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LET'S GET IT STRAIGHT

- STEVE BAKER

3

C7/9

F7/9 C7/9 G7/9

F7/9 C7/9 C7/9

BEND

F7/9

C7/9 G7/9 F7/9

C7/9

28

G 2 A 3 B \flat 3 G 2 B \flat 3 C 4 G 2 B \flat 3 C 4 B \flat 3 G 2

F7/9 **C7/9** **T.S.**

32

B \flat 3 C 4 B \flat 3 G 2 C 4 B \flat 3 G 2 F 2 E 2 C 1 C 1 D# 1 G 2 G 2

G7/9 **F7/9** **C7/9** **8VA**

37

B 3 D 4 C 4 B \flat 3 G 2 C 4 B \flat 3 G 2 B \flat 3 G 2 F 2 E 2 C 1 C 4 D# 8 E 8

(8VA) **C7/9** **F7/9**

53

G 9 B \flat 10 G 9 F# 9 C 7 E \flat 8 C 7 E \flat 8 E \flat 8 C 7 A 6 C 7 E \flat 8

(8VA) **8END** **C7/9** **G7/9** **F7/9**

58

C 7 A 6 C 7 A 6 C 7 D# 8 E 8 G 9 G 9 F# 9 E 8 F 9 G 9 G 9 F# 9 E 8 F# 9 E 8 C 7

(8VA) **C7/9**

63

G 9 B \flat 10 G 9 F# 9 E 8 C 10 B \flat 10 G 9 F# 9 E \flat 8 F# 9 G 9 F# 9 G 9 F# 9

68 **F7/9** (8VA)

G F# G F# E F# E G F# E C C E G F# E C C E

9 9 9 9 8 9 8 9 9 8 7 7 8 9 9 8 7 7 8

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

71 **C7/9** **G7/9**

G F# E C G F# E C G F# E C C E E C B

9 9 8 7 9 9 8 7 9 9 8 7 7 8 8 10 10

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

74 **F7/9** (8VA) **C7/9** T.S. **C7/9**

G E F# E C E C A C D C C C4 C4 C4

9 8 9 8 7 8 7 6 7 8 7 7 C4 C4 C4

↑ ↑ ↑ ↑ ↑ ↓ ↑ ↓ ↑ ↑ C1 C1 C1

↑ ↑ ↑

78 **F7/9**

G B G B C4 C4 B G C C4 C4

3 3 2 3 C1 C1 3 2 4 C1 C1

↑ ↓ ↓ ↓ ↑ ↑ ↓ ↓ ↑

82 **C7/9** **G7/9**

C B G C4 C4 G B D D G

4 3 2 C1 C1 2 3 4 4 2

↑ ↓ ↓ ↑ ↑ ↓ ↓ ↓ ↓

86 **F7/9** **C7/9** (8VA)


A C C C B G F# E F# E G F# E C B

3 4 4 10 10 9 9 8 9 8 9 9 8 7 3

↓ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↓

Let's Get It Straight

– Steve Baker

	full version	track 2
	playback version	track 13
Description		Harp
12-bar up-tempo shuffle in C		C harp, 1 st position

Form: Intro guitar (4 bars)

Theme

Harp solo

Harp solo

Guitar solo

Harp solo

Harp solo

Theme, ending

This up-tempo 12-bar explores some aspects of first position blues harmonica. As usual, the verse is divided up into three 4-bar blocks. The tune starts with a 4-bar guitar intro leading directly into the theme, which consists of a very simple phrase, two single notes on 4-blow. This phrase is repeated two bars later, but with a lead-in to the 4-blow note. This is not complicated but requires good control over the semitone bend in 3-draw to sound right. I then repeat this sequence over the 2nd 4-bar block, but double up the C note by playing it in octaves (1&4-blow) and add a more noticeable tongue slap on the lead-in to thicken the whole thing up. Then I lead up to the change to the V chord with a hand “wah” on 2-draw to start the final 4-bar sequence, which runs down via the whole tone bend in 2-draw to the root note in 1-blow at the end of the verse. The entire theme is tongue blocked.

The first solo chorus is fairly sparse, starting with a hand “wah” and bend on 2-draw. The first 4 bars use the semitone bends on 2- and 3-draw (blue notes) as well as the whole tone bend on 2-draw. I lead into the second 4 bars with an ascending sequence of bends on 3-draw and use the overblow in channel 4 to hit the blue third E^b (sorry about that—it’s not typical for the style but just slipped out). The final 4 bars start with a double stop on 3&4-draw. Note that I play both the natural note B and the semitone bend B^b in this sequence. All of the above bends are articulated as discrete notes, but I also make use of slides, playing them as moving notes where needed. This requires precise bending control, otherwise it will sound messy. The second solo chorus sticks with the same type of phrasing but doesn’t feature overblows and only uses the semitone bend in channel 3. Both choruses end with a jump from the root note C in 1-blow to the octave note in 4-blow.

After Dick’s 12-bar guitar solo the harp comes back in the top octave, sliding from direct bends in 8- and 9-blow up to the natural notes. I make occasional use of the draw notes in 6- and 9-blow, but this style is mainly based on the bendable blow notes. I play this chorus fairly sparsely, leaving plenty of space between the phrases and keeping the volume low. Over the turnaround I play a lead-in to the next chorus, running up to the first beat of the verse with a jump from 8- to 10-blow. This chorus is phrased more densely, featuring a repeating blow bend figure, and is also louder, building up the intensity as it goes on. I leave a short pause at the end be-

fore dropping down to the final theme, which this time starts in octaves and is preceded by a quick tongue slap. I vary the phrasing a bit in comparison to the theme at the beginning and play a different figure entirely in bars 9 and 10, before returning to the top octave for the ending. This is played entirely on blow notes except the final note, the semitone bend in 3-draw, which is the 7th in the closing chord C7.

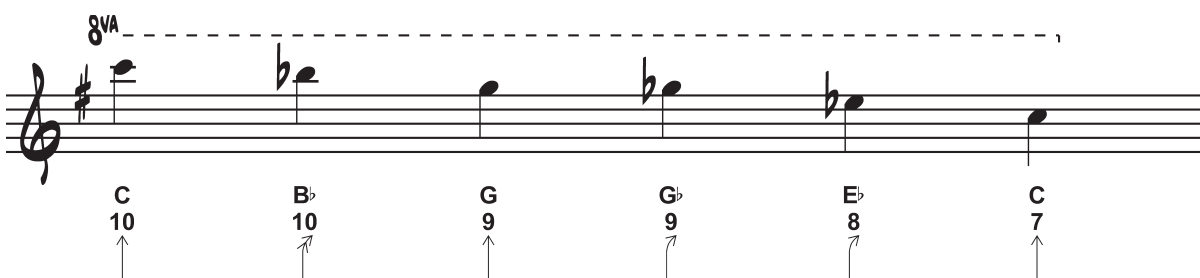
Practising Tip

One of the pitfalls of playing 1st position in the lower register is that it's not possible to play the blue third (here E \flat) without overblowing. Traditional stylists skirt around this problem more or less elegantly by using the major third in 2-blow, but generally avoid sustaining it for long periods, as it can tend to sound too "nice" or too major. Fortunately the other blue notes (flat fifth and minor 7th, G \flat and B \flat) are available in this mode through bending, so most players will concentrate on these in order to create a "blue" feel. Here's the modified blues scale for the 1st position in the bottom octave:



Both blue notes are semitone bends in channels where you can bend more than one semitone. This makes them more difficult to play with exact intonation, but has the advantage that you can therefore bend up to them. I do that frequently on this tune. This scale is the basis for 1st position harp in the lower register.

Things are in some respects more straightforward in the top octave, as all three blue notes can be played as semitone bends. However, many players have difficulty bending these notes at all, as they can be rather stiff unless your technique is good. If you have trouble bending in channels 8–10 on a C harp, try a lower key such as G. Most traditional stylists don't use the draw notes in the top octave when playing 1st position, giving the following scale:



It's usually very effective to hit bendable notes already bent and slide up to the desired pitch. This is especially true of the G in 9-blow and the E in 8-blow.