second system includes a treble clef staff with a scale and a bass clef staff with a 3 chord and a triplet. The third system features a treble clef staff with a scale and a bass clef staff with a 3 chord and a triplet. The fourth system has a treble clef staff with a scale and a bass clef staff with a 3 chord and a triplet. Annotations include 'E', 'A', 'A7', 'B7', 'A', 'A#', 'B7', and 'E'. Fingering numbers (1-3) and triplet markings are present throughout. Handwritten notes like 'p p', 'b r p', and circled notes are also visible.

3

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a circled '3' above it. Bass clef contains a bass line with a circled '3' below it. Chord 'A' is indicated above the first measure.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with a circled '3' above it. Bass clef contains a bass line with a circled '3' below it. Chords 'A7' and 'D' are indicated above the first and second measures respectively.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with a circled '3' above it. Bass clef contains a bass line with a circled '3' below it. Chords 'A' and 'E' are indicated above the first and third measures respectively. Performance markings 'r p' and 's p' are present.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with a circled '3' above it. Bass clef contains a bass line with a circled '3' below it. Chords 'D', 'A', 'D', 'D#', and 'E' are indicated above the first, second, fourth, fifth, and sixth measures respectively.

42/Lead Guitar: Scales, Licks, Solos

④

The score is divided into four systems, each with a treble clef staff and a guitar staff (strings T, A, B).
System 1: Treble clef staff shows a series of eighth notes with stems pointing up, all within the A chord. The guitar staff shows the corresponding chordal structure for the A chord.
System 2: Treble clef staff shows a sequence of eighth notes, including triplets (3), a bend (b), and a roll (r). The guitar staff shows the fingering for the D chord and includes a triplet (5) on the A string, a triplet (10) on the D string, and a triplet (10) on the G string.
System 3: Treble clef staff shows eighth notes with stems pointing up, including triplets (3), a bend (b), a pull-off (p), and a triplet (3). The guitar staff shows the fingering for the A and E chords, including triplets (3) on the A string, a triplet (10) on the D string, a triplet (10) on the G string, and a triplet (3) on the B string.
System 4: Treble clef staff shows eighth notes with stems pointing up, including triplets (3), a pull-off (p), and a triplet (3). The guitar staff shows the fingering for the D, A, D#, and E7 chords, including triplets (3) on the A string, a triplet (3) on the D string, a triplet (3) on the G string, and a triplet (3) on the B string.

b = $\downarrow \frac{1}{2}$ + 0

(5) = $\uparrow \frac{1}{2}$ - 0

Staff 1: Treble clef, C major. Chords: G, C, G. Includes triplets.

Staff 2: Bass clef. Chords: C. Includes triplets.

Staff 3: Treble clef. Chords: C, C7. Includes a circled note.

Staff 4: Bass clef. Includes double octaves and triplets.

Staff 5: Treble clef. Chords: G, D. Includes circled notes and triplets.

Staff 6: Bass clef. Includes double octaves and triplets.

Staff 7: Treble clef. Chords: C, G, C, C# D7. Includes triplets.

Staff 8: Bass clef. Includes double octaves and triplets.

44/Lead Guitar: Scales, Licks, Solos

⑥

G

3 3 3 3 3 3

7

C

3 3 3 3 3 3

G

3 3 3 3 3 3

C

G

C C# D7

3 3 3 3 3 3

This arrangement of Robert Johnson's *When You Got a Good Friend* will be using some licks that involve bending strings. The act of playing complex fills and coming out of them cleanly and on the right beat is a difficult one, so it might take some time and practice before it really begins to happen.

When You Got A Good Friend

Robert Johnson

Key of E

The musical score is arranged in four systems, each with a vocal line and a guitar line. The key signature is E major (one sharp).

- System 1:**
 - Vocal: "When you got a good friend that will stay right by your side." (Note: "side." is written as "side." in the image)
 - Guitar: Chords E and A are indicated. A triplet of eighth notes is shown in the first measure.
- System 2:**
 - Vocal: "When you got a good friend that will stay right by your side." (Note: "side." is written as "side." in the image)
 - Guitar: Chords E7 and A are indicated. A triplet of eighth notes is shown in the first measure.
- System 3:**
 - Vocal: "Give her all your spare time,"
 - Guitar: Chords E and B are indicated.
- System 4:**
 - Vocal: "try to love and treat her right." (Note: "right." is written as "right." in the image)
 - Guitar: Chords A, E, A, A#7, and B7 are indicated. The system ends with a "Fine" marking.

The guitar line includes various fret numbers and techniques such as triplets and bends. The vocal line includes lyrics and melodic notation.

Here's another arrangement in the key of A,
Future Blues by Willie Brown.

Future Blues

Key of A

Willie Brown

A

The min-utes seem like hours_ an' hours seems like days.

D

An' the min-utes seems like hours_ an' hours seems like days.

A E

An' it seems like my wom-an ought - a

D A D D# E Fine

stoo her low-down way. (The)

This song by Marshall Owens is arranged for the key of D.

Texas Blues

Key of D

Marshall Owens

D

I'm goin' back to Tex - as, hear the wild ox moan...

G

I'm goin' back to Tex - as, hear the wild ox moan...

D **A**

Lord, that's why you hear

G **D** **G G# A** *Fine*

me 'til ear - ly morn. (I'm goin')

This moving Robert Johnson song utilizes an unusual fourteen-bar format. It is written here in the key of G.

If I Had Possession Over Judgment Day

Key of G

Robert Johnson

Sheet music for the first system, measures 1-7. The key signature is G major (one sharp). The time signature is common time (C). The melody is written on a treble clef staff, and the guitar accompaniment is on a bass clef staff. A double bar line with repeat dots is placed after the first measure. The lyrics are: "If I had pos - ses - sion o - ver judg - ment". The guitar part features a steady eighth-note accompaniment in the G major chord.

Sheet music for the second system, measures 8-14. The melody continues on the treble clef staff with the lyrics: "day. br". The guitar part on the bass clef staff includes a triplet of eighth notes in measure 13. The lyrics "day." are positioned above the first measure of this system.

Sheet music for the third system, measures 15-14. The key signature changes to C major (no sharps or flats). The melody is on the treble clef staff with lyrics: "If I had pos - ses - sion". The guitar part on the bass clef staff continues with a steady eighth-note accompaniment in the C major chord.

Fingerpicking the Blues

50/Lead Guitar: Scales, Licks, Solos

G

o - ver judg - ment day.

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "o - ver judg - ment day." The guitar line is in standard tuning (E-A-D-G-B-E) and uses a fingerpicking style with the thumb (T), index (i), middle (m), and ring (r) fingers. It includes several triplet patterns, such as a triplet of eighth notes on the D string (fingering 5-5-5) and a triplet of eighth notes on the G string (fingering 5-5-5). The system concludes with a G major chord.

Lord, them

The second system continues the musical piece. The vocal line has the lyrics "Lord, them". The guitar line continues with fingerpicking patterns, including a triplet of eighth notes on the D string (fingering 5-5-5) and a triplet of eighth notes on the G string (fingering 5-5-5). The system concludes with a G major chord.

D C

wom - en that I'm lov - in' would - n't have no right to pray.

The third system features a vocal line with the lyrics "wom - en that I'm lov - in' would - n't have no right to pray." The guitar line continues with fingerpicking patterns, including a triplet of eighth notes on the D string (fingering 5-5-5) and a triplet of eighth notes on the G string (fingering 5-5-5). The system concludes with a G major chord.

G C C# D7 Fine

((If))

The fourth system concludes the piece. The vocal line has the lyrics "((If))". The guitar line continues with fingerpicking patterns, including a triplet of eighth notes on the D string (fingering 5-5-5) and a triplet of eighth notes on the G string (fingering 5-5-5). The system concludes with a G major chord.

Fingerpicking the Blues

Fingerpicking is probably the oldest form of blues guitar-playing. The best examples of this art-form have always been by blues singers accompanying themselves in a solo effort. The 1920's and '30's produced the best recorded works by blues fingerpickers, and if you are interested in this style I strongly recommend picking up some of these recordings. Many of these important records are listed in the discography in the back of this book.

As I discussed earlier in the book, the two most widely used fingerpicking styles are the *constant bass* and the *alternating bass*. All of the songs and exercises in this chapter will utilize these two techniques; throughout all the pieces you should concentrate on maintaining the three-fingered approach I mentioned earlier.*



Jess Fuller

Fingerpicking Licks

Before getting into playing actual fingerpicking tunes, the student should first become fairly accustomed to playing in the style. Here, then, are some new blues licks with the right-hand fingering written below the tablature. 1 signifies the index finger, 2 the middle finger, and 3 means the ring finger. T means the note is played with the thumb.

E

Right hand: 1 2 3 2 2 1 T 1 2 3 2

*Described in detail on p. 19.

52/Fingerpicking the Blues

The first system of musical notation consists of a treble clef staff and a guitar staff (labeled T, A, B). The treble staff contains a melodic line with a key signature of one flat (B-flat) and a 4/4 time signature. It features several triplet markings (3) and a 'b' (bend) marking. The guitar staff shows the corresponding fretting and picking patterns, including triplet bass lines and a 'b' marking. Below the guitar staff, a sequence of numbers (3 3 2 2 1 1 1 1 2 3 2 2 1) indicates the fingerings for the notes.

The second system of musical notation continues the piece. The treble staff includes a 'p' (piano) marking. The guitar staff shows triplet bass lines and a 'h' (hammer-on) marking. The fingering sequence below is 1 2 2 2 1 2 1 2 3 2 1 2.

The third system of musical notation continues the piece. The treble staff includes a 'p' marking. The guitar staff shows triplet bass lines and a 'h' marking. The fingering sequence below is 1 2 3 2 2 1 2 1 2 3 2 2 2 1.

The fourth system of musical notation continues the piece. The treble staff includes a 'p' marking. The guitar staff shows triplet bass lines and a 'h' marking. The fingering sequence below is 3 2 2 2 2 1 2 3 3 2 2 2 1.

Turnaround Licks Fingerpicking Style

Here are some turnaround licks, both familiar and new, in fingerpicking style, coupled with a constant shuffle bass played by the thumb:

The first musical system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody line with a constant shuffle bass line underneath. The melody begins with a chord of E (open strings) and includes three triplet eighth notes. The notes are G4, A4, and B4. The melody then moves to a chord of A (open strings), followed by A# (open strings), and finally B7 (open strings). The lower staff is in bass clef and shows the thumb (T) playing a constant shuffle bass line of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. The bass line is marked with a '3' under the first three notes of each triplet.

The second musical system is identical to the first, showing the same melody and shuffle bass line. It features the same treble clef staff with a key signature of one sharp and common time, and the same bass clef staff with a constant shuffle bass line. The melody includes triplets and chords E, A, A#, and B7.

The third musical system is identical to the first, showing the same melody and shuffle bass line. It features the same treble clef staff with a key signature of one sharp and common time, and the same bass clef staff with a constant shuffle bass line. The melody includes triplets and chords E, A, A#, and B7.

The image displays two systems of musical notation for fingerpicking exercises. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written on a bass clef staff. The first system shows a sequence of chords: E, A, A#, and B7. The second system shows the same sequence. Both systems feature triplets of eighth notes in the treble staff and a steady bass line with some triplets in the bass staff.

Fingerpicking Solos

This next group of constant-bass exercises begins fairly simply and becomes more complex as it goes along. You will need to use much concentration and practice in order to develop a *clean separation between the bass and lead notes*, essential to this style of playing.

Otis Rush



Fingerpicking Solos

①

E

E7

A

E

B7

A

E

3

3

3

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2

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with an E major chord and contains a melodic line with eighth notes and a triplet. The middle staff is in treble clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

The second system of musical notation consists of three staves. The top staff continues the melodic line, featuring a triplet and an A major chord. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line.

The third system of musical notation consists of three staves. The top staff features a melodic line with triplets and a B7 chord. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line.

The fourth system of musical notation consists of three staves. The top staff features a melodic line with triplets and chords A, E, and E7. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line.

3

First system of musical notation for guitar. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody line with triplets and a bass line with chords and triplets. The bass line features a consistent pattern of eighth notes with triplets. Chords are labeled 'E' and 'E7'.

Second system of musical notation for guitar. It continues the melody and bass line from the first system. Chords are labeled 'E7' and 'A'. The bass line continues with eighth notes and triplets.

Third system of musical notation for guitar. It continues the melody and bass line. Chords are labeled 'E' and 'B7'. The bass line continues with eighth notes and triplets.

Fourth system of musical notation for guitar, concluding the piece. Chords are labeled 'A', 'E', 'A', and 'A# B7'. The bass line continues with eighth notes and triplets.

58/Fingerpicking the Blues

4

The musical score is written for guitar and bass. It consists of four systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The guitar part features a melodic line with frequent triplet patterns, while the bass part provides a steady accompaniment with chords and single notes. Chord changes are indicated by letters above the guitar staff: E, A, B7, and E7. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'b'.

Fingerpicking Tunes

The next three songs are arranged for blues fingerpicking, and they utilize just about every technique that has been discussed in this book. You should always remember that if you really feel confident, you shouldn't hesitate to begin to improvise. This *art of improvisation* is what will really begin to open up a whole new world for the blues guitarist.

This song in the key of E was written by Blind Joe Reynolds. *Cream* recorded a popular version of it on their first album.



B. B. King

Outside Woman Blues

Key of E

Blind Joe Reynolds

E

When you lose your mon-ey, great God, don't lose your

E7

mind. When you

60/Fingerpicking the Blues

A

lose your mon-ey, great God, don't lose your

E

mind. And when you

B7 A

lose your wom-an, please don't

E A A# B7 Fine

fool with mine. (When)

Walkin' Blues was written and first recorded by Robert Johnson. As is the case with so many of his songs, other artists have since recorded countless versions of it. Here it is in the key of A.

Walkin' Blues

Key of A

Robert Johnson

A

I woke up this morn - in',

Feel a-round for my shoes.

A7 D

Know by that I got these

old walk - in' blues.

woke up this morn - in',

A

Feel - in' a-round for my shoes.

But you

E7 D A D#E7

know by that I've

got these...old walk-in' blues.

Another great Johnson song, *Travelin' Riverside Blues*, is written here with a constant-bass accompaniment that consists simply of four straight quarter-notes per bar, rather than eighth notes (as in the constant shuffle bass).

Travelin' Riverside Blues

Key of E

Robert Johnson

The musical score for "Travelin' Riverside Blues" is presented in four systems, each with a vocal line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The bass line consists of four quarter notes per bar, providing a steady accompaniment.

System 1: The vocal line begins with the lyrics "If your man get per-son-al, won't you have your fun?". The guitar accompaniment starts with an E7 chord. The bass line consists of four quarter notes: E, G#, A, B.

System 2: The vocal line repeats the lyrics "If your man get per-son-al, won't you have your fun?". The guitar accompaniment features a triplet in the first measure. The bass line continues with four quarter notes: E, G#, A, B.

System 3: The vocal line says "Says come (on) back to Friar's Point ma-ma,". The guitar accompaniment features a B7 chord in the second measure. The bass line continues with four quarter notes: E, G#, A, B.

System 4: The vocal line concludes with "an' bar-rel-house all night long." and "(If your)". The guitar accompaniment features a triplet in the second measure. The bass line continues with four quarter notes: E, G#, A, B. The piece ends with a "Fine" marking and the chords A, A#, B7.

In Conclusion

Playing blues guitar can be a very rewarding experience—each note that you learn as you progress can be a thrill in itself. I hope that the music you've been playing in this book has helped you to begin speaking the special language of the blues. I would advise continuing your development by improvising more with the licks and progressions you know, playing with other musicians, and listening to as many blues recordings as you can.

I sincerely hope that this book is just a beginning for you in your development into a fine blues guitarist.

Discography

Here are some blues recordings that I would recommend a new student of blues guitar pick up on:

Traditional Folk Blues

- Robert Johnson/*King of the Delta Blues Singers* (volumes 1 and 2), Columbia CL1654, C30045
 Son House/*Father of Folk Blues*, Columbia CS9217
 Charley Patton/*Founder of the Delta Blues*, Yazoo L1020
 Blind Willie McTell/*1927-1933: The Early Years*, Yazoo, L1005
 Blind Blake/*Search Warrant Blues* (vols. 1 and 2), Biograph 12003, 12023
Guitar Wizards, 1926-1935, Yazoo L1016
Mississippi Moaners, 1927-1942, Yazoo L1009
 Bo Carter, *Greatest Hits 1930-1940*, Yazoo L1014
Mississippi John Hurt, Vanguard 19/20

Lead Guitar—Electric Blues

- B.B. King/*Completely Well*, Bluesway BLS 6037
 Elmore James, John Brim/*Whose Muddy Shoes*, Chess 1537
 Albert King, Otis Rush/*Door to Door*, Chess 1538
 T-Bone Walker/*Stormy Monday Blues*, Bluesway BLS 6008.
 Buddy Guy/*A Man and the Blues*, Vanguard VSD 79272
 Chicago/*The Blues Today* (vols. 1, 2 and 3), Vanguard VSD 79216, 79217, 79218

About the author

Arlen Roth was born in New York City in 1952. He began playing the guitar at the age of eleven, and started to play blues guitar soon after. Since then, Arlen has become one of the most sought-after guitarists around, performing and recording with many well-known artists, including Janis Ian, John Prine, Happy & Artie Traum, Rachel Faro, Dusty Springfield, Steve Goodman, John Herald, Art Garfunkel, Loudon Wainwright III, Dan Hill, Doris Abrahams, Michael Wendroff, Gladston & Thom, Eric Andersen, and Jim Dawson. Arlen also plays dobro, pedal steel, and Hawaiian guitar. He is also the author of *Nashville Guitar*, and *Slide Guitar*, published by Oak Publications.