

The
Blues
Guitar
Program

by
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Payment / Policies

In Atlanta

Payment is by the month ...\$199.00 for half hour sessions or \$399.00 for hour sessions. The first session is an hour regardless of whether you elect hours or half-hours, as it is an evaluation. The extra half hour is added to the first month's bill (half hour's only).

Every three months there is a fifth day of the month that must be paid for.

You may also pay by the quarter (3 months) \$599.00 for half hour sessions and \$1199.00 for hour sessions and receive the thirteenth lesson free.

Once agreed upon, all lessons not attended in the agreed upon period are forfeited. I do one make up per quarter with 24 hours notice. In fairness to other students, please do not ask me to make exceptions to this policy.

In San Francisco

In San Francisco payment is \$199 for a two hour clinic with a 72 hour cancellation notice. Once again, in fairness to other students, please do not ask me to make exceptions to this policy.

Position Playing

Position playing can be very confusing initially, but it saves you months of learning how to read traditional notation...so it's worth it.

There are two basic ideas to position playing:

1) Each finger has it's own fret.

This means that in the first position the first finger will be on the first fret, the second finger goes on the second fret, the third finger goes on the third fret , and the fourth finger goes on the fourth fret, regardless of the string.

2) The fret your first finger is on *is* the position you are in, whether you are using it or not.

An example is the following:

Position	III
String	(1)
Finger	1

This notation says you are going to the third fret, on the first string, and use your first finger

Here's another easy one:

Position V
String (1)
Finger 1

What this notation says is that you are going to fifth fret, on the first string, and use your first finger.

Here's where it gets a little more complex.

Position V
String (1)
Finger 4

In this example you go to fifth position (Remember position is determined by which fret the *first* finger is on-so put your first finger on the fifth fret on the first string to get in the right position). Then, remembering that each finger has it's own fret put the fourth finger on it's own respective fret (hint : the fourth finger will actually be on the eighth fret)

Confused? Lets try another example:

Position VIII
String (2)
Finger 3

This notation says go to the eighth position (So, go to the eighth fret, on the second string with your first finger just to get you in the right position) and then put the third finger on it's respective fret (last hint: third finger will actually be on the tenth fret).

This is confusing to most all my students initially but it's value is immeasurable in concieving the guitar mentally.

The Three Fundamentals of Time

- 1) Beat
- 2) Meter -Grouping the beats together (from 1 to 4)
- 3) Rhythm
 - a. quarter note = 1 note/beat
 - b. long/short = 2 notes/beat
 - c. triplet = 3 notes/beat

Right-Hand Techniques

- 1) Uncoil hand
- 2) Anchor hand
- 3) Strike hard
- 4) Alternate stroke

Blues Chordings

II
(4)
(5)
1 3 1 3 = A
0 0 0 0 // //

/ / / /
// // // //
| / | / | / | /

II
(3)
(4) (as above) = D
// //

II
(5)
(6) (as above) = E
// //

Songs

Red House

Jimi Hendrix

There's a red house over yonder,
that's where my baby stays.

There's a red house over yonder,
that's where my baby stays.

I ain't seen my baby
in ninety-nine and one half days

Wait a minute something's wrong here,
the key won't unlock this door.

Wait a minute something's wrong here,
this key won't unlock this door

I got a bad,bad feeling
that my baby don't live here no more.

[Solo]

I guess I'll go back over yonder,
way back across the hill

I guess I'll go back over yonder,
way back across the hill

If my baby don't love me no more,
I know her sister will

A D A A
 ||:/ / / / | / / / / | / / / / | / / / / |

D D A A
 | / / / / | / / / / | / / / / | / / / / |

E D A A - E
 | / / / / | / / / / | / / / / | / / / / :||

Last time only-----|

Blues Ending

E	D	IV		VI	V
		(6) (5)		(5) (5)	
/ / / / /		2 1 2 3 4		(6) (6)	
		// // // //		3 3	
		/ / / /		1 1	

This is the most famous Blues song of all time...It is written by the greatest guitar player of all time...Jimi Hendrix. The following two pages are musical criticism.

What I love about Hendrix's Music

- 1) The technical control of the guitar solos by a near perfect use of supremely accurate bends and an exquisite vibrato, modulated at a moderate speed.
- 2) The emotional content expressed in each and every bend and utilization of vibrato. This is the Electric Blues aesthetic and no one came by it more naturally and could emerge themselves in it more fully and quickly than Hendrix.
- 3) Flawless meter, subtle and complex rhythms within solo lines and the best phrasing (a micro-placement of notes before and after beats) or "feel" that I've ever heard in Rock 'n' Roll.
- 4) Sonority (or Tone)--- Hendrix's control of the strings and the choice of a Stratocaster, Marshall amplifier and Eddie Kramer's gift for recording and mixing electric guitar created the most beautiful electric guitar sound I've ever heard...I mention his engineer's contribution because the full Hendrix "sound" is pretty much absent on Hendrix's live recordings.

What I don't like about Hendrix's Music!!

- 1) The Material---Hendrix like his fellow rock virtuosi Page, Clapton and later Van Halen, Steve Vai and Satriani were pretty good writers of vehicles for their guitar work but Hendrix wasn't a Lennon/McCartney a Chuck Berry or even a Little Richard (Have you ever tried to whistle Are you Experienced?). While I like money as much or more than the next guy, the decision to write original material was a business decision made by Chas Chandler(his producer) and Hendrix to capture publishing rights. I wish Hendrix had gone with his original vision of interpreting classic blues songs .Chandler held Hendrix's hand and edited his musical ideas up to acceptable levels and when that relationship ended during the making of Hendrix's 3rd album Hendrix's material began to irrevocably degenerate. A political scientist friend of mine says "If you are primarily a player you got 1 maybe 2 great songs in you" ... I agree.

Suggested Listening:

Are You Experienced:

- 1) Purple Haze
- 2) Manic Depression
- 3) Hey Joe
- 4) The Wind Cries of Mary
- 5) Fire
- 6) Foxey Lady
- 7) Red House (U.K. release only)

Electric Ladyland:

- 1) Crosstown Traffic
- 2) All along the Watchtower
- 3) Voodoo Chile (Slight Return)

Axis Bold as Love:

- 1) Little Wing

Before you Accuse Me

rec. by Clapton

Before you accuse me, take a look at yourself
Before you accuse me, take a look at yourself
Say I'm spendin' my money on other women,
you takin' money from someone else

I called your mama 'bout three or four nights ago
I called your mama 'bout three or four nights ago
Well, your mama said "son, don't call my daughter no more."

(Solo)

Come on back home, baby, try my love one more time
Come on back home, baby, try my love one more time
You know if things don't go to suit you, I think I'll lose my mind.

E A E E
| | : / / / / | / / / / | / / / / | / / / / |

 last time to coda
A A E E
| / / / / | / / / / | / / / / | / / / / |

B A E E - B
| / / / / | / / / / | / / / / | / / / / : |

				I	I
Coda				(5)	(5)
		IV		(6)	(6)
B	A	(6)		3	2
/	/	0	1	1	0
/	/	//	//		
/	/	//	//		
/		//	//		
/	/	/	/		
/	/	/	/		

II
(4) = B
(5)
3
1

Eric Clapton came to fame in his teens with the virtuoso rock trio Cream. Extremely high volume, distorted guitar and extremely long guitar solos over rearranged black American blues songs characterized his music. It was not uncommon for Clapton to walk the streets of London and see spray painted graffiti saying "Clapton is God". In the 60's, the combinations of fame, heroin addiction, alcoholism and poor relationships with women burnt him out quickly. In my professional opinion, he never sobered up until his ten year old son fell out of a five story building and he recorded the Eric Clapton Unplugged CD in 1992. He began to care again. He recorded the electric blues album From the Cradle where he clearly was trying to play again, then hooked up with Babyface and learned to sing rather well.

Clapton's musicological contribution to disseminating American black blues in the 1960's cannot be overstated. More importantly though his Unplugged CD married Rock 'n' Roll, finally, to television after nearly forty years of failed attempts. Further, after the Beatles upheaval of the folk era in the early 60's Clapton would, thirty years later, inspire a whole new generation of guitarist's to believe that it was "cool" to be an acoustic guitar player. That influence alone ranks his Unplugged CD as one of the five most important recordings in the history of Rock 'n' Roll.

Clapton's influence is seen in this guitar method by the use of his arrangement of Robert Johnson's Crossroads, inclusion of Before you Accuse Me from the Unplugged CD and the recommended listening of Born Under a Bad Sign

Recommended Listening:

Cream-Wheels of Fire

White Room

Born Under a Bad Sign

Crossroads

Cream- Disraeli Gears

Strange Brew

Sunshine Of Your Love

Eric Clapton Unplugged

Before You Accuse Me

Tears in heaven

Layla

Malted Milk

From The Cradle

Hoochie Coochie Man

It Hurts Me Too

Hoochie Coochie Man

rec. by Muddy Waters

The Gypsy Woman told my mother, before I was born,
I gotta boy childs' comin', he's gonna be a son of a gun,
He gonna make pretty womens, jump and shout,
Then the world wanna know, what's it all about,
'cause you know I'm him, everybody knows I'm him,
well you know the Hoochie Coochie Man, everybody knows I him.

I got a black cat bone, I got a mojo too,
I got the John the Conqueroo, I'm gonna mess with you,
I'm gonna make you girls, lead me by my hand,
Then the world will know, the Hoochie Coochie Man.
But you know I'm him, everybody knows I'm him,
well you know the Hoochie Coochie Man, everybody knows I him.

[Solo - Rhythm guitar uses the 12 bar blues structure of Red House]

On the seventh hours, on the seventh day,
On the seventh month, the seven doctors say,
He was born for good luck, and that you'll see,
I got seven hundred dollars, and don't you mess with me.
But you know I'm him, everybody knows I'm him,
well you know the Hoochie Coochie Man, everybody knows I him

III
 (6)
 |:0 1 0 1 3 (eight times) Verse

D D A A last time to coda
 | / / / / | / / / / | / / / / | / / / / |

1st ending 2cd ending
 III
 (6)
 E D A A - E 0 1 0 1 A - E
 | / / / / | / / / / | / / / / | / / / / / :| | / / / / ||

Solo-play 12 bar blues and use first ending. Da capo

Coda

E D 2 E D | Blues Ending
 | / / / / | / / / / | ' / , | / / / / | /

Muddy Waters left the Stovall plantation in Cleveland, Mississippi in the 1940's, went up the Mississippi river to Chicago and began an electric, group style of music called Chicago Blues. The music was intended for night clubs in the big city unlike it's primarily acoustic, male, soloistic rural predecessor, Delta blues.

Muddy's music was later recorded by Hendrix, The Rolling Stones and "borrowed" by Led Zeppelin (Whole Lotta Love is Muddy's You Need Love). There is no figure in Blues more influential than Muddy except Robert Johnson.

There is one collection that will suffice for a sampler of all Muddy's work...Muddy Waters, The Chess Box CHD3-80002.

Suggested Listening:

CD #1

I Can't Be Satisfied

Rollin' and Tumblin'

Rolling Stone

Baby Please Don't Go

Hoochie Coochie Man

CD #2

I Just Want To Make Love You

I'm Ready

Mannish Boy

Rock Me

CD #3

Got My Mojo Working

You Shook Me

You Need Love

Gonna Miss You When You're Gone

John Lee Hooker

Oh baby, gonna miss you when you're gone
Oh baby, gonna miss you when you're gone
You know I love you baby, and I hate to see you go

Oh baby, don't leave me by myself
Oh baby, don't leave me by myself
I just found out what you mean to me

Got my heart jumping (Kick verse)
Got my heart aching
Got me doing things that I've never done before

Oh baby, you know I been a fool
Oh baby, you know I been a fool
I just found out what a fool I've been

A A A A
| |: / / / / | / / / / | / / / / | / / / / |

D D A A
| / / / / | / / / / | / / / / | / / / / |

G D A A
| / / / / | / / / / | / / / / | / / / / | : |

A A A | Kick Verse
| / / / / | / / / / | / / / / |
| / | / | /

II II
(3) (2)
(4) (3)
(5) (6) = A (4) (5) = D
1 // // // -3 // // //
1 1
0 2 0 2
/ / / /
| / | | / |

G D 2 2 A A Tag and ending
/ / / / | / / / / | ' / , | ' / , | / / / / | /
| /

Dust My Broom

Robert Johnson

I'm gonna get up in the morning, I believe I'll dust my broom
I'm gonna get up in the morning, I believe I'll dust my broom
That black man you been lovin', now my friends can get my room

I'm gonna write a letter, telephone every town I know
I'm gonna write a letter, telephone every town I know
If I can't find her in West Helena, she's in East Monroe I know

I don't want no woman, want every downtown man she meet
I don't want no woman, want every downtown man she meet
She's a no good woman, they shouldn't allow her on the street

I believe, I believe, I believe I'll go back home
I believe, I believe, I believe I'll go back home
You can hurt me when I'm here but you can't when I get home

E7 A7 E7 E7
 |: / / / / | / / / / | / / / / | / / / / |

A7 A7 E7 E7
 | / / / / | / / / / | / / / / | / / / / |

Bm7 C - D E7 E7
 | / / / / | / / / / | / / / / | / / / / / : ||

I II IV II
 (3) (3) (3) (3)
 (5) (5) (5) (5) = E7
 1 1 1 1 / / / /
 2 3 2 3

I III IV III
 (2) (2) (2) (2) = A7 watch this fingering...It's tricky
 (4) (4) (4) (4) / / / /
 -3 1 -3 1
 2 2 2 2

II	III	V
(2) = Bm7	(2) = C	(2) = D
(4) / / / /	(4) / /	(4) / /
(5)	(5)	(5)
2	-4	-4
3	3	3
1	1	1

As a guitar playing, singer/songwriter Robert Johnson was the King of the Delta Blues. He wasn't the best singer or songwriter in the world but that is not required in this tradition to be King, only that you do all three and be the best at playing. Later examples of this ranking of abilities of playing followed by the secondary skills of songwriting or singing are B.B. King, Hendrix, Stevie Ray Vaughan and Clapton. This is a player's music.

This music came to be during the Reconstruction period after the Civil War when the newly freed slaves began to move about freely from plantation to plantation...

It was male music because it wasn't safe for women to travel alone then. It was guitar music because guitars produced harmonies for singers and were portable, light, inexpensive and easy to get. It was soloistic music, often, because the electric guitar hadn't been invented yet.

But none of this describes the character of this music. There is something to what Clapton says about "he was just playing for himself". It has the quality, not of entertainment...but it more crosses the boundaries of passionate, subtle, dynamic, free and fun prayer.

Suggested Listening:

There is one two-disc set which contains every recording Robert Johnson ever did...[Robert Johnson | The Complete Recordings](#) Columbia C2K46222. I personally believe that Sweet Home Chicago has the most beautiful melody of any Blues ever written.

Sweet Home Chicago

Terraplane Blues

I Believe I'll Dust My Broom

32-20 Blues

Come on in my Kitchen

Cross Road Blues

Stormy Monday

T. Bone Walker

A7 D9 A7 - Bb7 A7
| |: / / / / | / / / / | / / / / | / / / / |

D9 D9 A7 - Bm7 C#m7 - C7
| / / / / | / / / / | / / / / | / / / / |

Bm7 E9 A7 - D9 A7 - E9
| / / / / | / / / / | / / / / | / / / / : | |

| |: They call it Stormy Monday
but Tuesday's just as bad
Wednesday's worse
and Thursday I feel so sad. : | |

| |: The eagle flies on Friday
and Saturday I go out to play
Sunday I go to church
and get down on my knees and pray. : | |

(Solo)

| |: Lord have mercy, Lord have mercy on me: | |
If you see my baby
send her back to me.

Crossroads

Robert Johnson

I went down to the crossroads, fell down on my knees
Down to the crossroads, fell down on my knees
Ask the lord above for mercy, take me if you please.

I went down to the crossroads, tried to flag a ride
Down to the crossroads, tried to flag a ride
Nobody seemed to know me, everybody passed me by.

Well I'm going down to Rosedale, take my rider by my side
Going down to Rosedale, take my rider by my side
You can still barrelhouse baby, on the riverside.

(Solo)

Goin' down, goin' down tell my friend ol' Willie Brown
Goin' down, tell my friend ol' Willie Brown
I'm standing at the crossroads, believe I'm sinking down.

E7 A7 E7 E7
 | |: / / / / | / / / / | / / / / | / / / / |
 A7 A7 E7 E7
 | / / / / | / / / / | / / / / | / / / / |
 B7 A7 E7 E7
 | / / / / | / / / / | / / / / | / / / / : ||

II

(6) (4) (6) = E7
 0 1 0 1 0 1 0 2 / / / /

A7 A7
 (5) / / / / / / twice = / / / /
 0 | / | / | / | / | /

(same rhythm) B7
 / / / /

Born Under A Bad Sign

Albert King

Born under a bad sign
Been down since I began to crawl
If it wasn't for bad luck
I wouldn't have no luck at all

(Chorus)

Hard luck and trouble
My only friend
I've been down
Since I was ten

Chorus

I can't read
I can't write
My whole life
One big fight

Chorus

Wine and womens
All I crave
Big legged woman carry me
To my grave

Chorus

V III
 (5) (4) (3) (4) (5) (4) (5) (6) twice
 1 3 1 3 1 3 1 3 1 1 3

Chorus

IV V
 (5) (6)
 1 2 3 0 E7 0 E7 Eb7 D7
 / / / / / /
 | / | / | / | /

first phrase once

V Verse
 (5) (4)
 1 3 1 3 four times
 / /
 | / | /

I Just Want to Make Love to You

rec. by Muddy Waters

I don't want you to be no slave
I don't want you to work all day
I don't want you to be true
I just want to make love to you

I don't want you to bake my bread
I don't want you to make my bed
I don't want you 'cause I'm blue
I just want to make love to you

Love to you
Love to you
Love to you
Love to you

Chorus

[12 bar solo]

I can tell by the way that you swish and walk
I can tell by the way that you baby talk
I can tell by the way that you love your man
I can love you baby, it's a crying shame

Bridge

I don't want you to make my home
I don't want you to wash my clothes
I don't want your money too
I just want to make love to you

Chorus

V
 (5) (2) (5) (2) 7 Times Verse
 0 (3) 0 (3)
 (4) (4)
 3 1
 3 1 2
 3 1

| | (1) (2) (3) (4)
 1 4 1 3 1 3 3 1 3

III 4 times Chorus
 (5) D7
 0 1 2 3 / / /
 |/|/|/

III 3 times Bridge
 (5) D7 D#7 E7
 0 1 2 3 / / / /
 |/|/ |/|/

VI E7#9 VI E7#9 VI E7#9 E7#9
 (6) (6) (6) (6)
 0 0 0 0

Same Old Blues

rec. by Freddy King

Mornin' Rain keeps fallin'
Like the tears that fall from my eyes
As I sit in my room, staring out at the gloom
It's the pain of the same old blues.

I can't help, I can't help but thinking
when the sun, used to shine, in my back door
now the sun has turned to rain, all my laughter has turned to pain
It's the rain, it's the same old blues

(Solo)

Sunshine, Sunshine is all you see now
But it all looks like clouds to me
And as I sit in my room, staring out at the gloom
It's the pain of the same old blues (sing three times for Tag)

D - F#7 Bm7 D - F#7 Bm7 - D D/C
| |: / / / / | / / / / | / / / / | / / / / |

G - G#o7 D C9 - B9 E7 - A7 D - Aaug
/ / / / | / / / / | / / / / | / / / / :||