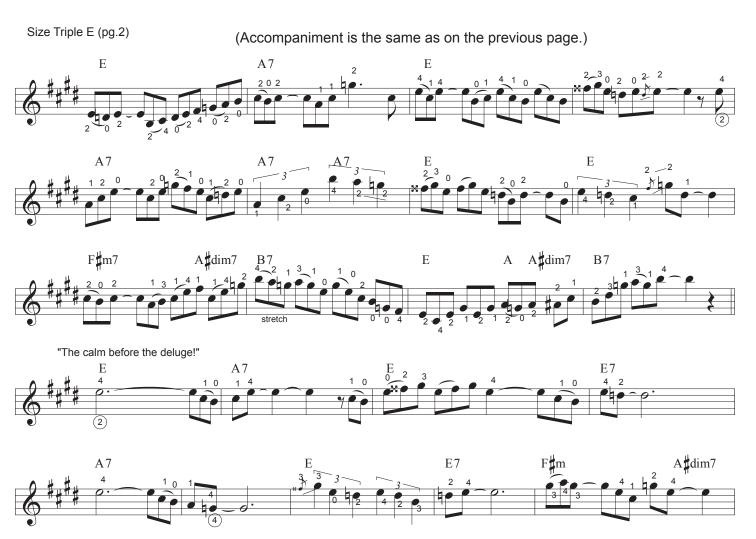
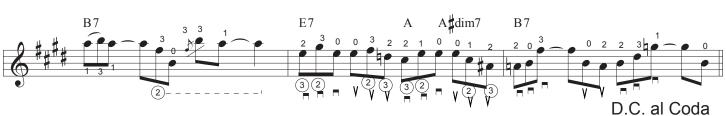
Challenging

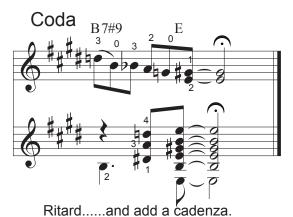
It should be easy enough to McGuiver the reason for the title of this song. The melody of this "blues" will take some patient reading. The triplets are only marked in the first staff to avoid clutter. The regular eighth note pairs are played with a "jazz eighth" interpretation. The rhythm guitar part 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.









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)