

25 TOP BLUES SONGS

TAB+ = TAB + TONE + TECHNIQUE

This is not your typical guitar tab book. In the new *Tab+* series from Hal Leonard, we provide you guidance on how to capture the guitar tones for each song as well as tips and advice on the techniques used to play the songs.

Where possible, we've confirmed the gear used on the original recordings via new and previously published interviews with the guitarists, producers, and/or engineers. Then we make general recommendations on how to achieve a similar tone, based on that info. You'll note that we do not mention specific modeling or software amps, as those units will typically contain models for the original amps we do cite.

Some of the songs herein will be easy to play even for advanced beginner players, whereas others present a much greater challenge. In either case, we've identified key techniques in each song that should help you learn the song with greater ease.

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PERFORMANCE NOTES TAB. TONE. TECHNIQUE.

By Dave Rubin

ALBERT'S SHUFFLE

Mike Bloomfield

"Albert's Shuffle" is the lead track from *Super Session* (1968), an album Mike Bloomfield recorded with Stephen Stills and Al Kooper (the first of two he would record with Kooper). Having made a name for himself with the seminal Paul Butterfield Blues Band in the mid-sixties and backing Bob Dylan at his infamous performance at the Newport Folk Festival in 1965, as well as on his *Highway 61 Revisited*, Bloomfield became one of the first bonafide "guitar heroes." However, his restless nature and aversion to the illusory trappings of pop stardom would compel him to jump from project to project until his tragic and untimely death from an overdose in 1981. His exquisite phrasing, intense energy, and pure tone, however, had a profound effect on countless blues and rock guitarists who followed and remains just as revered today.

TONE

A 1959 sunburst Les Paul Standard, plugged straight into a cranked, pre-CBS Fender Twin Reverb, was all this blues god needed to make liquid gold flow from his fingers. In the studio, however, he most often played through a Fender Super Reverb (you can see one on the back of the LP cover) with the volume and treble on 10, reverb on 4, middle and bass barely up, and the bright switch on. Like B.B. King, one of his idols, Bloomfield usually had his pickup selector in the middle, with both P.A.F. 'buckers on, and would constantly fiddle with the volume and tone pots on his guitar to get the exact, fat "hi-fi" tone he desired.

To get your tone singing like "Bloomers," a humbucker-equipped Les Paul through a Fender combo (at least the size of a 20-watt Fender Deluxe Reverb) is your best option. However, you should be able to coax the sound out of a Gibson ES-335, SG—or even a humbucking PRS—through any high-quality Class A tube amp with at least one 12-inch speaker (e.g., Mesa Boogie).

TECHNIQUE

The medium-tempo, 12-bar instrumental blues "Albert's Shuffle" is a fitting tribute to Albert King and his classic, vocal-type string bending. That said, Bloomfield's sexy, "choked" notes and sensuous vibrato are a virtual tutorial in post-B.B. King blues guitar mastery. The pickup riff that extends across the bar line into measure 1 is "Electric Blues Guitar 101." Execute the bend on string 3 with the ring finger, followed by a small index-finger barre on strings 2–1, with the pinky—backed up by the ring, middle, and index fingers—pushing string 2 up to the root note. Note that Bloomfield maintained steady pressure against the frets when bending and vibratoing to achieve maximum natural sustain.

In an embarrassment of blues guitar riches, measure 6 of section letter E (the IV [C] chord) stands out as Bloomfield performs a "King's ransom" of bending techniques. Use the ring finger, backed by the middle and index, to access the one-step, one-and-a-half-step, and two-step bends on string 1. The classic double-string bend on strings 2–1 (beat 3) may be played à la Chuck Berry, pushing up with the ring finger as a small barre. An alternative is to place the middle finger on string 2 and the ring finger on string 1 and push up simultaneously. Observe that string 1's pitch is raised one-and-a-half steps, while string 2 goes up only one step due to the different distance each is squeezed.

ALL OF YOUR LOVE (ALL YOUR LOVE)

Magic Sam

Good things always come in threes, and blues guitar greats are no exception. Like the "Three Kings"—B.B., Albert, and Freddie—the "West Side of Chicago blues masters"—Otis Rush, Magic Sam, and Buddy Guy—came in triplicate. Sam Maghett followed hot on the heels of Otis Rush in 1957 with his own selection of certifiable classics for the indie Cobra Records, which was located on Chicago's west side. This tune was captured on tape in 1957 (included here) and again 10 years later—a slightly different version for *West Side Soul*. Though its minor key is emblematic of the sub-genre's sound, the impassioned performance and guitar style are all Sam. Tragically, he died of a heart attack in 1969 at the age of 32, just as he was crossing over, but his considerable influence remains undiminished.

TONE

Like his "blues brothers," Rush and Guy, Sam was attracted to the Strat, initially playing an early-fifties sunburst with a maple neck, while in the late sixties, he was seen with a 1965 transitional model with a rosewood fingerboard. It's unknown whether Sam recorded using an amp belonging to Cobra studios, or if he brought his own. The tremolo could indicate a 1955 Fender Tremolux, Gibson, or Ampeg, or a DeArmond outboard unit.

A Strat through a Deluxe Reverb, Super Reverb, or Twin Reverb with tremolo (erroneously called "vibrato" by Fender) will produce a version of the signature "watery" sound. Though Sam went straight into a fifties amp with raw, natural distortion,

Long Distance Blues

Words and Music by Bernice Carter

Intro
Very slow $\text{♩} = 48$

NC. A \sharp 9 G Eb7/Bb D7/A G5 Ab9

Gr. 1 (class)

The Intro section consists of a guitar part and a bass part. The guitar part starts with a 'NC.' (no capo) instruction and a tempo of 'Very slow' with a quarter note equal to 48 beats per minute. The key signature has one sharp (F#). The guitar part includes chords: A \sharp 9, G, Eb7/Bb, D7/A, G5, and Ab9. The bass part provides a simple accompaniment. Tablature is provided for both instruments.

Verse
G9 C9

1. Hel - lo, long - dis - tance; - put my ba - by on the line -

The Verse section features a vocal melody and guitar accompaniment. The guitar part is in the key of F# and includes chords G9 and C9. The lyrics are: "1. Hel - lo, long - dis - tance; - put my ba - by on the line -".

G9 F \sharp 9 G9 Ab9 Bb9 Ab9 G9 D67

Gr. 2 (class)

Gr. 1

This section contains two guitar parts. Gr. 2 (class) is a second guitar part with complex techniques, including a '12' (bend) and a '12' (bend) with a '3' (slide). Gr. 1 is the first guitar part, featuring complex techniques and a '4' (slide). The key signature remains F#.

from Robben Ford - *Talk to Your Daughter*

Mama Talk to Your Daughter

Words and Music by J.B. Lenoir and Alex Atkins

Intro

Moderate Blues-Rock $\text{♩} = 134$ ($\text{♩} = \text{♩}^{-3}$)

*Gtr. 1 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6
Rhy. Fig. 1

*Fender Rhodes arr. for gtr.

G5 G6 G5 G6 Gtr. 1: w/Rhy. Fig. 1, 3 times G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

**6-str. bass arr. for gtr.

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

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TAB+

MORE THAN JUST A TRANSCRIPTION BOOK!

This 25 *Top* series includes performance notes and accurate tab for the greatest songs of every genre. From the essential gear, recording techniques and historical information to the right- and left-hand techniques and other playing tips, it's all here!

Albert's Shuffle

MIKE BLOOMFIELD

All of Your Love (All Your Love)

MAGIC SAM

Baby, Scratch My Back

SLIM HARPO

Bad to the Bone

GEORGE THOROGOOD

Down Home Blues

Z.Z. HILL

First Time I Met the Blues

BUDDY GUY

Going Down

FREDDIE KING

I Ain't Drunk

ALBERT COLLINS

I Smell Smoke

MICHAEL BURKS

I'm Yours and I'm Hers

JOHNNY WINTER

It Hurt So Bad

SUSAN TEDESCHI

Laundromat

RORY GALLAGHER

Laundromat Blues

ALBERT KING

Long Distance Blues

JOE BONAMASSA

Mama Talk to Your Daughter

ROBBEN FORD

No, No Baby

SON SEALS

Reconsider Baby

ERIC CLAPTON

Right Next Door

ROBERT CRAY

Right Place, Wrong Time

OTIS RUSH

Satisfy Susie

LONNIE MACK

Shelter Me

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