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SONGS BY CATEGORY

BASIC BLUES

BLUES VARIATIONS

NEW ORLEANS BLUES

BLUES SHUFFLE

GOSPEL

ROCK 'N' ROLL/BOOGIE WOOGIE

BOOGALOO
(New Orleans Blues)

Roadmap

7 total choruses:

2 choruses of head, 1 chorus of guitar solo, 1 chorus of harmonica solo, 1 chorus of piano solo, 2 choruses of head out.

Overview

When listening to early New Orleans blues recordings, you'll often hear a fantastic straight eighth-note beat, usually based on Caribbean rhythms. New Orleans Blues stems from early blues music and Louisiana blues, which developed in later years (after World War II). Listen to the great New Orleans artists to soak in the vibe: Professor Longhair, Dr. John, and Guitar Slim (for you six-stringers out there!).

- General form: I–IV–V

- Key: G Major

- BPM: 114

- Bars: 12

- Feel: New Orleans blues

- Scale: G Major Pentatonic scale

- The chords are in root position throughout (with slight variation): In the right hand, the bottom note starts on the 5th step of each chord (for example, below, D is the 5th of the G chord).

Listening Suggestions

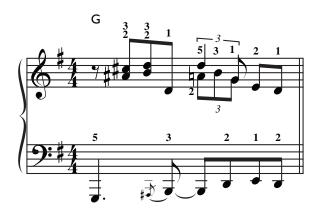**Professor Longhair: "Who's Been Fooling You"**

I love these old recordings. The musicians weren't playing to a click track—they were just *feeling* it. They were feeling the beat and the groove, and were just playing off of one another. If you were to remove one person from the equation, the result wouldn't have been the same. These artists weren't worried about playing perfectly, they were just playing from the heart, and at the end of the day, that's the most important thing.

Eddie Bo: "Warm Daddy"

Eddie Bo is another New Orleans–style pianist, and one you don't hear about too often. Other than the intro, there's not a big piano moment in this song, but listen to the outro— there's some great right-hand riffing there, but yet it doesn't overshadow the singer (something very important to remember when accompanying a vocalist).

Fingering

Here is the fingering for the main riff.

Right Hand

- 1, 2/3, 2/3, 1, 2/5, 3, 1, 2, 1

Left Hand

- 5, 3, 2, 1, 2

The same fingering applies to the rest of the piece.

Pocket

This piece should be played on the beat, with emphasis on the downbeat and upbeat of beat 2 in each measure. Approach it with a slight staccato feel in the right hand, although the left hand should be played legato—and swampy!

Chords in the Tune

G, C, D, D7

Soloing

The G Major Pentatonic scale works really well with this tune. I would stay away from the blues scale—it doesn't fit the feel or style of this piece. Go crazy with the grace notes—they're a lot of fun and work well here. Also, the Professor Longhair triplets are a sure thing for an authentic sound. So, that would be grace notes, triplets, and swampy! Got it? Good!

Lick 1

Our first lick uses the G Major Pentatonic scale, but notice how we snuck in a ♭3. Remember, if it sounds good, go with it!

Lick 2

This one features Longhair triplets and a cool blues feel.

Lick 3

As mentioned on the previous page, here are your grace notes! You can add and remove them as you please. Remember, you don't want to play too much of any one thing, so use discretion.