

Challenging

It should be easy enough to McGuiver the reason for the title of this song. The melody of this "blues" will take some patient reading. The triplets are only marked in the first staff to avoid clutter. The regular eighth note pairs are played with a "jazz eighth" interpretation. The rhythm guitar part is best played with a hybrid pick and finger method or totally fingerstyle. Yes, the rhythm guitarist in this duet is also the bass player.

Guitarists should be aware of the fact that just about every blues written is in fact a shadow of some other existing blues composition. It is darn tough to put a copyright on a blues tune. Playing the blues is just as much of "how you play it" as compared to "what you play." Adding vibrato, glissandos, bends and such is perfectly o.k. and recommended. Picking and fingering is marked the way "I would" play this song.

Walking Tempo
(with large shoes)

Size Triple E

by George Arvola
(circa 1994)

The musical score is written for guitar in E major (three sharps) and 4/4 time. It consists of four systems of two staves each. The top staff contains the melody, and the bottom staff contains the rhythm guitar accompaniment. The melody features several triplet markings and is characterized by a "jazz eighth" interpretation. The rhythm guitar part includes various chords and fingerings, with some notes marked with a 'V' for vibrato. The key signature is E major, and the tempo is marked as "Walking Tempo (with large shoes)".

Chords and fingerings shown in the score include: E, A7, E7, F#m, A#dim7, B7, A, A#dim7, and B7#9. Fingerings are indicated by numbers 1-4 and 0 (open string). Triplet markings are present in the first staff of each system.

(Accompaniment is the same as on the previous page.)

Chords: E, A7, E, A7, A7, E, A7, E, A7, A7, E, A7, A7, B7, E, A, A#dim7, B7.

"The calm before the deluge!"

Chords: E, A7, E, E7, A7, E, E7, F#m, A#dim7, B7, E7, A, A#dim7, B7.

D.C. al Coda

Chords: B7#9, E.

Ritard.....and add a cadenza.

Even thirty six bars of any blues is not near enough in a jam session. You have to be prepared to muster up at least five minutes of material just for any one blues tune. It is perfectly alright to repeat some licks and to even use them in other tunes perhaps with only changing to the appropriate key. This little example can be used just to ignite what blues might be residing in your bones. If you find that there is no blues in your fingers, ears and brain, it may be time to get into classical music. There is a relatively large repertoire available in print for that musical style.

In a blues jam, everyone should have a crack at a solo except for the drummer. Drummers have to wait until you play some jazz. (G.A. philosophy)