

# TEXAS BLUES

## Texas Blues No. 1

The distinction between Chicago blues and Texas blues is not always clear, or other regional designations for that matter, as their roots in country blues tend to be similar. The octave jump is regarded as a Chicago blues characteristic, but Texan Ray Sharpe utilized it on his hit "Linda Lu" (1959). Be sure to notice how the bass line, which could have been a very repetitive, one-measure pattern throughout, is varied with a "walk-up" from I to IV (E to A) and from I to V (E to B) in measures 4 and 8, respectively, and with the descending line in measures 5 and 6. Furthermore, measure 9 (V chord) changes the rhythm and direction of the bass line, while measure 10 (IV chord) walks deliberately from the root (A) to the root of the I chord (E) in measure 11. Finally, notice the hip turnaround, which involves propulsive chromatic lines.

**Performance Tip:** In measures 10–11, assign your index, middle, ring, and pinky fingers to frets 4–7, respectively.

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Moderate Shuffle ♩ = 120 (♩ = ♩♩♩)

1 E

T  
A  
B

5 A E

9 B A E B