EDINBURGH BLUES ACADEMY

St Bride’s Centre // 7-9.30pm
Wednesdays Jan-Mar 2020
This is a course book for the Edinburgh Blues Academy. It features some photocopies of music tab, interview, biography and scales from several periodicals and books on Blues icons we’ll be looking at this term. We own the copyright for none of it, so do not reproduce or use for any purposes other than informative educational purposes.
Address
St Bride's Centre
10 Orwell Terrace
Edinburgh
EH11 2DZ

Parking
Parking is limited in the area around St Bride's. The 24 hour, 825 capacity Fountain Park Car Park has covered parking, accessible from both Dundee Street and the Western Approach Road. It is a short walk (300m) away through the Telfer Subway which leads to Orwell Terrace.

By Tram
The nearest tram stop is at Haymarket. You can then walk toward St Bride's taking Dalry Road (A70).

By Bus
www.lothianbuses.com

Take any bus going from Haymarket up Dalry Road, and get off opposite the Co-operative. Alternatively, take any bus to Dundee St, (get off at Fountainbridge Library) or to the Western Approach Road (get off at the rear of Fountain Park) and walk through the Telfer Subway to get to St Bride's. LRT buses – 1, 2, 3, 4, 12, 22, 25, 26, 30, 31, 33, 34, 35 and 44 all stop in the area.

Cycles
No cycle-specific provision. There are railings on Dalry Road and Sheffield bike racks outside the Co-operative, which is close by.
Boom Boom
Words and Music by John Lee Hooker

Intro
Moderately \( \cdot = 158 \)

N.C. \[ \begin{array}{ccccccc}
& & & & & & \\
\frac{4}{4} & \frac{3}{2} & 0 & 2 & 2 & 2 & 2 \\
\end{array} \]

E \[ \begin{array}{ccccccc}
& & & & & & \\
\frac{2}{2} & 0 & 3 & 2 & 0 & 2 & 2 \\
\end{array} \]

N.C. \[ \begin{array}{ccccccc}
& & & & & & \\
\frac{4}{4} & \frac{3}{2} & 0 & 2 & 2 & 2 & 2 \\
\end{array} \]

A9 \[ \begin{array}{ccccccc}
& & & & & & \\
\frac{2}{2} & 0 & 3 & 2 & 0 & 2 & 2 \\
\end{array} \]

N.C. \[ \begin{array}{ccccccc}
& & & & & & \\
\frac{4}{4} & \frac{3}{2} & 0 & 2 & 2 & 2 & 2 \\
\end{array} \]

B7 \[ \begin{array}{ccccccc}
& & & & & & \\
\frac{2}{2} & 0 & 3 & 2 & 0 & 2 & 2 \\
\end{array} \]

N.C. \[ \begin{array}{ccccccc}
& & & & & & \\
\frac{4}{4} & \frac{3}{2} & 0 & 2 & 2 & 2 & 2 \\
\end{array} \]

Verse

\[ \begin{array}{ccccccc}
& & & & & & \\
1. Boom, boom, boom, boom. I'm gon-na shoot you right down. \\
\end{array} \]
right off of your feet.  Take you home with me,

put you in my house.  Boom, boom, boom,

boom.

2. Aw, how, how, how.
3. See additional lyrics

Mmm, mmm, mmm, mmm.

N.C.  A9  N.C.  E

N.C.  B7  N.C.

N.C.  E  N.C.  A9
I love to see you strut up and down the floor.

When you're talkin' to me.

that baby talk,

I like it like that.

To Coda

Guitar Solo

Whoo, yeah.
Talk that talk!
Walk that walk!

A9

E

B7

A9

E

A9
D.S. al Coda

3. Won't you walk that
Additional Lyrics

3. Won't you walk that walk and talk that talk?
   And whisper in my ear, tell me that you love me.
   I love that talk when you talk like that.
   You knocks me out, right off of my feet.
   Whoa, ho, ho, ho.

(Photo: Michael Ochs Archives)
JOHN LEE HOOKER

Post-World War II America was starting to roll peacefully forward when John Lee Hooker's hard, electric blues hit the ground running. Forged in Detroit, his stark, steel yard sound pounded and clanged with the grinding intensity of Ford's assembly line, even as its context and modal forms drifted back to the Delta haze of depression-era Mississippi. The raw, over-amplified guitar tone that Chicago Blues pioneer Muddy Waters also used to slice through drum-driven, juke joint dances had become the primary instrumental voice. It possessed a physicality and sensuousness that was as primal as Abstract Expressionist Jackson Pollock's drip paintings of the late forties.

As the global horrors of war obliterated rural America's pastoral innocence, the economic incentives of steady employment in defense plants induced mass migrations from the South. The metallic noise of the northern factory towns was the clarion call for blue collar workers as well as musicians, artists, and writers. Out of this urban mind warp, away from the direct musical influences of Mississippi and Texas, came John Lee's butt-kicking boogie and brutal amp distortion. It would be one of the precursors of the rhythm and rage of rock 'n' roll in the fifties and sixties.

The Hook was born on August 22, 1917, in Clarksdale, Mississippi. The fertile Delta was the spawning ground for many of the greatest bluesmen, including Charlie Patton, Robert Johnson, Muddy Waters, Big Joe Williams, and Son House. Hooker's stepfather, Will Moore, taught him to play and was his major influence along with Tommy McClennan. While in his teens, Hooker left for Memphis where he performed with slide guitar stylist Robert Nighthawk, in addition to singing gospel music. By 1943, he was living in the Motor City, pushing a broom on the day shift and pulling deep blues out of his amplified Stella at night.

1948 saw the official birth of the term "rhythm 'n' blues." RCA Victor retired the pejorative "race music" label in favor of the new classification for black music, as did Billboard magazine one year later. Waiting to help define this evolving style, like a junkyard dog straining at its leash, was Hooker with "Sally Mae" and "Boogie Chillun" on the Modern label. "Boogie Chillun," with its hard rockin' shuffle beat propelled by Hooker's stomping, racksaw guitar tone and roiling I chord riff, was as vital to the development of R&B as Muddy's 1948 recording of "I Can't Be Satisfied" was to Chicago Blues.

Forty years of recording on a dozen different labels under a gaggle of pseudonyms followed, with many of the initial sessions featuring Hooker flying solo. Second guitarists Andrew Dunham and Eddie Kirkland, in addition to harpist Eddie Burns, appeared on some cuts between 1948 and 1950. Beginning in 1951, with the requisite bow to commercial considerations, full rhythm accompaniment became the rule on record as well as live. It was not until 1959 that again he began performing as the lone troubadour of the blues. Chicago-style recordings followed until the early sixties when folkies "discovered" his music and welcomed his solo acoustic guitar (something he had always played on his own and on some initial waxings) or politely amplified electric. From the mid-sixties until the present, he has again recorded and performed almost exclusively with small ensembles.

Hooker is probably the most recorded bluesman, with his vinyl output weighing in at over one hundred albums. On these sides, he has enjoyed the presence of a veritable all-star team of sidemen. Ever the baseball fan, Hooker's first string would include his cousin Earl Hooker, Eddie Taylor, Jimmy Reed, T-Bone Walker(!), Willie Dixon, Otis Spann, Muddy Waters, Wayne Bennett, Phil Upchurch, Lowell Fulson, Robert Cray, Charlie Musselwhite, Bonnie Raitt, Canned Heat, and rockers Carlos Santana, Los Lobos, and Steve Miller.
John Lee Hooker's hip-shakin', neck-snappin' boogies and monochord, slow blues excursions are some of the most original and important contributions made to classic American music. His stone talking vocals, which are the exact counterpart to his guitar, and his "whiskey 'n' women" lyrics influenced singers from Eric Burdon to Billy Gibbons. When rock musicians made their discovery of the blues in the sixties, Hooker's boogies became the jam of choice. Canned Heat built their act around various "Refried Boogies." Norman Greenbaum's "Spirit in the Sky" and ZZ Top's "La Grange," to name two, owe their root-3rd-4th licks to the Boogie Man. Most significantly, Hooker's ring, modal blues and tube-torturing distortion had a profound effect on Jimi Hendrix. "Voodoo Chile (Slight Return)," and "Hear My Train A' Comin'" are the most obvious examples. "From the Storm," though, besides being based on a repetitive blues figure, has the same type of hand-response between the guitar and vocal as do Hooker tunes like "Crawling King Snake."

Hooker died on June 21, 2001 in Los Altos, California. Along with Muddy and Wolf, Hooker casts a shadow across the forties, fifties, sixties, seventies, eighties, nineties, and beyond. His free and liquid meter are as mesmerizing and cathartic to the spirit as any classical art as they compress and expand the perception of time.

THE GUITAR STYLE OF JOHN LEE HOOKER

John Lee Hooker and Muddy Waters have had the greatest influence on electric blues and rock. Exposed to most blues musicians who have one style that they nurture and develop over the course of a career, Hooker's music contains, amazingly enough, three separate branches that are equally important. The one that is foremost in the public consciousness is boogie woogie, and Hooker's undisputed king of guitar boogie. It is an outgrowth of the piano boogie woogie promulgated by Ammons, Meade Lux Lewis, and Pete Johnson in the thirties and forties. Whereas the pianists built their songs from 12-bar I–IV–V chord structures, Hooker's boogies are usually nailed to a hypnotic repetition of the I chord, with occasional forays to the IV. Along with the epochal "Boogie Chump," other titles from which the following examples are drawn include "21 Boogie," "Hastings Boogie," "Henry's Swing Club," "House Rent Boogie," "My Daddy Was a Jockey," "Momma Boogie," "Boogie Awhile," "Miss Pearl Boogie," "Boogie Woogie," "I Love to Boogie," "Shake Boogie," "Low Down Boogie," "Cotton Pickin' Boogie," "Do the Boogie," and "Boogie Rambler."

All seven boogie licks in Track 13 have pickup notes or phrases that reinforce the swinging, syncopation common to boogie music. As you can see from the notation, each one- or two-pattern is meant to be repeated. Also, in contrast to piano boogie, Hooker rarely uses more than just the root, 3rd, 4th, and 7th from the Mixolydian mode, with the frequent insertion of the b3 into the bass.

Hooker employs his fingers rather than a flatpick and uses open tunings extensively, particularly Standard A and Open G capoed up to A. (Open tunings will be covered in the Muddy Waters and Elmore James sections.) I have chosen to notate all three of Hooker's examples in standard tuning as I find the most useful to modern guitarists, who may not wish to retune during performance or carry an acoustic guitar tuned open. Since he worked mostly in E and A in first position, it is easy to incorporate open strings and droning E and A so prevalent in his music. (Please note: The rhythm is everything in boogie music, with the rests as important as the actual notes—and do not forget to tap your
Boom Boom - John Lee Hooker

Boom, boom, boom, boom
I'm gonna shoot you right down
Knock you off your feet
And take you home with me
Put you in my house
Boom, boom, boom, boom
Ow ow ow ow
Hmm hmm hmm
Hmm hmm hmm hmm
I love to see you strut
Up and down the floor
When you're talking to me
That baby talk
I like it like that
Oh yeah
Talk that talk
Walk that walk
Won't you walk that walk?
And talk that talk
And whisper in my ear
Tell me that you love me...
Several DVDs are now available of Freddie in concert. Viewing these fascinating documents of
him in action will show you that a lot of his musical power came from the fact that he pressed
hard with his fretting hand. Combined with the fingerpicks, this made for a searing, ice-pick-to-
metal effect!
FREDDIE KING DOUBLE-STOP STYLE

Aside from being a demon with single-note lines, Freddie had a bluesman’s mastery of double stops (dyads) second to none. He mainly deployed them in his instrumentals, and he used Mixolydian mode dyads in sixths almost exclusively. Track 45 shows the E Mixolydian scale harmonized in sixths on four pairs of strings. Examples 1, 2, and 4 are ascending patterns while example 3 descends and overlaps with two of the dyads from example 4. I did this because to run the pattern either ascending or descending only on the A and G strings, in the key of E, would necessitate a longer guitar neck! By the way, be aware that no matter where they are positioned on the strings, double stops in sixths imply major and minor tonalities based on the harmonized scale. Space restrictions prevent me from giving you a complete dissertation on the harmonized scale, so I suggest you seek this information in a good theory book or from a private teacher. In any case, you should transpose these scales to every other key to see where you run out of frets and have to shift to a higher or lower pair of strings. Try picking them with your fingers or with your pick and fingers.

Track 46 shows a typical way to make a I-IV change with Mixolydian dyads. You will notice that in each bar a dyad has been inserted between the 2nd and 3rd degrees that does not naturally occur in the scale. These are passing double stops that allow you to have four dyads in each bar, one per beat. In addition, they facilitate the placement of the A/Ch or root A chord dyad, on the first beat of the A (IV) chord change in bar 2. The effect is similar to a walking bass line where the root note is usually played on the first beat of each chord change. You can add a passing dyad between any two that are the same shape, i.e., major (diagonal on strings 1–3 and 2–4, diagonal with a fret in between on strings 3–5 and 4–6) or minor (parallel on strings 1–3 and 2–4 and diagonal on strings 3–5 and 4–6).
Freddie King

Track 47 is a fragment of a slow, 12-bar blues like "Sad Nite Owl." The half-step movement from the top to the first beat of each bar is a form of the passing dyad concept from the previous example, which makes the dyads in sixths can be slid back and forth gives the music its organic quality to the blues. This is one of the primary characteristics of the music.

\[ \text{Blues} \quad \text{Key} = 70 \quad \text{Tempo} = \frac{4}{4} \]

Both "Hideaway" and "The Stumble" contain double-stop patterns in the style of Track 48. In Example 1, Freddie takes the liberty of altering the E/G\# dyad in open position by making it minor, rather than major, as it normally would be. The use of the open G (♭3) string, as opposed to the G# note in the previous example, adds a bluesy dissonance of a ♭3 over the I chord that must have been appealing to Freddie. As he liked keeping the parallel shape throughout the melody, he kept the diagonal shape in the beginning of bar 1.

Example 2 sticks to the standard degrees of the E Mixolydian scale, albeit with a dynamic shift from fret 7 to fret 4 and back up to fret 12 from fret 1.
Big Albert King tweaking the strings on his original issue Gibson Flying V.

(Photograph: Michael Ochs Archives)
THE GUITAR STYLE OF OTIS RUSH

Like Albert King, Otis Rush played left-handed and upside down. The most obvious result of this approach is that he pulled down on the top strings when bending. The increase in available hand strength generates swooping, slithery bends and time-warping vibrato. Though our examples from his early years contain half- and whole-step bends, in live performances, he often pulled the strings a step-and-one-half to two steps or more. He also played long passages on the high E string with a compound series of multi-step and micro-tonal bends. He usually worked out of the first, second, and third boxes (see B.B. King section) when executing these maneuvers.

Track 39 is a slow blues solo based on “Checking On My Baby,” “I Can’t Quit You, Baby,” and “Snooan’ the Blues.” The influence of T-Bone and B.B. can be felt in the G string bends in the pick-up and bars 1, 2, and 6. The first-string bends in bars 4, 5, and 6 are reminiscent of B.B. and Albert King and point the way to the more personal style that he developed later in his career. There is nothing fancy here scale-wise, just great vocal-like phrasing with pregnant pauses and choice notes. Look now he uses the pickup lick as a theme to introduce the I chord throughout and the IV chord in bar 7. Rush often used motifs as compositional devices, imparting a sense of structure and order to his songs that is unsurpassed by his peers. This quality of “telling a story” instrumentally would have a major effect on Eric Clapton.

Slow Blues \( \frac{\dot{\text{d}}}{\text{d}} = 62 \)

\[
\begin{align*}
&G7 \\
&\text{C9} \\
&G7 \\
&\text{D9} \\
&\text{C9} \\
&G7 \\
&\text{D7} \\
\end{align*}
\]
The Westsiders were fond of minor key blues, and Track 40 is like three more of his classics. “Double Trouble,” “All Your Love,” and “My Love Will Never Die” all contain minor triads and their inversions as in our example. I have attempted to convey the drama and dynamics present in the originals. As in the previous solo, Rush sometimes puts rests in the middle two beats of a bar (3, 4, 7, 11, and 12) as a contrast to the tense compression of time in bars 1, 2, 9, and 10 by the triplet triads. As I mentioned, the Westside blues guitarists regularly performed with trios, so these chordal insertions helped to bridge lead and rhythm in their solos.

Track 41 spotlights the melodic sophistication so prevalent in much of Rush’s soloing. The four-bar intro owes a big debt to B.B., but the next 12 bars are pure Otis Rush, showing his stinginess with notes and his generosity with the use of musical space. Unlike the first example, the thirds and sixths from the Mixolydian mode are drafted to embellish the harmony in the chord changes. Sliding sixths are not a significant element of his style as he employs them sparingly. In measures 1 and 2 of the
12-bar form, they do a great job of emphasizing the I–IV change. After the driving intensity of the triplet triads in the intro, the extreme sparseness heightens the anticipation of the notes to come and isolates, for our inspection, the precision of his note selection. In bars 3 and 7 of the verse, he punctuates the A7 chord change with a pull-off from the suspended 4 to the major 3rd (C#). After giving a preview in bar 4, in bar 5 he suggests the D dominant chord with one note, the C (b7 of D) bent up one-half step from the B. Over the V chord, he teases us by highlighting the D note (b7 of E) and saving the resolution to the chord’s root for beat 3 of the measure. In an impressive compositional display, he brackets the solo with a “rush” of notes in the last two bars, or turnaround.

Listening to “I Wonder Why,” “Your Turn to Cry,” and “Take a Look Behind” will give you a good idea of what this solo should sound like.
Double Trouble - Otis Rush

Lay awake at night,
Oh so low, just so troubled.
Can't get a job,
Laid off and I'm having double trouble.
Hey, hey, to make it you've got to try.
Baby, that's no lie.
Some of this generation is millionaires,
I can't even keep decent clothes to wear.

Laugh at me walking,
And I have no place to go.
Bad luck and trouble has taken me
I have no money to show.
Hey, hey, to make it you've got to try.
Baby, that's no lie.
Some of this generation is millionaires,
I can't even keep decent clothes to wear.
individual scale patterns. Then be flexible, and find fingerings that work best for you. Try to make position shifts so smoothly that the listener can’t tell if you’ve shifted or not.

Minor Pentatonic Scale Exercise
(moving through patterns – 3 notes per string)
Playing along the neck laterally is a very important technique, and it takes a lot of practice to accomplish. I’ve given you a few examples of ways to move through the scale patterns, but it’s up to you to continue finding all of the many ways you can do it on your own. This will take a fair amount of time, but once you get a handle on it, you can begin to incorporate the principles into your playing when you jam with others (and you should play with other musicians as much as possible) or when you are just sitting on your couch improvising. That’s how you can get to the point where you don’t have to think about it and can just flow up and down the neck naturally and with ease.

Remember to start out slowly, and gradually build up your speed only after you are able to play the patterns and position shifts cleanly at the slower tempo.

CHORDS, PROGRESSIONS, AND RHYTHM GUITAR STYLES

Using Partial Chord Forms in Rhythm Playing

When you are accompanying a singer or an instrumental soloist on guitar, you must have a good understanding of the chord progression (in the blues, usually a simple 12-bar form) and a good working knowledge of the chords and how they are laid out over the fingerboard. When these are second nature, you can turn your mind to strumming patterns, chord-voicing choices, single-note accompaniment riffs and the like. You can be creative, which makes for interesting rhythm playing.

When you don’t have to think about which chord is coming next and where you can find it, you can listen to the soloists or singers and get ideas from them. This is a very important aspect of rhythm playing—listening. You can’t just let yourself go off into a rhythm guitar solo, stepping all over the vocal or instrumental lead part. Your job is to support and enhance their parts, and you can’t do that if you don’t listen to them carefully.

Sometimes, the adjustments you make in the rhythm part are simple, like playing a single pattern or strum softer or louder, depending on where the solo is going. Sometimes you can vary the pattern, or choose chords that will stand out more—maybe higher up on the neck. Other times, you may want to choose chords that will blend in unobtrusively in the background, or simplify a rhythm riff by omitting some of the less essential notes. And often, you will want to provide a stable, repetitive part, letting the comings and goings of the other instruments and voices create the dynamics of the tune.

All of these things require instant decisions on your part, as the rhythm player. You don’t have time to figure out what it is you’re hearing in your head and where it lies on the fingerboard. You have to just know it. That takes a lot of time and practice. It takes listening—listening to the music you are accompanying, and listening to rhythm players on recordings, both rhythm guitarists and keyboard players (they can give you a lot of good ideas, too).
Position Runs

That you’ve been traveling all over the neck, we’ll take a look at another side of playing runs: playing them in one position. I call these cheap runs.

All the praise I gave in the previous two lessons about moving over the fingerboard, it may seem contradictory to now talk about the wonders of staying in one position. But in fact, you really do have to be able to do it all. You have to be able to stay in one place and play there as well as move all around.

One of the advantages of cheap, one-position runs is that you can play them with your eyes closed. You don’t have to watch your playing as much. Another advantage is that you can play them very fast, in less time than it takes to develop speed moving over the whole neck. You can start whipping your runs right now! It really can sound impressive.

By far the most important advantage of cheap runs is that you can play in or near a single position, you may have a riff or phrase that’s part of the tune or a set of chords that you want to use. You have to jump back to that position from some distance away on the fingerboard; it’s all right under your fingers.

Here are some examples of cheap, one-position runs in the G minor pentatonic scale. The descending runs are given in patterns 1, 2, 3, and 4. The ascending runs are in patterns 1, 2, and 4. Notice that, the runs do move from a high pitch down or a low pitch up to a pitch some distance away, they don’t go straight there. Instead, they meander on their way to the target note, moving back in little before moving on to the destination. This makes for a much more interesting melodic line.

One-Position Runs
G Minor Pentatonic

\[\text{Diagram:} \quad \text{Notation of runs in G minor pentatonic scale.}\]
Remember that runs don’t necessarily have to start low and end high, or vice versa. They can begin low, run up to a higher note, and come back down to the starting note, or near it. Likewise, they can start high, move down, and then back up near the starting note. Following are some examples of just that, using the A pentatonic minor scale.
I Put A Spell On You – S.J. Hawkins

I put a spell on you, because you're mine
You better stop the thing that you're doing
I said, 'Watch out, I ain't lying', yeah
I ain't gonna take none of your, fooling around
I ain't gonna take none of your, putting me down
I put a spell on you because you're mine, all right

I put a spell on you, because you're mine
You better stop, the thing that you're doing
I said, 'Watch out, I ain't lying, yeah
I ain't gonna take none of your, fooling around
I ain't gonna take none of your, putting me down
I put a spell on you because you're mine,
all right and I took it down...
Killing Floor – Howlin’ Wolf

I should have quit you, a long time ago
I should have quit you, babe, long time ago
I should have quit you, and went on to Mexico

If I had followed my first mind
If I had followed my first mind
I'd been gone, since my second time

I should've went on,
when my friend come from Mexico at me
I should've went on,
when my friend come from Mexico at me
But no, I was fooling with you, baby,
I let you put me on the killin' floor

Lord knows, I should've been gone
Lord knows, I should've been gone
And I wouldn't have been here, down on the killin' floor