

# Introduction

Like many forms of American music, the traditional electric blues of the 50's and 60's has become an endangered species, increasingly replaced in clubs and recording sessions by a more high energy rock sound. As the older bluesmen disappear, the younger players coming up the ranks do not have as many opportunities to be mentored. If they are lucky enough to hear the older recordings, they may find that the "old school" style is worth pursuing. This text can be helpful for such players and students.

This book is presented in sections. They can be studied together or separately. The first part presents basic techniques and positions that have been developed through years of live playing. They can be applied to many situations. Keep in mind that the blues is a very personal expression, and that these things are not set in stone. If something doesn't work for you, for example, a certain shape or fingering, by all means take what you like and leave the rest.

The rest of this book presents various blues styles and concrete examples. They can be practiced by themselves, or in conjunction with the technical studies.

This kind of study can go a long way to prepare you for what is out there. The real secret, though, hours spent playing the music with other people, at jam sessions, rehearsals and gigs.

So let's play!



Harlan Terson has been a familiar figure on Chicago's musical landscape for more than thirty five years, recording and touring internationally with many of Chicago's great blues artists. He has played bass on more than thirty five recordings and jingles, two of which have been nominated for the Grammy award. He has been on the faculty of Chicago's Old Town School Of Folk Music since 1999.