present

Edinburgh Blues Academy

Term 2  May - July
WELCOME!

Thanks for signing up to term 2 of Edinburgh Blues Academy.

Here in this little booklet should be everything you need for the term ahead.

Contents

1. Songs, lyrics and keys for all the material we will look at over the next 8 weeks
2. The guitar and sheet music for Have You Ever Loved a Woman, by Freddie King (week 6).
3. Some handy simple guides to 7th chords, guitar shapes and the blues scales
4. Some info about the venue st brides.
SONGS

Week 1:
Going Down Slow - Little Walter (Key of E)

Notes
Vocals - Variation on a theme
Guitars - (Guitar 1) Shuffle Rhythm, (Guitar 2) Fills Turnarounds
Piano - Driving left hand- Right hand chords
Bass- Expanding walking bass ideas.

Links
https://www.youtube.com/watch?v=0k6
https://www.youtube.com/watch?v=0k65eYLDmE

Lyrics
I've had my fun
No, I ain't gonna get well no more
I've had my fun
No, I ain't gonna get well no more
No, my health is fadin'
And I'm goin' down slow
**

Want you to write my lover
And tell her the shape I'm in
Please, write my lover
Tell her the shape I'm in
I want her to pray for me
Help me forgive these sins
**

Gonna send for the doctor
But I know he ain't gonna do no good
Gonna send for the doctor
I know he ain't gonna do no good
It's all your fault
You could help me if you would
**Week 2**

**I'm Leaving Baby - John Lee Hooker (Key of F)**

**Notes**
- Vocals: Improvised, speaking
- Guitars: (Guitar 1) Riff, (Guitar 2) Chords and inversion using high B and E strings
- Piano: No left Hand - Using Thirds and crush notes to add colour
- Bass: Bass Riff, Simple version off guitar riff

**Links**
- [https://www.youtube.com/watch?v=BywICU312Yg](https://www.youtube.com/watch?v=BywICU312Yg)

**Lyrics**

Leaving, going back down the line
Leaving, going back down the line
You don't treat me right, baby
Going to Tennessee
Tennessee, here I come
Tennessee, that's my home, going back
Tennessee
I'm cutting out, cutting out, baby, cutting out
This morning, baby, oh yeah
Going home, cutting out, oh yeah

**

Now, baby, you give me a normal line of jive
You told me you'll always be my friend
I brought you here, now baby, you done me wrong
I'm leaving, leaving
I'm going back down the line, down the line
Oh yes, hmmm, hmmm, hmmm, hmmm
When you say, goodbye
When you say, goodbye
Week 3: Mississippi Hill Country Blues Study

Week 4:
Instrumental based on Blue Guitar, Rock Me, You Shook Me (Key of D)

Notes
Vocals - Improvised Humming
Guitars - (Guitar 1) Single string vocal line, (Guitar 2) Ninth chord backing
Piano - No left hand - Right hand tremolos, runs, crush notes, slides
Bass – Minor to major hammer on riff, Turnarounds/endings

Links
https://www.youtube.com/watch?v=83D54xdqYZU,
https://www.youtube.com/watch?v=SgAPHNgHJdw
https://www.youtube.com/watch?v=wZWRIrLxP5Q
Week 5:
All Your Love (I Miss Loving)
Otis Rush (Key of F#)

Notes
Vocals - Modulate from Minor to Major
Guitars - (Guitar 1) Lead, (Guitar 2) Rhythmic Bass-line
Piano - No Left hand - Right emphasising rhythm and minor feel
Bass – Introduction to Rumba or 'Mardi Gras' bass pattern.

Links
https://www.youtube.com/watch?v=O3hrVFvxTfk

Lyrics
Whoo your love pretty baby, I have in store for you
Whoo your love pretty baby, I have in store for you
You know I love you baby, I hope you love me too

**

Whoo your kisses pretty baby, that I'm holding all night
Whoo your kisses pretty baby, that I'm holding all night
'Cause I love you baby, I'm going to try to treat you right

**

Oh your love, pretty baby, I have in store for you
Oh your love, pretty baby, I got in store for you
You know I love you baby, I hope you love me too
**Week 6: Have You Ever Loved A Woman by Freddie King (Key of C#)**

**Notes**
Vocals - Falsetto practise
Guitars - (Guitar 1 + 2 + 3) - Sliding ninths - Note for note solo (call and response phrasing)
Piano - Left hand slides and rolls - Right hand Chord inversions and tremolos
Bass – Leaving Space, Exploration of Minor and Major thirds.

**Links**
https://www.youtube.com/watch?v=h-Zo7ijWlz0

**Lyrics**

Have you ever loved a woman
So much you tremble in pain? Yee-es!
Have you ever loved a woman
So much you tremble in pain? Yee-es!
All the time you know
She bears another man’s name
**
You just love that woman
So much it’s a shame and a sin. Yee-es!
You just love that woman
So much it’s a shame and a sin
Yes, you know, yes you know
She belongs to your very best friend
**
And yee-es! Have you ever loved a woman
One that you know you can't leave her alone? And yee-es!
Have you ever loved a woman (sing!)
Onet you know you can't leave her alone? A- yee-es!
But there's something deep inside a-you
Won't let you wreck yo best friend's home.

**Week 7: Rehearsal for end of term gig/showcase**

**Week 8: End of Term gig/showcase**
GETTING HERE:

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.
Verse
Moderately slow \( \frac{4}{4} = 65 \)

1. Have you ever loved a woman

\( \text{F}\#7 \)
so much you tremble in pain?

\( \text{F}\#7 \)

Yes, have you ever loved a woman

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All Rights for Trio Music Company Administered by BUG Music, Inc., a BMG Chrysalis company
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Used by Permission
so much you tremble in pain?

Yes, all the time you know

she bears another man's name.

2. You just love that woman

Verse
so much__ it's a shame and a sin.___

Yes,________________ you just love__ that wom-an__

so__ much it's a__ shame__ and a sin.___

Yes, you know, yes, you know__
she belongs to your very best friend.
Verse

C#7

have you ever loved a woman,

F#7        C#7

one that you know you can’t leave alone?

Yes, have you ever loved a woman, yeah,

one you know you can’t leave alone?
'cause there's some-thing deep in-side of you,

won't let you wreck your best friend's home.

Oh, yeah.
**CHORDS – Dominant 7th chords**

There are many different types of seventh chords, i.e. the dominant 7th, major 7th, minor 7th, diminished 7th, 7 #9s, etc. There are so many types because a variety of 7ths can be added to a variety of chords.

Blues music makes heavy use of dominant 7th chords. So you really want to arm yourself with a thorough knowledge of dominant 7th chords. These chords are denoted by adding the superscript “7” after the letter of the chord.

Typically the dominant 7th chord is built off the fifth or dominant degree of the major scale. The dominant 7th chord is constructed from the scale degrees of root, 3rd, 5th, and b7th. The dominant 7th is so useful and popular because it is a major type chord with a very strong sound and strong resolution qualities to the ear.

The dominant 7th is utilized in all genres of music but most commonly seen in blues and jazz. The b7 is what gives the chord its color, making it sound twangy and bluesy compared to the sweet and jazzy sounds of major seventh chords.

Commit the following dominant seventh chords to memory and try to incorporate them into your daily practice regimen. Some have various voicings that provide slightly different tones. You will be utilizing these chords all the time when playing the Blues.

**7th chords - (1, 3, 5, b7)**

![Chord Diagrams](image)
NOTES ON THE FRETBOARD

The twelve-note scale consists of:
A, Bb, B, C, C#, D, Eb, E, F, F#, G, G#

Low E and High E strings have same note names on each fret – just two octaves apart

E and D strings
any note on the E
down and 2 frets
over and you have
the same note an
octave higher on
the D string

A and G strings are related –
from any note on the A string
go 2 strings down and 2 frets
over and you have the same
note an octave higher on the
G string

# = SHARP
b = FLAT

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