

Les ingrédients pour ce dernier exemple du style de Mississippi John Hurt sont sensiblement les mêmes, mais on joue cette fois en La. Respectez les positions indiquées, elles vous faciliteront la tâche. Le tempo est un peu plus enlevé et certaines figures mélodiques, notamment sur l'accord de Mi 7 ne sont pas sans rappeler le ragtime.

This last example of Mississippi John Hurt's style is in A, but the playing techniques are very similar to what we have seen before. Be careful: the bass is not strictly alternate! The slightly faster tempo and some melodic patterns (on the E7 chord for instance) give this piece a ragtime character.

A
111

E7
2 13

A
1114

E7
2 13

A
1114

Big road

Passons à un swing plus marqué et à une basse qui n'est plus alternée, mais jouée de manière répétitive sur la même note (style que l'on approfondira plus loin avec Big Bill Broonzy ou Mance Lipscomb). Cet exemple du style de **Tommy Johnson** démarre sur une phrase en octaves que l'on jouera avec pouce et index, en écourtant un peu les notes. Les appoggiatures des mesures 5 et 6 sont à jouer de manière très brève.

*Let's leave the alternate bass for a moment and skip to a more pronounced swing feel, with a strong rhythmic single note bass that we'll study later on with Big Bill Broonzy and Mance Lipscomb. This example of **Tommy Johnson's** playing style starts with an octave run played with index and thumb. Keep the notes short and snappy. The small appoggiaturas in bars 5 and 6 are to be played fast.*

Accord en drop-D (DADGBE)
Shuffle

The first system of musical notation 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 shuffle style. Below the staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The bass line features a repetitive pattern of octaves on the low D string, indicated by fret numbers 0, 2, 3, 4, and 0.

The second system continues the melody and bass line. It includes a repeat sign in the treble staff. The bass line continues with the octave pattern, but introduces some variation with fret numbers like 3, 0, 3, 1, 0, 3, 3, 0, 3, 1, 0, 3. There are two 'P' (punch) markings above the bass staff.

The third system features a more complex melody with slurs and a 'Sl.' (slide) marking. The bass line continues with the octave pattern, including a double bar line and a '1 2 2' marking above the bass staff.

The fourth system concludes the piece with a final melody line and a bass line that returns to the simple octave pattern. It includes a 'P' (punch) marking above the bass staff.

Country Blues

Avec le style de **John Lee Hooker**, on va apprendre à jouer «flou» par-dessus une pulsation bien régulière (que Hooker marque avec ses pieds). Les premiers exemples sont en open de Sol. Les accords de Sol sur les cordes à vide sont joués par le pouce qui brosse les cordes et étouffe le son presque aussitôt. Les cordes aiguës sont jouées par l'index, en remontant.

*While the pulsating rhythm is strongly enunciated by **John Lee Hooker's** feet, his playing on top of that pulse is rather free, a task not so easy to achieve. For the first examples, tune your guitar to open G. The G chords on the open strings are played by the thumb, brushing the strings quickly and immediately muting the sound. The treble strings are played by index upstrokes.*

Open G (DGDGBD) - Capodastre case 2

Les croches sur l'accord de Sol (mesure 3, par exemple) sont jouées en alternance par pouce et index, toutes les parties mélodiques par l'index, en remontant.

For the eighth notes on the G chord (bar 3, for instance) alternate between thumb and index. All the melodic parts are played by index upstrokes.

Open G (DGDGBD) - Capodastre case 2