

September 2011 Newsletter



Leader in Blues Harmonica Education since 1994

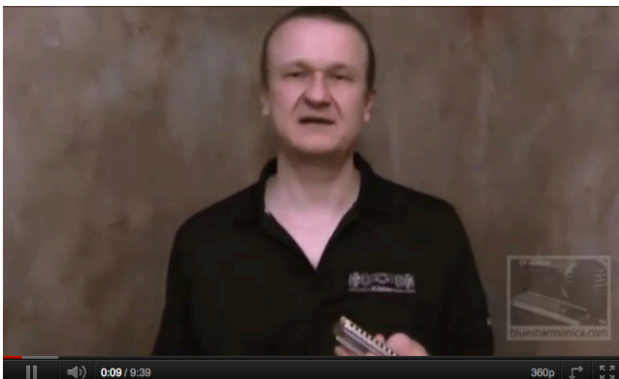
WHAT'S NEW!

Steve Baker's Harmonica Masters Workshop 2011



This internationally renowned event takes place again in Trossingen, Germany—a small music town in the beautiful Black Forest region of Southern Germany known for its rich harmonica heritage for almost 200 years. Trossingen is the current headquarters of Hohner Harmonicas and home of the German Harmonica & Accordion Museum, so it's a trip well worth traveling just for the special tours of these facilities offered to attendees. The Harmonica Masters Workshops are without parallel in Europe and combine classes taught by a world-class team of instructors with evening concerts and sessions. This event offers players the unique opportunity to study harmonica over a period of several days under the guidance of the instructors, and then hang out with them in the evening and see them in action up close. Instructors are: Steve Baker, Joe Filisko and myself (Master Classes) as well as Hermine Deurloo (Chromatic) and Riedel Diegel (Beginning Diatonic Blues). www.harmonica-masters.de/en/home/

Hohner Marine Band Thunderbird



The new sub-low series of harmonicas called the Thunderbird is now available in the United States. This harmonica combines the successful Crossover Marine Band platform with newly engineered reeds and cover plates (designed by Joe Filisko). Keys available are Low F to Sub-Low F. Visit the following videos on YouTube <http://www.youtube.com/watch?v=OvZyN6KV7qg> and <http://www.youtube.com/watch?v=oT1lQrMWAYo> by Joe Filisko for BluesHarmonica.com.

Tip of the Day

Visit www.bluesharmonica.com/forums/tip_day for daily harmonica tips. You can also follow these tips at www.facebook.com/bluesharmonica or www.twitter.com/bluesharmonica Subjects range from technique on the harmonica to music theory. There are currently over 1,000 tips on the site, with more coming... well, daily!

BLUESHARMONICA.COM - WHAT'S NEW!

Improvising Study 8 - Soloing Blocks & Chord Tone Soloing

In this study we get to know each range of your harmonica with the concept Soloing Blocks as well as dig into how the knowledge of chords will take you to the next level in your improvising skills and understanding of music. Videos Include: Section 1 - Understanding Chords and Your Harmonica: Introduction; Memorizing your C Harmonica; Memorizing the 2nd Position Chords; Section 2 - Soloing Blocks: Holes 1-2 Soloing Block; Holes 1-2 Soloing Block Chord Focus Notes; Holes 1-2 Soloing Block Hole Changes - Part 1; Holes 1-2 Soloing Block Hole Changes - Part 2; Holes 1-3 Soloing Block - Part 1; Holes 1-3 Soloing Block - Part 2; Holes 1-4 Soloing Block; Holes 1-5 Soloing Block; Holes 1-6 Soloing Block; Holes 6-10 Soloing Block; Final Words on Soloing Blocks; Section 3 - Chord Tone Soloing; Chord Tone Soloing - Part 1; Chord Tone Soloing - Part 2; Closing

Improvising Study 9 - Approaches

In this improvising study we dig into how to approach different playing situations. The feel of a song (light, bluesy and mixture) heavily influences your note choices on the harmonica. Modal blues is where there's no chord change... though very liberating, it can be challenging to play to when you've been developing your phrasing based on chord change all these years. I give you a plan of attack for improvising to very fast tempos... no doubt a challenge for all skill level players. Finally, I briefly cover the approach to slow blues. Videos Include: Section 1 - Playing According to the Feel of a Song: Introduction; Light Feel - Major Pentatonic Scale, Part 1; Light Feel - Major Pentatonic Scale, Part 2; Bluesy Feel - Blues Scale; Mixture of Light & Bluesy Feel, Part 1; Mixture of Light & Bluesy Feel, Part 2; Review, Section 2 - Modal Blues: Modal Blues, Part 1; Modal Blues, Part 2; Modal Blues, Part 3; Section 3 - Speed Playing: Speed Playing - Approach #1; Speed Playing - Approach #2; Speed Playing - Approach #3; Speed Playing - Approach #4; Speed Playing - Approach #5; Speed Playing - All Approaches in a Solo; Section 4 - Slow Blues: Approach to Slow Blues; Closing Thoughts

Harpboxing

Join Brandon O. Bailey and I for a lesson on the new harmonica style called Harpboxing. This is outside the traditional blues focus of BluesHarmonica.com, but I thought you would enjoy this journey into something completely different! Videos include: Introducing Brandon O. Bailey: Introduction; Basics of Harpboxing: History of Harpboxing; Elements of Beatboxing; Elements of Harpboxing; Harmonica Tuning Options; Harpboxing Patterns: Harpboxing Pattern #1; Harpboxing Pattern #2; Harpboxing Pattern #3; Harpboxing Pattern #4; Harpboxing Pattern #5; Harpboxing Patterns Mixed; Harpboxing Equipment: Harpboxing Microphone & Technique; Closing Harpboxing & Looper Performance

Little Walter Artist Study - Phrasing

Join me for a study of one of the four great post war Chicago blues fathers, Little Walter. In this lesson we dig into his hugely influential approach to phrasing. Most of the licks used in the study song "Walter's Mood" are Little Walter's, providing you with great vocabulary for you to study and draw upon for your own improvising. You may record yourself playing to the provided jam track and submit it to me for review if you wish. This study is for advanced skill level players. Videos include: Introduction; Little

Walter's Approach to Phrasing; Chorus 1 - Walter's Mood; Chorus 2 - Walter's Mood; Chorus 3 - Walter's Mood; Chorus 4 - Walter's Mood; Chorus 5 - Walter's Mood; Chorus 6 - Walter's Mood; Closing Thoughts

Sonny Boy Williamson II (Rice Miller) Artist Study - Chording

Join me for a study of one of the four great post war Chicago blues fathers, Rice Miller (Sonny Boy Williamson II). In this lesson we dig into his hugely influential approach to chording. Almost all of the licks used in the study song "Sonny's Bird" are Rice Miller's, providing you with great vocabulary for you to study and draw upon for your own solo harmonica playing. You may record yourself and submit it to me for review if you wish. This study is for intermediate skill level players. You'll need the Low F Harmonica for this study. Videos Include: Introduction; Technique (Pull-Slap); Chorus 1 - Sonny's Bird; Chorus 2 - Sonny's Bird; Chorus 3 - Sonny's Bird; Chorus 4 - Sonny's Bird; Chorus 5 - Sonny's Bird; Chorus 6 - Sonny's Bird; Chorus 7 - Sonny's Bird; Chorus 8 - Sonny's Bird; Chorus 9 - Sonny's Bird; Choruses 10 and 11 - Sonny's Bird; Performance Thoughts for "Sonny's Bird"; Closing

Big Walter Horton Artist Study - Shuffle

Join me for a study of one of our four great post war Chicago blues fathers, Big Walter Horton. In this lesson we dig into what Big Walter Horton is really known for... his killer shuffles. All of the licks used in the study song "Shakey's Shuffle" come from Big Walter, providing you with great vocabulary for you to study and draw upon for your own improvising. You may record yourself playing to the provided jam track and submit it to me for review if you wish. This study is for advanced skill level players. You'll need an A Harmonicas for this study. Videos include: Introduction; The Writing Process of Shakey's Shuffle; Chorus 1 - Shakey's Shuffle; Chorus 2 - Shakey's Shuffle; Chorus 3 - Shakey's Shuffle; Chorus 4 - Shakey's Shuffle; Chorus 5 - Shakey's Shuffle; Chorus 6 - Shakey's Shuffle; Chorus 7 - Shakey's Shuffle; Chorus 8 - Shakey's Shuffle; Chorus 9 - Shakey's Shuffle; How to Play Shakey's Shuffle with a Band; Closing Thoughts

Steve Guyger Artist Study

Join me for an artist study of tone monster Steve Guyger with his instrumental "Snake Oil." An added bonus is that this instrumental is minor and played in 2nd Position.

Buddy Greene Artist Interview

Buddy Greene brings a wide variety of southern Americana influences to his music to create a unique musical hybrid of country, bluegrass, folk, gospel and traditional blues. In addition to his solid reputation as a singer-songwriter and guitarist, Buddy has established himself as one of Nashville's finest harmonica stylists. His live concerts are equal parts hymn sing, jam session, church house revival, and journey through his own musical history. Growing up in Macon, GA, Buddy spent his childhood learning folk songs on the ukulele and soon advanced to acoustic guitar, immersing himself in popular music mainstays of the time such as Elvis Presley, the Beatles, and Motown. Their infectious beat and familiar nods to roots music fueled Buddy's intense interest in the deeper historical origins of country, bluegrass and rhythm and blues music that is represented in his music today. Buddy's newest release, "Harmonica Anthology" is 16-song journey into the wonderful world of the harmonica. Co-produced with Bryan Sutton and featuring a bevy of Nashville's finest musicians, including 2 duets with harmonica hero Charlie McCoy. This project allowed Buddy to demonstrate some of the wonderful variety available on this simple but highly expressive little instrument. Irish slip jigs and reels, old time and Texas fiddle tunes, beautiful ballads and timeless anthems, updated versions of some old crowd pleasers (Orange Blossom Special, William Tell Overture), and a few vocal songs as well - it all makes for a musical offering that satisfies. Videos Include: Introduction & Early Years; Early Stage Work; Recommended Listening; Tips on Developing Bending Control; Tongue Blocking; Jaw Movement & Speed Playing; Country & Paddy Richter Tuning; Accompaniment Playing; Approach to Improvising; Playing the Chromatic Harmonica; Positions other

than 1st, 2nd and 3rd; Mastering the High End of the Harmonica; How to Approach Playing at your Church; Buddy Greene's Equipment; Closing Words

Joe Filisko 18 Harmonica Insights

- 18 Harmonica Insights Introduction
- 18 Harmonica Insights #18 - Teaching
- 18 Harmonica Insights #17 - Harmonica Care
- 18 Harmonica Insights #16 - Great Players
- 18 Harmonica Insights #15 - Repertoire
- 18 Harmonica Insights #14 - Failing
- 18 Harmonica Insights #13 - Memorization
- 18 Harmonica Insights #12 - Recording Yourself
- 18 Harmonica Insights #11 - Listening Accountability
- 18 Harmonica Insights #10 - Playing & Practicing
- 18 Harmonica Insights #9 - Exhale Push & Nose Push

Gary Smith Contributor Videos

- Submission #10 - Song Writing 1, Intro
- Submission #10 - Song Writing 1, Head & Hook
- Submission #10 - Song Writing 1, Breaks
- Submission #10 - Song Writing 1, Unison
- Submission #10 - Song Writing 1, Instrumentation
- Submission #10 - Song Writing 1, Final Thoughts
- Submission #11 - Song Writing 2, "Your Cat Will Play" Part 1
- Submission #11 - Song Writing 2, "Your Cat Will Play" Part 2
- Submission #12 - Song Writing 3, "Solid Sender", Part 1
- Submission #12 - Song Writing 3, "Solid Sender", Part 2
- Submission #13 - Song Writing 4, "Fog Town Swing"
- Submission #14 - Song Writing 5, "The Walk"
- Submission #15 - Song Writing 6, "Rocket Ride"
- Submission #16 - Song Writing 7, "Just Blew Into Your Town"
- Submission #17 - Song Writing 8, "South Bay Beatdown"
- Submission #18 - Song Writing 9, Blues for Mr. B
- Submission #19 - Song Writing 10, Chrome Bullet Boogie
- Submission #20 - Song Writing 11, Too Late
- Submission #21 - Song Writing 12, Minor Mambo
- Submission #22 - Song Writing 13, Don't Let Go & Hard Times
- Submission #23 - Song Writing 14, Minor Mambo [Rhumba]
- Submission #24 - Song Writing 15, Way Back Home, So Disappointed & The Angels Listened In
- Submission #25 - Song Writing 16, Midnight at 7 Bamboo
- Submission #26 - Song Writing 17, Final Thoughts on Songwriting

Mark Hummel Contributor Videos

- Submission #10 - Rick Estrin & Mark Hummel on Instrumental Writing
- Submission #10 - Rick Estrin & Mark Hummel on Song Writing, Pt 1
- Submission #10 - Rick Estrin & Mark Hummel on Song Writing, Pt 2
- Submission #10 - Rick Estrin & Mark Hummel on Song Writing, Pt 3
- Submission #11 - Dealing with Feedback, Part 1
- Submission #11 - Dealing with Feedback, Part 2

- Submission #12 - Song Writing 1 "Ready, Steady, Roll"
- Submission #12 - Song Writing 2 "High Steppin' Again"
- Submission #12 - Song Writing 3 "Trial By Fire"
- Submission #12 - Song Writing 4 "Harpoventilating"
- Submission #13 - Song Writing 5 "Humble Bug" Part 1
- Submission #13 - Song Writing 5 "Humble Bug" Part 2

Aki Kumar Contributor Videos

- Submission #7 - Interview with Nick Clark, Part 1
- Submission #7 - Interview with Nick Clark, Part 2
- Submission #8 - Competing at the International Blues Challenge Part 1
- Submission #8 - Competing at the International Blues Challenge Part 2
- Submission #8 - Competing at the International Blues Challenge Part 3
- Submission #8 - Competing at the International Blues Challenge Part 4

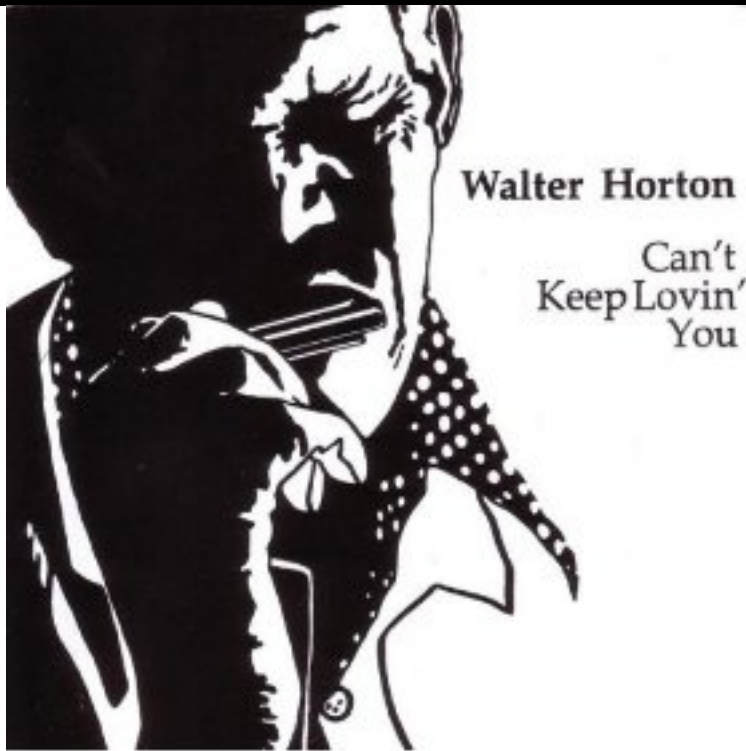
Joe Tartaglia Contributor Videos

- Lesson 25 - Recording "Cadillac Repo Blues," Equipment Setup
- Recording "Cadillac Repo Blues," Computer Setup
- Recording "Cadillac Repo Blues," Volume Setup
- Recording "Cadillac Repo Blues," Take 1
- Recording "Cadillac Repo Blues," Take 2
- Recording "Cadillac Repo Blues," Editing Part 1
- Recording "Cadillac Repo Blues," Editing Part 2
- Recording "Cadillac Repo Blues," Editing Part 3
- Recording "Cadillac Repo Blues," Editing Part 4
- Recording "Cadillac Repo Blues," Closing
- Checking in after Lesson 25
- Lesson 26 - Focus for the Lesson & New Recordings on the Market
- How to Practice a Lick - Part 1
- How to Practice a Lick - Part 2
- How to Practice a Lick - Part 3
- Dave plays "Take it Easy Now" Repertoire Builder Song (Bending & TB Study Song 2.5)
- "Take it Easy Now" Chorus 1 - Part 1
- "Take it Easy Now" Chorus 1 - Part 2
- Closing Thoughts for Lesson 26

Complete List of Lessons

Visit www.bluesharmonica.com/lesson-list for a complete listing of lessons on the website... there are now over 1,700 lesson videos!

TRANSCRIPTION OF THE MONTH



“Walter’s Boogie” by Big Walter Horton is a blues harmonica instrumental masterpiece. Based on Tommy Dorsey’s “Boogie Woogie,” it carries the trademark repetitive licks of the big band era. Due to its heavy use of tongue block techniques, this is the first instrumental I have students focus on when they’ve reached a basic mastery of slaps, pulls and octaves.

This transcription (found at the bottom of this newsletter) is from the *Can't Keep Lovin' You* CD recorded for Blind Pig Records—widely accepted as his best recorded version. After completing this song also take a listen to the original recorded in 1953, available on the CD *Sun Records - The Blues Years, 1950 - 1958 [Disc 3]* and a nice live version recorded on the *Bocce Boogie Live 1978* CD.

It’s also nice to check out other artists’ versions

of a song you’re studying. Take a listen to these notable versions...

- “Walter’s Boogie” by David Barrett (me!) on the History of the Blues Harmonica 2xCD Set
- “T.D.s Boogie Woogie” by James Cotton on the *Super Harps* CD
- “Walter Through Kim” by Kim Wilson on Ronnie Earl’s *Now My Soul* CD
- “Old Time Boogie” by Big Al Blake on *Mr. Blake’s Blues* CD

Opening

The instrumental starts with an eight-measure introduction without the band. The range of notes for this opening is from the 3 draw up, with no bending. With this in mind, it’s best to tongue block everything. Even if you haven’t learned how to tongue block bend yet, try the dip on the first note (3 draw). I think you’ll be surprised that it’s not that hard. When performing the flutter-tongue on the notes for the first six measures remember to keep the upper draw note sounding as your tongue travels on and off the harmonica. The high-end run, starting on the 9 blow, Horton doesn’t slap. I personally like to slap this passage... it’s totally up to you how you think it sounds best.

First Chorus – Head (A B/A C Chorus Form)

The key to the entire song is in this head. If you can learn the head, you have conquered the hardest part of the song. The first four measures (including the pickup) again do not go below the 3 draw. Switching to pucker to perform the 3 draw half step bend doesn’t make sense. Take this challenge to learn how to perform the 3 draw half step bend in a tongue block... it’s easier to play than switching embouchures mid-stream and it sounds better!

Make sure to articulate all of the pulls so that the line sounds crisp and articulate. If you just lift your tongue off for the pull without setting your tongue into place for the articulation of the pull, the lines lose their drive.

For the IV7 chord (and its pickup) you can go back to pucker if you bend in a pucker (if you know how to bend in a tongue block, then of course stay in a tongue block). The big challenge in these two measures are

speed and controlling these articulate bends well. Here's the lick: 3' 2 3', 3" 2 3", 3+ 2+ 3+, 3+ 2+ 3+. Your challenge is to practice this slowly, making sure that when you go back to the 3 draw bends on the third note of each triplet pair, they're not raised back to the unbent pitch. This is a common mistake, even for the best of players. Practice, practice and more practice! Learning this lick will help your bending control tremendously.

The V7 chord lick (measure 9) contains a tricky bending passage as well. The second beat contains a 2" bend to a 2' bend. Take care that each pitch is correct.

The turnaround gives you an example of a traditional turnaround lick. Note that you should tongue slap the 3 blow to make this line sound correct.

Second Chorus – Repeat of the Head with Variation (A B/A C Chorus Form)

This is a wonderful variation on the head with the use of the octave embouchure. Not much to say here except to look at the transcription carefully so that you don't miss any of the slight changes.

3rd Chorus – Solo Chorus (AAB Chorus Form)

In this often-quoted chorus Horton starts the first deviation from the theme. This is pretty straightforward... no comments here except use a lot of slaps and note the nice theme and variation on the V-IV-I lick (measures 9 and 10).

4th Chorus – Repeat of the Head with Variation (A B/A C Chorus Form)

This chorus brings the head back with a nice variation in the first four measures.

5th Chorus – Solo Chorus (A B/A C Chorus Form)

Our second solo chorus brings some rhythmic challenges. Most players play the second lick in this chorus too early—try to resist this urge. The IV7 Chord has great use of the 3 draw whole step bend. Work with a piano or other pitch-generating device to make sure your pitch is dead-on. The last four measures use triplet quarters. The floating quality of triplet quarters commonly causes students rhythm problems. Note that every two beats the line Horton plays and the beat of the music lines up... shoot for these areas to lock in your rhythm.

6th Chorus – Repeat of the Head with Variation (A B/A C Chorus Form)

This chorus brings another return of the head with a killer variation on the first four measures again. Watch those bends!

7th Chorus – Repeat of the 3rd Chorus with Variation (A B/A C Chorus Form)

The 3rd chorus comes back again to finish the song. Note Horton stops (breaks) the band so that he can play the ending by himself. Not everyone feels comfortable playing that type of free-form ending. For this reason I have provided an alternate standard ending (this is the way I play it).

What To Tell The Band

- Key of E
- Shuffle
- I'll play an opening, meet me on the I (one chord) when I signal (Bands will sometimes come in with a IV Chord when they enter... make sure they hear you when you say from the I.)

RECOMMENDED LISTENING



Buddy Greene Harmonica Anthology (Self Released)

<http://buddygreene.com/>

Walkin' Blues, A Mountain Top Blues Celebration 2xCD Set (Mountain Top)

www.bluebeatmusic.com/product_info.php?products_id=18941

Carey Bell, Gary Smith, Mark Hummel, Johnny Dyer, Fillmore Slim, RJ Mischo, Steve Freund, Big Walter Shufflesworth, Paris Slim, Dona McGee, Lazy Lester, Gary Primich, Cephas & Wiggins, Eddie Taylor, Rick Estrin & Paul Oscher

Double Dealin' with William Clarke & Jr. Watson (Blue Beat Music)

www.bluebeatmusic.com/product_info.php?products_id=18936

Previously unreleased cuts from 1983

Almighty Dollar, Rod Piazza & The All Mighty Flyers (Delta Groove)

www.bluebeatmusic.com/product_info.php?products_id=18933

Teardrops Are Falling (LIVE), George "Harmonica" Smith (Electro-Fi)

www.bluebeatmusic.com/product_info.php?products_id=18880

MS Blows, Jimmy Gordon & Friends (Self Released)

[http://msblows.com/MS Blows Site/Welcome.html](http://msblows.com/MS_Blowz_Site/Welcome.html)

Memphis Grooves, Brandon O. Bailey

<http://www.brandonobailey.com/>

More to come in future issues!

Best Regards, David Barrett

The Future of Blues Harmonica Education IS HERE!

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"Leader in Blues Harmonica Education"

www.harmonicamasterclass.com

Founder/Director, School of the Blues

www.schooloftheblues.com

Author, Mel Bay Publications & Blues Revue Magazine

www.harmonicamasterclass.com/books.htm & www.bluesrevue.com

Plays Hohner Harmonicas & MegaTone Harmonica Amplifiers

www.hohnerusa.com & www.megatoneamps.com

Walter's Boogie

By: Big Walter Horton / Album: Can't Keep Loving You (Blind Pig BP71484) Recorded 1977/78 (Original Version 1952)

Key: E (A Harmonica in 2nd Position) / Groove: Shuffle / Open: 8 Measure Intro, Band comes in on I Chord

Transcribed by David Barrett

Opening

3 4 5 4 5

6+ 7 9+ 9 8 9 8 7 6 6+ 5 4 3 3' 3

I 7 0:14 - 1st Chorus (Head)

5 4 5+ 4 4 3' 3 5 4 5+ 4 4 4 3' 3 5 4 3' 3 5 4 3' 3 5 4 5 5+ 4+ 5+ 4 2" 2

3' 2 3' 3" 2 3" 3+ 2+ 3+ 3+ 2+ 3+ 3' 2 3' 3" 2 3" 3+ 2+ 3+ 3' 2 3' 5 4 5 5+ 4+ 5+ 4 4 3' 4 3 2 1 5 5+ 5+ 4 4 5+

V 7 IV 7 I 7 V 7

1 1 2" 2' 4 4 4+ 4+ 1+ 1+ 2+ 2+ 3+ 3' 2 2" 1 2 2 1 1 1+ 2 3+ 2 1 1 3' 4 3 2 1

I 7 0:36 - 2nd Chorus (Repeat of head with slight variation)

5 5 5+ 5+ 4 4 3' 4 5 5 5+ 5+ 4 4 3' 4 5 3' 4 5 3' 4 5 5 5+ 4+ 5+ 4 2" 2

2 4 2+ 2+ 1 3 3 2 2 2 2+ 2+ 1 3 3 2 3' 4 3 2 2 2 2+ 3+ 2+ 1 2+ 1+

IV 7 I 7

3' 2 3' 3" 2 3" 3+ 2+ 3+ 3+ 2+ 3+ 3' 2 3' 3" 2 3" 3+ 2+ 3+ 3' 2 3' 5 4 5 5+ 4+ 5+ 4 4 3' 4 5 5 5+ 4+ 5+ 4 4 5+

2 1 2 2+ 1+ 2+ 1 3 2 3 2 2 2 2+ 1+ 2+ 1 3 2 2 2 2+ 1+ 2+ 1 3 2 2 2

V7 **IV7** **I7** **V7**

1 1 2" 2' 4 4 4+ 4+ 1+ 1+ 2+ 2+ 3+ 3' 2 2" 1 2 2 1 1 1+ 2 3+ 2 1 1

I7 0:59 - 3rd Chorus

6+ 6+ 6+ 6+ 6+ 6+ 5 5+ 4 3 3' 3" 2 2" 2" 2"

IV7 **I7**

6+ 6+ 6+ 6+ 6+ 6+ 5 5+ 4 3' 3" 2 3+ 3 4

V7 **IV7** **I7** **V7**

5 5 5+ 5+ 4 4 4+ 4+ 6+ 6+ 5 5+ 4 3 3' 3" 2 2 1 2 1 1 1+ 2 3+ 2 1 1 3 3' 3

I7 1:22 - 4th Chorus (Repeat of head with variation on first four measures)

5 3' 3 5 5 5+ 5+ 4 3' 3 5 3' 3 5 5 5 5+ 5+ 5+ 4 2" 2

IV7 **I7**

3' 2 3' 3" 2 3" 3+ 2+ 3+ 3+ 2+ 3+ 3' 2 3' 3" 2 3" 3+ 2+ 3+ 3' 2 3' 5 4 5 5+ 4+ 5+ 4 4 3' 4 5 4 5 5+ 4+ 5+ 4 4 5+ 3 3 2 1 2 2+ 1+ 2+ 1 3 2+ 2 1 1

V7 **IV7** **I7** **V7**

1 1 2" 2' 4 4 4+ 4+ 1+ 1+ 2+ 2+ 3+ 3' 2 2" 1 2 2 1 1 1+ 3+ 3+ 2 1 1

I7 1:45 - 5th Chorus

3 4 3 2 1 2+ 3+ 3' 3' 3" 2

6+ 6+ 6+ 5 5+ 4 4+ 3 1 2+ 2" I7 3 2 1

*Alternate Ending to Replace V Chord (9th Measure) of 7th Chorus

V7 IV7 I7 + 1 1 2" 2' 4 4 4+ 4+ 1+ 1+ 2+ 2+ 3+ 3' 2 2" 2 6+ 5 5+ 4 4+ 3' 3" 2 1 2+ 2"