



# BLUES Guitar *Legends*

IN THE STYLES OF

LIGHTNIN' HOPKINS, BLIND BLAKE,  
MISSISSIPPI JOHN HURT, BLIND BOY FULLER,  
AND BIG BILL BROONZY

**BY KENNY SULTAN**





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Mark Sauter

## *Kenny Sultan*

Kenny Sultan has been playing guitar since the age of seven. Soon thereafter, his brother introduced him to the Blues of T-Bone Walker and Lightnin' Hopkins. The effect was permanent.

A noted teacher, he has taught music, guitar and blues at the College level. Kenny has also conducted workshops and seminars throughout the country.

He has six albums to his credit with his partner Tom Ball and has appeared as a sideman on numerous recordings by other artists.

He currently resides in Santa Barbara, California.



## Foreword

Well, here we go again. It's time for our third volume in a series of blues books for Centerstream Publications. If you have any of the earlier editions welcome back, if you are new I'm glad you are here.

The concept for this book is unique. I'll be attempting to teach you my loose interpretations of five legendary bluesmens music. In the end I hope this enables you to develop an original style of your own. In my many years of teaching I've discovered an abundance of publications that have exact note for note transcriptions of original blues songs. Attempting to play these was a nightmare. I found that in order to do things exactly, there was no feeling or emotion left in the music. Come on, can anyone really play like Lightnin' Hopkins? The best you can do is take the emotion from the original and do your own thing. How many of you have spent hours trying to learn that one mystery note and have never gotten it to sound right? I say relax, get as close as you can, and go from there.

I've taken some liberties with the music in this book. These songs are not even close to being note for note renditions of the originals. I know some blues purists are going to freak out but again, this is primarily a book to help you develop your own style. If I haven't bothered to be precise, I don't expect you to either. Feel free to add and subtract licks when you want. This isn't classical music or brain surgery. Live a little!

Finally, I must give credit where credit is due, and that's to the original blues artists. I would never think of taking anything away from them. Without seeing, listening, and learning from them, I would probably still be playing "Last Train to Clarksville" by the Monkees. This is why you should listen to as much original music of these artists as possible. It's the only way to see what's really happening. Remember they are the legends!

*All right, are you ready?*

Remember to work with the accompanying CD, it's very important. Also don't forget my four blues rules:

1. *Have fun.*
2. *Play loose.*
3. *Play with feeling.*
4. *Don't worry about mistakes.*

See ya,  
Kenny Sultan



## Sam "Lightnin'" Hopkins

Our first stylist is Sam "Lightnin'" Hopkins. He is my favorite blues player. I love the soul that comes through in his playing. He was born in Centerville, Texas on March 15, 1912. His guitar style was influenced by many of the Texas bluesman, most notably Blind Lemon Jefferson and his cousin Texas Alexander. Lightnin's association with Jefferson and Alexander helped mold his own distinctive blues style. His guitar form is very free, almost disorganized. That's why I like him so much.

I've tried to smooth out his style somewhat in my playing. What might sound incredible for Lightnin', would sound like mistakes for me. While it's cool for him to play 10 1/2 bar blues, it would sound like I didn't know what I was doing. Now I'm not saying I don't go out on a limb now and then, but for jamming purposes it's best to stick to the 12 bar format. This is what I've done for his section.



Sam "Lightnin'" Hopkins




*Here are some tricks I use to sound more like the man.*

1. If you're striking more than one string at a time in either the bass or treble, try brushing or strumming the strings instead of picking them individually. (check the CD).

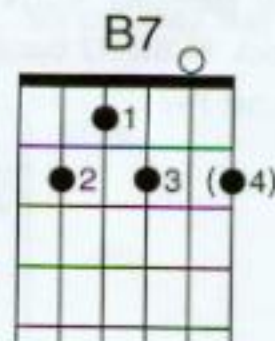


*Play loose during these sections. You don't need to hit all the strings.*

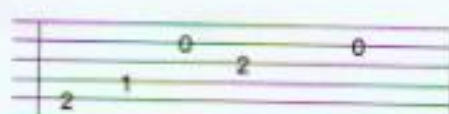
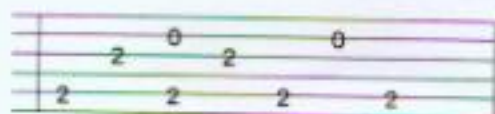
2. Play everything with a shuffle feel.

No straight eighth notes. *Swing it!* shuffle feel 

3. The pinkie can be released from the first position B7 chord on occasion. This enables the B string to sound clear for Lightnin's standard B7 lick.



*or*





#### 4. The bending and sliding of strings.

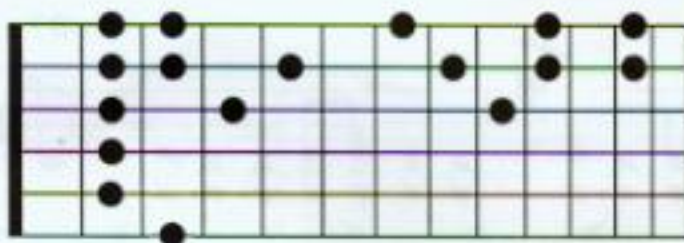
This will add a lot of feeling to your sound

The image shows two musical examples, separated by the word "or". Each example consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a corresponding guitar fretboard diagram below it. The fretboard diagrams have colored lines for each string: 1st (yellow), 2nd (green), 3rd (blue), 4th (purple), 5th (red), and 6th (brown).  
The first example shows a sequence of notes on the 1st string (yellow line) with fret numbers 12, 10, 12, 10, 0, and 9. The notes at frets 12 and 10 are marked with "SL" (slide) and are grouped by a slur with a "3" above them, indicating a triplet. The final note at fret 9 is also marked with "SL".  
The second example shows a sequence of notes on the 1st string (yellow line) with fret numbers 3, 0, 3, 0, 4, 0, 2, 0, and 2. The notes at frets 3 and 0 are marked with "SL" and are grouped by a slur with a "3" above them, indicating a triplet. The final note at fret 2 is marked with "P" (pull-off).

#### 5. Listen to as much Lightnin' Hopkins material as possible.

This is the only way to try to capture his sound.

These are the notes (in no particular order) that Lightnin' used regularly. Feel free to improvise, let the blues be your guide.



Have you had enough advice? Let's get on to the music.  
Be sure to listen to accompanying CD to get the proper feel.



Our first song gives us a good (rhythmic) foundation in which to build upon. It's basically your normal E shuffle with some Lightnin' flavor added. The only measures where you need to make the full chords are in 9, 11, and 12. Remember the pinkie is optional for the B7 chord. Good luck!

## Lightnin' Hopkins style

shuffle feel 

E



A



E

B7



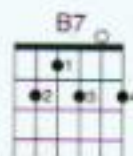
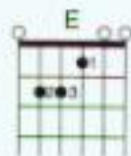
A

E

A7

E

B7







This is one of my favorite numbers.  
 Play this with a relaxed feel. Make the full chords except for measures 10 and 11.

# Lightnin' Hopkins style

medium tempo 1

shuffle feel 

**E**



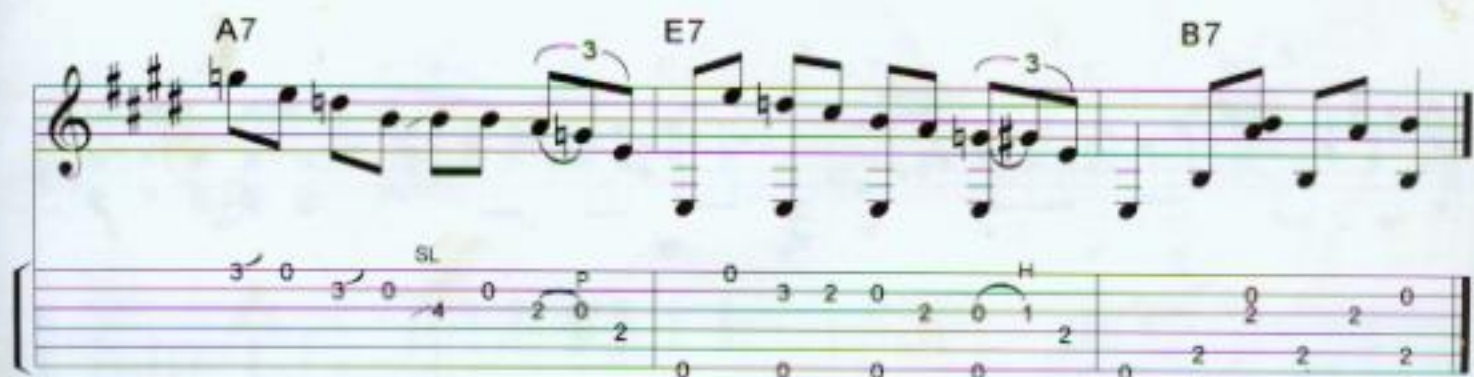
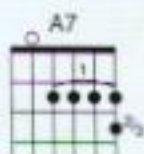
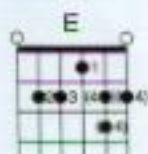
**A7**



**E7** **B7**




**A7** **E7** **B7**



This song is pretty loose.  
The only time you need to make any chords would be for measures 9, 11, and 12.  
Otherwise it's all lead style, so go for it! Remember the shuffle feel.

## Lightnin' Hopkins style medium tempo 2

shuffle feel 

**E**



**A**



**E** **B7**



**A** **E** **B7**





Get ready to move up the neck!

This tune uses the upper register box for the E chord. The bends in measures 3 and 4 are difficult so be sure to listen to the CD. Don't worry about playing exactly what's written. This song is more feeling than technique. Play loose!

# Lightnin' Hopkins style

## medium tempo 3

shuffle feel

The musical score is divided into four measures, each with a guitar-specific label above the treble staff:

- Measure 1:** Labeled 'E'. The treble staff shows a sequence of eighth notes starting on E4, moving up to E5. The bass staff shows a sequence of notes: 12, 10, 12, 10, 12, 10, 7, 0. A slide (SL) is indicated over the 12th fret.
- Measure 2:** Labeled 'A7'. The treble staff shows a sequence of eighth notes starting on A4, moving up to A5. The bass staff shows a sequence of notes: 10, 10, 8, 9, 0, 0, 0, 0. A slide (SL) is indicated over the 10th fret.
- Measure 3:** Labeled 'E'. The treble staff shows a sequence of eighth notes starting on E4, moving up to E5. The bass staff shows a sequence of notes: 0, 0, 0, 0, 0, 0, 0, 0. A slide (SL) is indicated over the 5th fret.
- Measure 4:** Labeled 'B7'. The treble staff shows a sequence of eighth notes starting on B4, moving up to B5. The bass staff shows a sequence of notes: 2, 0, 2, 0, 2, 0, 2, 2. A slide (SL) is indicated over the 2nd fret.



# Our first slow song!

It's time to relax and proceed at a more leisurely pace. Check it out and we'll talk about it when you're through.

## Lightnin' Hopkins style *slow 1*

shuffle feel

The main guitar tablature is divided into four systems, each with a treble clef staff and a six-string guitar staff. The first system covers measures 1-3, the second measures 4-6, the third measures 7-9, and the fourth measures 10-12. Chord labels (E, Em, E7, E7 II, B7, A7) are placed above the treble staff. The guitar staff includes fret numbers (0-4) and slide indicators (SL). Measure 4 contains a 'Hammer-on' (H) instruction. Measure 12 ends with a double bar line.



### How did it go?

Bars 4, 5 and 6 are tricky. The hammer-on in bar 4 is very quick. I call it a grace hammer. Listen to the CD to get a feel for it. Measures 5 and 6 release the A7 chord after one beat. This enables you to play the bass run after it without permanently damaging your left hand.



need to play it exactly as written. Have a beer and relax. Try to make the full chords in measures 5, 11 and 12. Have fun with this one.

# *Lightnin' Hopkins style* slow 2

shuffle feel  $\text{♩} = \text{♩}$

The guitar solo is written in E major (three sharps) and 4/4 time. It consists of four measures. The first measure is marked with an E7 chord and contains a triplet of eighth notes (12, 10, 8) on the high E string, followed by a triplet of eighth notes (12, 10, 8) on the D string, and a triplet of eighth notes (12, 10, 8) on the B string. The second measure is marked with an A7 chord and contains a triplet of eighth notes (12, 10, 8) on the high E string, followed by a triplet of eighth notes (12, 10, 8) on the D string, and a triplet of eighth notes (12, 10, 8) on the B string. The third measure is marked with an E chord and contains a triplet of eighth notes (12, 10, 8) on the high E string, followed by a triplet of eighth notes (12, 10, 8) on the D string, and a triplet of eighth notes (12, 10, 8) on the B string. The fourth measure is marked with a B7 chord and contains a triplet of eighth notes (12, 10, 8) on the high E string, followed by a triplet of eighth notes (12, 10, 8) on the D string, and a triplet of eighth notes (12, 10, 8) on the B string. The solo ends with a double bar line in measure 4.



*Lightnin' Hopkins style*  
*slow 3*

shuffle feel ♩ = ♩ = ♩

E7

shuffle feel ♩ = ♩ = ♩

Bend

E7 E B7

A7 E7 B7



Lightnin' Hopkins style slow 4

The first system of musical notation for 'The Wind' consists of a treble clef staff and a three-string guitar staff. The treble staff is in 4/4 time with a key signature of two sharps (F# and C#). It contains two measures of music. The first measure is marked 'A7' and contains three eighth-note triplets. The second measure is marked 'A' and contains a triplet of eighth notes followed by a quarter note. The guitar staff has three lines. The first line (top) has fret numbers 5, 5, 5, 5, 5, 5, 5, 3, 1, 2. The second line (middle) has fret numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The third line (bottom) has fret numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. There are 'SL' (slide) markings above the first three eighth notes of the first measure. A 'slight bend' marking is above the eighth note in the second measure.

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown in standard staff notation. The key signature is one sharp (F#), and the time signature is 4/4. The solo is divided into three measures, each with a chord label above it: A7, A, and E7. The first measure (A7) contains four eighth-note triplets. The second measure (A) contains two eighth-note triplets. The third measure (E7) contains two eighth-note triplets. The notation is color-coded to match the guitar fretboard diagram below it.

The musical notation for the guitar solo in "Hotel California" is shown in standard staff notation. The key signature is D major (two sharps). The solo is divided into four measures, each with a chord symbol above it: D, A7, A7, and A. The notation includes triplets of eighth notes and quarter notes. Below the staff, a fretboard diagram is provided, showing the fret numbers for each string in each measure. The fret numbers are: Measure 1 (D): 0, 3, 0, 1, 0, 2, 1, 0, 3, 1, 0, 3; Measure 2 (A7): 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0; Measure 3 (A7): 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0; Measure 4 (A): 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.



# Blind Blake

Very little is known about Blind Blake but he was one of the most popular artists to record in the twenty's. He came from Tampa, Florida and was one of the most prominent east coast stylists to emerge from that area. His guitar style is incredibly complicated. It is highly syncopated with a complex right hand technique. He would roll and often double-time his bass which gave his guitar playing a sound somewhat reminiscent to that of a piano. I've included most of the rolls but I've left out a lot of the double-time bass notes. I've never found anyone who could really play them right, including myself.

The songs in this section are in the key of G and C. These were Blakes favorite keys. He rarely played in A and rarer yet in E, which is unique for a bluesman.

For this section I've taken the liberty to change some things around to fit my style (i.e. double-time bass).

Hopefully I have retained the spirit of the Blakes music. Check it out.



## New to this section The thumb roll.

Get ready because this technique is a regular feature of Blakes' songs. This is my interpretation of it. Be sure to check the fingering and listen to the recording to get the proper syncopation.

F= Finger  
T= Thumb





Our first Blake song puts us in the key of G.

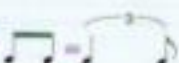
Things to look out for

1. The bass walk between the D chord and G chord throughout the song.
2. The thumb rolls - the chord changes are difficult so take your time.
3. The walkdown between the G chord and E7 chord near the end of song.

Use your thumb if you want on the bass string.

Remember, using an alternating bass means a lighter feel to the music.

## That'll Never Happen No More

shuffle feel 

Blind Blake  
arranged by Kenny Sultan



The musical score is presented in three systems. Each system consists of a treble clef staff and a bass staff. The treble staff contains the melody with chords G, D, G, D, G, E7, A, D7, G, D, G, D indicated above. The bass staff contains the bass line with fingerings (0, 1, 2, 3) and thumb rolls (3, 0, 3) indicated. The key signature is one sharp (F#).



G E7 A D7

The first system of musical notation for 'Boa Constrictor Blues' in G major. It consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with various chords indicated by letters G, E7, A, and D7 above the staff. The bass line includes fingerings such as 3, 0, 0, 3, 0, 0, 3, 0, 5, 2, 3, 5, 2, 2, 1, 0, 2, 2, 0, 0.

G (thumb roll) G7 C

The second system of musical notation. It continues the melody and bass line from the first system. The treble staff has a 'thumb roll' instruction above the first measure. The bass staff includes chords G, G7, and C. Fingerings continue in the bass line: 3, 0, 0, 3, 0, 0, 3, 0, 3, 1, 0, 1, 3, 2, 0, 2, 1, 0, 1.

G E7 A7 D7 G D7

The third system of musical notation. It continues the melody and bass line. The treble staff has chords G, E7, A7, D7, G, and D7 indicated above the staff. The bass line includes fingerings: 3, 3, 2, 1, 0, 3, 0, 3, 3, 2, 2, 1, 2, 3, 3, 2, 2, 0, 0.

G7 C D7

Three finger diagrams for guitar chords: G7, C, and D7. Each diagram shows a 6-string guitar fretboard with dots indicating finger placement. G7 shows the 3rd, 4th, and 5th fingers. C shows the 1st, 2nd, and 3rd fingers. D7 shows the 1st, 2nd, and 3rd fingers.



August 25, 1928

**RUMBLIN' & RAMBLIN'**  
**BOA CONSTRUCTOR BLUES**  
 by Blind Blake

NO wonder you're blind! You'd be blind too if a Boa Constrictor the size of the one in the picture above  
 strangled you. But don't let the story about the Constrictor blind you in the way you play.  
 You'll be the greatest story teller in the world. Be sure to get "Boa Constrictor Blues," the  
 latest from the 1928-29 series of records by Blind Blake.

**[ 1928-29 Series of Records by Blind Blake ]**  
 Blind Blake's records are the most popular of the day. They are the most popular of the day.  
 Blind Blake's records are the most popular of the day. They are the most popular of the day.  
 Blind Blake's records are the most popular of the day. They are the most popular of the day.

**Paramount**  
 The Popular Race Record



## Blakes Breakdown is the consummate Blind Blake song.

It includes many of his trademark licks. I suggest you take it one section at a time.

*Things to look out for*

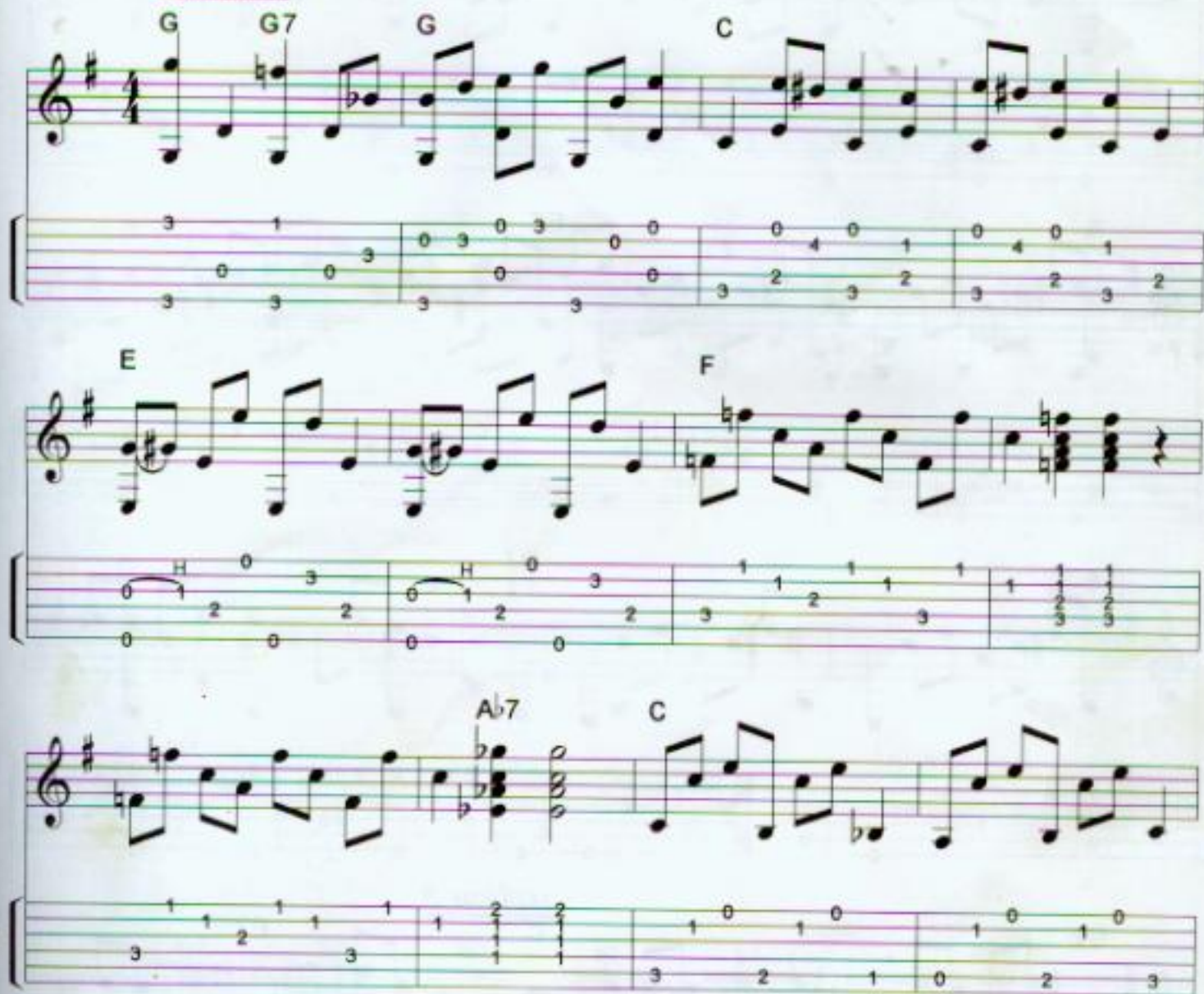
1. Obviously the thumb rolls. You'll find many.
2. The strum on the Ab7 and F chords. Check the recording.
3. The bass walk/treble finger roll for the C chord in bar 11, section I. I use the corresponding finger on my left hand to match the fret number, i.e. third finger for the 3rd fret, second finger for the 2nd fret etc.
4. New chord formations. Check the charts.

# Blakes Breakdown

shuffle feel 

Blind Blake  
arranged by Kenny Sultan

### section 1



Chords indicated: G, G7, G, C, E, F, Ab7, C.



0 2 0 2 1 1 3 0 1 1 1 1 1 2 2

section 2

G7 G $\flat$ 7 F7 E7

8 10 8 6 8 7 6 5 7 5 7 5 7 7

A E7

5 5 5 5 5 5 5 5 5 5 5 5 5 5

A D7 F $\sharp$

5 6 5 6 5 6 5 6 2 1 0 2 2 2 1 0 2

section 3

G7 C E7

1 0 0 1 1 1 0 3 3 1 0 3 0 3 0



**A** **D7 F#** **G7** **D7 F#**

**G** **G7** **G** **C** **E7**

**A** **D7 F#** **G7**

**C** **A<sup>b</sup>** **C**


**Ab7** **G7** **G<sup>b</sup>7** **F7** **E7** **A** **A**



This song is from my album entitled "Filthy Rich". It has a definite Blake feel to it.  
There is a tricky slide on the G chord. Check out the CD.

# Six Reasons

music by  
Kenny Sultan

shuffle feel 



The musical score for "Six Reasons" is presented in four systems. Each system consists of a treble clef staff and a corresponding guitar fretboard diagram. The fretboard diagrams use numbers 0-5 to indicate finger positions and include a "SL" (slide) instruction on the G chord in the second and fourth systems. Chord labels (C, E7, A, D7, G) are placed above the corresponding measures in the treble staff.

**System 1:** Treble staff shows a sequence of eighth and quarter notes. Chord labels: C, E7, A. Fretboard diagram shows fingerings for each measure.

**System 2:** Treble staff continues the sequence. Chord labels: D7, G, C, G. Fretboard diagram shows fingerings, including a slide on the G chord.

**System 3:** Treble staff continues the sequence. Chord labels: C, E7, A. Fretboard diagram shows fingerings.

**System 4:** Treble staff continues the sequence. Chord labels: D7, G, C. Fretboard diagram shows fingerings, including a slide on the G chord.

© Kenny Sultan



E7 A9 A

D7 G

C E7 A

D7 G C

A D7 E7 A9 G



# Mississippi John Hurt

John Hurt was born in Mississippi in 1895. His style differs drastically from other Mississippi bluesman. His melodic clarity is unique to that region. He relies on an alternating bass which supplies the rhythm while the treble strings pick out the melody. He played with a very light touch and didn't use fingerpicks. One of his trademarks was to play the melody line against two open bass strings. Sometimes this does not make perfect sense musically but it creates an interesting effect.



Mississippi John Hurt, 1963

Example 1

Example 2


His favorite keys were C and G. I don't think you will have too much problem with this section.  
*Just remember, play smooth!*



Our first John Hurt tune is three similar sections played with different variations,  
(Creole Belle - Richland Woman licks)  
I'll explain each section separately.

This first one is fairly easy, just watch out for the thumb wrap F chord.

## John Hurt style 1

shuffle feel 

C

F

C



G

G7

C



F

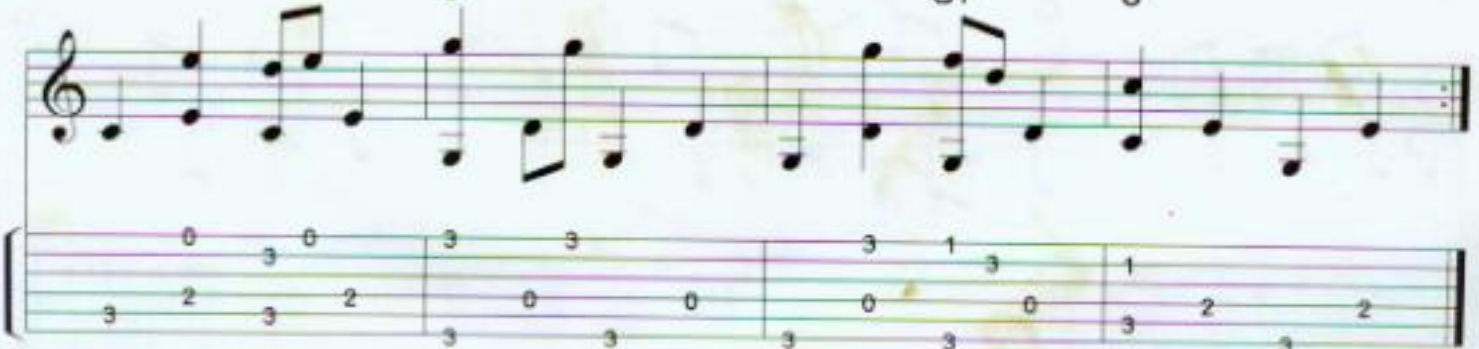
C



G

G7

C



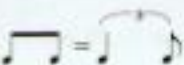
F





This section is more difficult than the first.  
There are more melody notes and a tough hammer-on in measure 2. Good luck!

## John Hurt style 2

shuffle feel 



Chords: C, F, C, G, G7, C, F, C, G, C

Measure 1: C (C4, E4, G4) | C (C4, E4, G4) | C (C4, E4, G4) | C (C4, E4, G4)

Measure 2: F (F4, A4, C5) | F (F4, A4, C5) | F (F4, A4, C5) | F (F4, A4, C5)

Measure 3: G (G4, Bb4, D5) | G (G4, Bb4, D5) | G (G4, Bb4, D5) | G (G4, Bb4, D5)

Measure 4: G7 (G4, Bb4, D5, F5) | G7 (G4, Bb4, D5, F5) | G7 (G4, Bb4, D5, F5) | G7 (G4, Bb4, D5, F5)



Our final variation on our first tune has a strange but beautiful melody played over the C and F chords. Check out the open bass strings.

## John Hurt 3

shuffle feel  $\text{♩} = \text{♩} = \text{♩}$

**C F C**

**G C**

**F C**

**G G7 C**

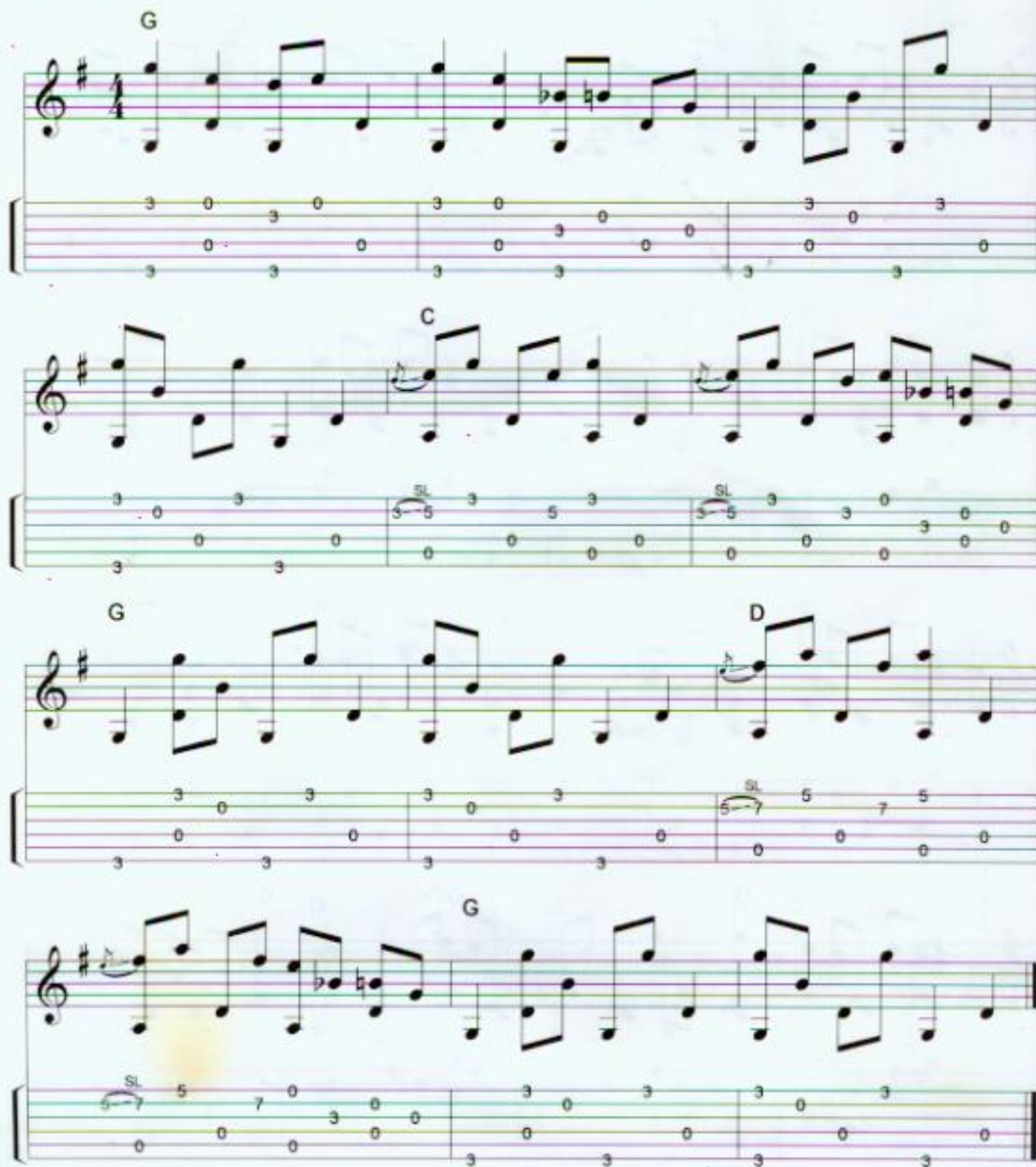


Can't Be Satisfied is basically a G blues played "John Hurt" style.  
 Again check out the open strings in the bass on the C and D chords.  
 Listen to the accompanying CD to get a feel for the slides.

# Can't Be Satisfied 1

## John Hurt style

shuffle feel 



The musical score is written for guitar and bass. The guitar part is in the treble clef with a key signature of one sharp (F#). The bass part is in the bass clef with a key signature of one sharp (F#). The score is divided into four systems, each representing a measure of the 4/4 time signature. The guitar part includes various melodic patterns, including slides and bends. The bass part includes open strings and slides, indicated by 'Sl' and '5' markings. The score includes chord markings: G, C, and D.



# Can't Be Satisfied 2

## John Hurt style

shuffle feel 

**G**



**C**



**G** **D**



**G**






# Blind Boy Fuller

Fulton Allen was to become the best-known and probably most influential of all bluesmen from the Southeast. As Blind Boy Fuller (he became blind about eight years before he began to record) he cut 130 titles, all of which were released in the six years before his premature death in 1941, at the age of thirty-three.



One of the two known photographs of Blind Boy Fuller

below: Blind Boy Fuller's manager J.B. Long poses in front of his Kingston, North Carolina, record store for a 1934 newspaper photo. The photo was captioned: "5,606 records at one time. Largest shipment ever received in a North Carolina store."





Our first Blind Boy Fuller song uses the classic VI, II, V, I ragtime chord progression. Sounds impressive doesn't it? The tune itself should pose no problem except for maybe the "A" chord. It's quite a stretch. I've included a substitute turnaround at the end of the song. If you prefer you can use this in place of the last four measures.

# Wabash Rag Blind Boy Fuller style

shuffle feel

Chords for Wabash Rag 2



**A7** **D7 F#**

3 2 2 3 3 2 2 3 1 2 0 1 1 2 0 1

0 2 0 2 0 2 0 2 0 2 0 2 2 2 2

**G7** **C**

1 0 0 1 1 1 0 0 1 1 1 3 0 1 2 3 2 1

0 0 0 0 0 0 0 0 3 3 0 1 2 3 2 1

**A7** **D7 F#**

3 2 2 3 3 2 2 3 1 2 0 1 1 2 0 1

0 2 0 2 0 2 0 2 0 2 0 2 2 2 2

or substitute measures

**G7** **C**

1 0 0 1 1 1 0 0 1 1 1 3 2 2 3 2 2

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3

substitute measures

**F** **A7** **C** **A7** **D7 F#** **G7** **C**

1 2 1 1 0 2 2 1 0 1 1 2 2

3 2 1 1 3 2 0 2 2 0 0 3 2 2



I've always enjoyed playing this song.  
There are plenty of new chords so be sure to review the charts.

# Keep On Truckin' Mama

## Blind Boy Fuller style

shuffle feel 

Chords: G, B7, E7, A7, D7 (F#), G

Chords: B7, E7, A7, D7

Chords: G, G7, C7, Gdim

Chords: G, B7, E7, A7, D7 (F#), G

G dim

A7



# Keep On Truckin' Mama 2

shuffle feel  $\text{♩} = \text{♩} = \text{♩}$

Chords: G, B7, E7, A9, D7, G

Chords: B7, E7, A9, D7

Chords: G I, G7 I, C7, C#dim

Chords: G, B7, E7, A7, D7, F#, G

Chord diagrams for: G I, G7 I, C7, C#dim, D7, E7, A9, D7



# Big Bill Broonzy

Big Bill Broonzy was born in Mississippi in 1898. He originally played fiddle but put this down to play guitar. Bill's guitar style was more urban sounding than most anyone else from the delta at that time. In most of his blues his guitar would be used solely as a response to his voice. Since my voice stinks, I've stuck to his rag/blues for this section. I must admit I've taken incredible liberties with his style and since that's the premise of this book I feel it's okay. Bill rarely used an alternating bass, I use it exclusively. I could never get the monotone bass to swing enough. There are other things I've changed as well which you'll see when we get to the music.





*Long Tall Mama* might not sound at all like the original since its been years since I've heard it. Consider this just a cool C rag/blues. The C chord in the first four measures should be played loose since the fingers never stay in one place for long. The F chord in measures 5 and 6 can be a problem. You can make this with a thumb wrap or a barre. I prefer the thumb wrap. There is a tricky bass walk between bars 6 and 7. If it's too difficult, use your normal F and C bass. Finally look out for the G bass run at the end (listen to the CD).

# Long Tall Mama

shuffle feel 

**C**



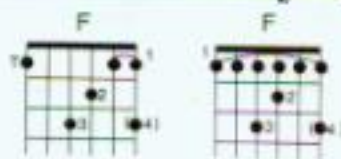
**C7 F**



**C G bass run**



**D7 F# G C G7 C**



The next three tunes are just a improvisation on Long Tall Mama. Remember they are just my interpretation of C blues played with Big Bill influences. One helpful strategy for this section is bailing out or releasing the chord forms when necessary. I recommend using your thumb and finger for the first four bars.

## Big Bill style 1

shuffle feel 



C7 F



C G



D7 F# G C G7 C





This section contains some cool lead lines and a funky diminished chord run. Don't forget to use your right hand thumb if you need to speed up the runs. I find a combination of thumb and fingers work best.

## Big Bill style 2

shuffle feel 

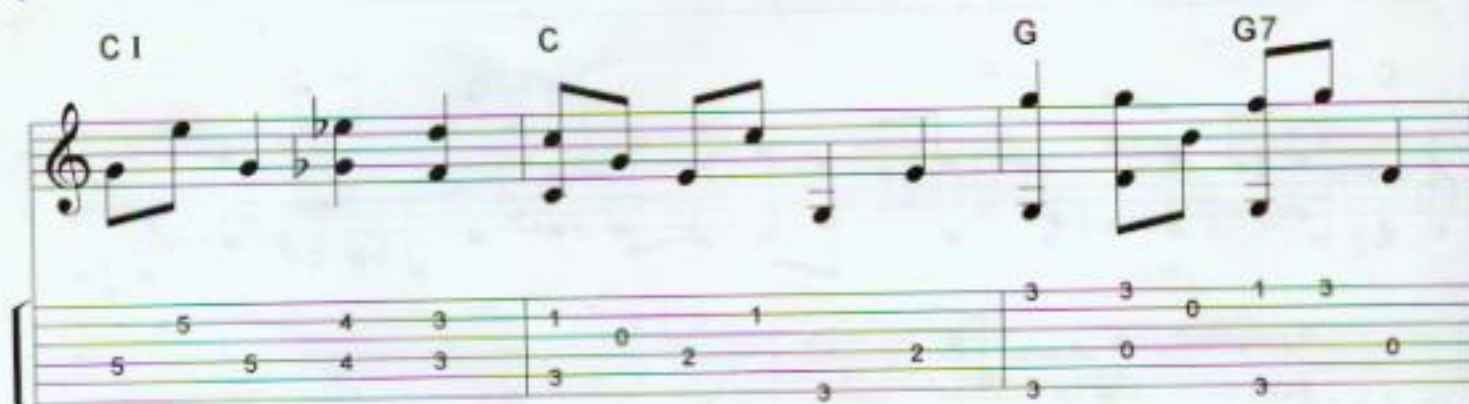
**C**



**F** **F#dim (thumb roll)**



**C I** **C** **G** **G7**



**C** **G7** **C**



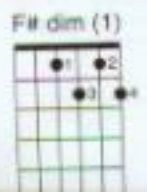
**F**



**C**



**F#dim (1)**



**F#dim (2)**



**C I**





Our final C improv is pretty much the same old, same old. I would release the C chord in the first few bars and check out the chord charts for the new chords.


## Big Bill 3

shuffle feel 

**C**



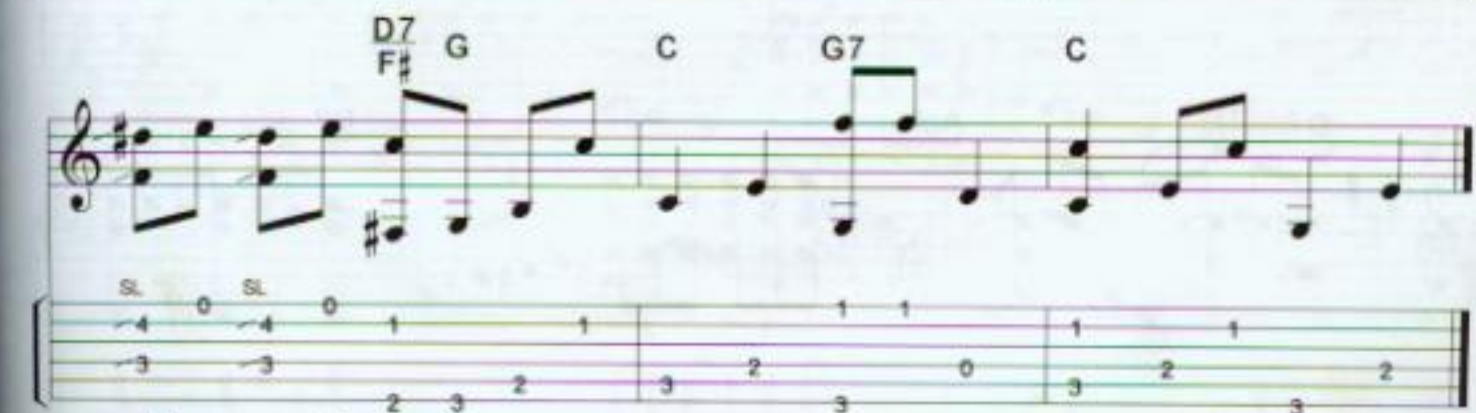
**C7** **F7**



**C** **G**



**D7** **F#** **G** **C** **G7** **C**



**F7**



**C**





This is an original song that's on my CD entitled "Too Much Fun". This is the only non-ragtime blues in this section. I've included it here because of the lick I stole from Big Bill that occurs in measures 3, 4 and 7, 8. Bill played the lick originally in G, and I just transposed it to A. It's very difficult. This song definitely has its quirks. The diminished chords, the double time bass, the various runs etc., all make this arrangement quite unusual. Listening to the CD is a must. May the music Gods' be with you.

## Your Mind Is In The Gutter

shuffle feel

by Tom Ball and  
Kenny Sultan

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of two sharps (F# and C#). The bass part is in bass clef. The score is divided into four systems, each with a guitar staff and a bass staff.

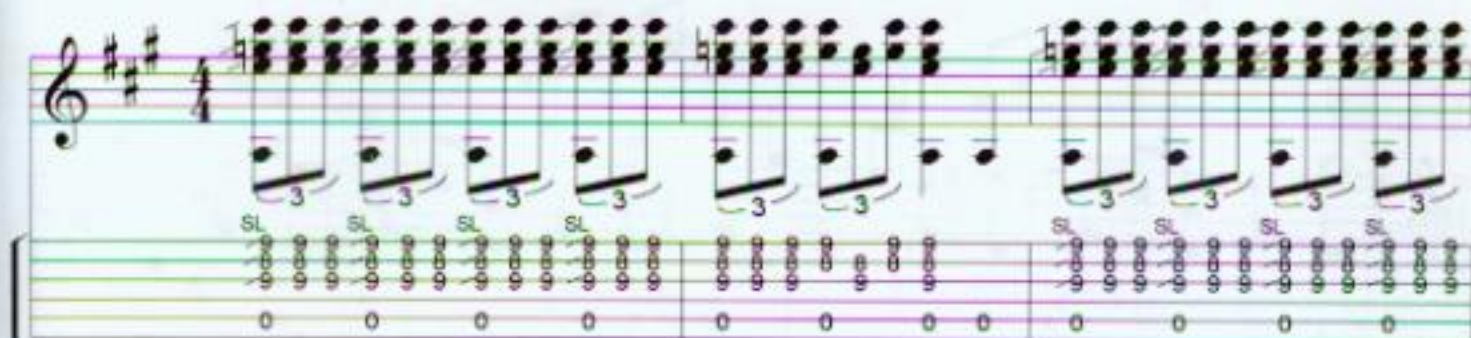
- System 1:** The guitar staff starts with a D7 chord and features a triplet lick. The bass staff has a simple accompaniment with notes 5, 0, 5, 5, 0, 5, 0, 5, 5.
- System 2:** The guitar staff continues with the D7 chord and triplet licks. The bass staff has notes 2, 0, 0, 0, 0, 5, 0, 5, 5, 0, 5, 0, 5, 4, 0, 5, 0, 5, 5.
- System 3:** The guitar staff features an A chord and an E7 chord. The bass staff has notes 5, 3, 5, 5, 3, 0, 0, 1, 2, 2, 2, 2, 2, 2, 2, 0, 1, 3, 0, 0, 0, 0.
- System 4:** The guitar staff features a D7 chord, a diminished (Adim) chord, and an E7 chord. The bass staff has notes 5, 0, 5, 5, 0, 5, 0, 5, 5, 0, 5, 0, 5, 4, 0, 5, 0, 5, 5.

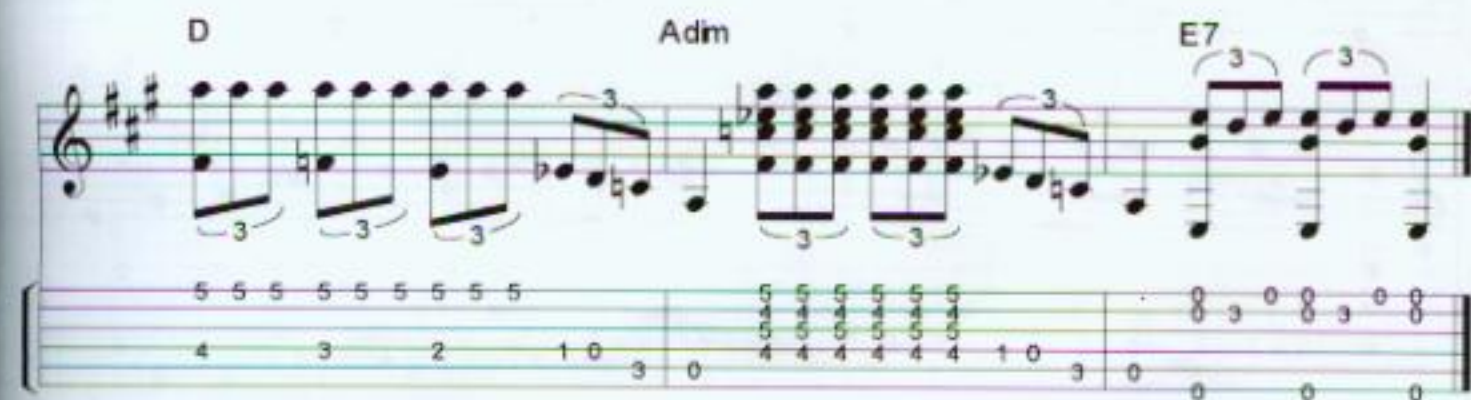
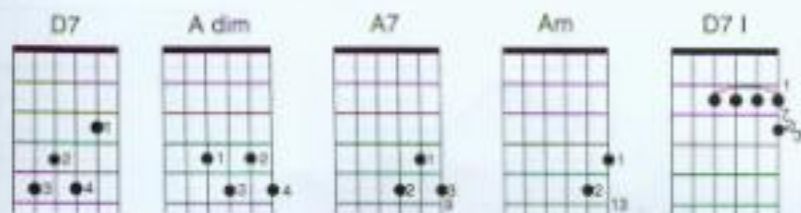
Chords and techniques indicated in the score include D7, A, E7, Adim, and various triplet licks. The bass staff includes fret numbers (0-5) and some specific techniques like 'SL' (slide) and 'H' (hammer-on).



# Your Mind Is In The Gutter 2

shuffle feel  =   
A7





This song has always been a favorite of mine. The music is basically a combination of Big Bills version, Jim Kweskins's version and my own translation. Add what you want to it and we'll have a big stew!

*Bill Bailey*

shuffle feel: 

C

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. Below the staff, the corresponding guitar fretboard diagram is provided, showing the fingerings for each note. The diagram uses numbers 0-3 to indicate fret positions and colors to distinguish between different strings.

G7

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line of eighth and quarter notes. The music is written in a simple, folk-like style.

The musical notation for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with notes and rests clearly visible. The second system shows the same melody on a grand staff, with the treble and bass staves both containing the same musical notation, suggesting a simplified or harmonized version of the piece.



# Bill Bailey (continued)

C

F

C

A

D7

G

C

A

F

D7

C



#### Conclusion

Well, that's it! I hope you are on your way to developing your own funky style of guitar playing. If this book proved too difficult, check out my other books or videos from Centerstream Publications. If you want to add to your CD collection, I have five albums out with my partner Tom Ball, an excellent harmonica player/vocalist. We cover a wide variety of blues styles on these recordings. They are available from your better record stores, Flying Fish Records, or from myself.

**Kenny Sultan - P.O. Box 20156 - Santa Barbara, CA 93120**

Feel free to write me if you have any questions about this book.



Tom Ball & Kenny Sultan, Belgium Rock and Blues Festival



Tom Ball, George Thorogood, & Kenny Sultan



Finally I've left you with a small taste of my next book. It will be another style book concentrating on Rev. Gary Davis and other bluesmen. Enjoy "Buck Dance" and good luck with your playing.

# Buck Dance 1

shuffle feel 



Chords: C, F, F#dim, C, D#dim, G7, F#dim, C, Bb, Am, Ab, G7, C





# Buck Dance 2

shuffle feel

Chords: C, F, F#dim (thumb roll), C

Chords: F, D#dim (thumb roll), G7

Chords: C, F, F#dim (thumb roll), C

Chords: Bb, Am, Ab, G7, C





# Buck Dance 3

shuffle feel  $\text{♩} = \text{♩} = \text{♩}$

C

F

D7  
F#

G

C

F

D7  
F#

G

C