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HEADED FOR HOME

- STEVE BAKER

THEME

Musical notation for the first line of the theme, measures 1-6. Chords: C, C, G7, C. Fingering: G1, A2, C2, E3, E3, E3, D3, C3, E3, D3, C2, E3, E3, E3, G4, A5, C2.

Musical notation for the second line of the theme, measures 7-12. Chords: F, C, D7, G. Fingering: G1, A2, C2, E3, E3, G4, A5, C6, G1, A2, C3, A5, Eb3, D3, C2, Eb3, C2.

Musical notation for the third line of the theme, measures 13-16. Chords: C, F, C, G7. Fingering: A2, C2, D3, C2, E3, C2, G1, G1, G1, G1, A2, C2.

CHORUS 3

Musical notation for the first line of the chorus, measures 17-21. Chords: C, G7, C. Fingering: G4, G4, G4, G4, F#4, E3, G4, G4, G4, G4, F#4, E3, C6, C6, A5, G4, Eb3, D3.

Musical notation for the second line of the chorus, measures 22-26. Chords: F, C, D7, G. Fingering: C3, D3, E3, G4, A5, C6, E3, G4, A5, G4, F#4, C6, A5, Eb3, C2, A2.

CHORUS 4

23

Chords: C, F, C, G7, C, C, B \flat 5G4

Fingerings: 3 2 3, 3 3 2 3 3, 3 G1 G1 A2 G1 A2, C3 C3, C2 G1

26

Chords: B \flat 5 G4, G4, C6, E7, G8, A8, C9, A8 G8 E7, A5 G4 E3

Fingerings: C2 G1, G4, C3, E3, G4, A5, C6, A5 G4 E3

Annotations: SIMILE COL 8VA

29

Chords: G8, A8, G8, C9, G8, A8, G8, C9, A8, E \flat 3, C2, E \flat 3, C2, D3

Fingerings: G4 A5, G4 C6 G4 A5 G4 C6 A5, E3 C2 E3 C2 D3

Annotations: D7, LOCO G

31

Chords: C2, C2, C2, C2, C2, G1, G1, G1

Fingerings: C2 C2 C2 C2 C2, G1 G1 G1

ENDING

55


Chords: G4, F#4, G4, C6, G4, F4, G4, F4, E3, C2, C2

Fingerings: G4 F#4 G4 C6 G4 F4 G4 F4 E3 C2 C2

Headed for Home

– Steve Baker

Form: theme (*transcribed*),
 theme,
 harp solo (*transcribed*),
 harp solo (*transcribed*),
 guitar solo,
 harp solo,
 theme,
 ending (*transcribed*)

	full version:	track 01
	playback version:	track 13
Description:		Harp:
8-bar medium tempo country blues shuffle in C		F harp, 2 nd position

The first tune we recorded doesn't use the familiar 12 bar form. *Headed for Home* is a country blues shuffle reminiscent of Big Bill Broonzy, but the verse is only 8 bars in length. It can be broken down into two 4-bar segments, where the first 4 bars make the initial statement, which is then resolved in the 2nd 4-bar block. As with most shuffles, you need to remember that the phrasing sticks closely to the 12/8 rhythm. This means that the basic “1 2 3 4” beat is broken down into daaa-da-daaa-da-daaa-da-daaa-da, with “daaa” being twice the length of “da”.

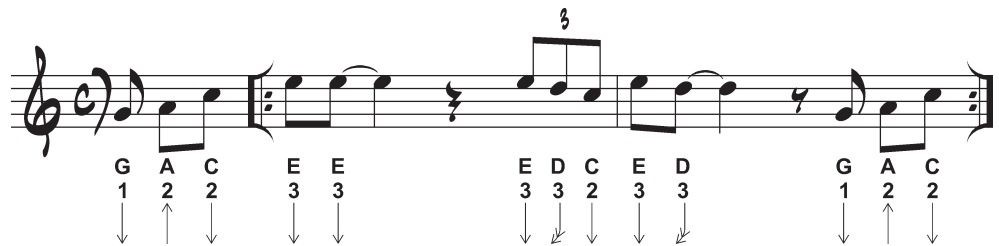
This can be heard straight away at the start of the song, where the harp lead-in starts on the “da” after the count-in “1 2 3”, playing “da daaa da” before the first beat of the actual opening bar. If you listen to the playback you'll hear Dick count this and then the drums play a lead-in on the final “da daaa da”. You just have to start right together with them. The first notes of bar 1 are double stops – I don't only play channel 3, but also allow some air to pass through channel 4 – and are accented by hand “wahs”. I also hit both notes slightly bent and slide quickly up to the natural pitch. The next notes leading into bar 2 are also double stops, but the whole tone bend on 3-draw is a regular single note. The first two bars are played with a pucker. Bars 3 & 4 (also some double stops) are played with a tongue block, as there are no bends and the rhythmic feel is better that way. In bar 5 I repeat the phrase from bar 1 and then resolve the theme in bar 6 over the D7/G7 chord progression by playing a phrase which starts in octaves (Cc in 3-&6-blow, this is the 7th in the D7 chord) and then returns to the root note in 2-draw for the turnaround in bars 7 & 8. In verse 2 the theme is repeated with slight variations, but the phrasing remains pretty similar.

The first harp solo (*see transcription*) uses mostly single notes. It starts with rhythmic bends on 4-draw (I hit the note already bent down and let it slide back up to pitch), accented by hand “wahs”. Notice the direct semitone bend in 4-draw followed by 6-blow in the first half of bar 6 – these two notes are the major third and the 7th in the accompanying II chord D7. The second solo is largely played in octaves and uses both lower and upper registers. Check the run leading up to the IV chord in bars 3 & 4, which starts with blow octaves in holes 3&6 and proceeds up to the blow octaves in the upper register in 6&9. In order to play the draw octaves which lie in between, you need to form a 3-hole block so that you can play 3&7 and 4&8 as intervals. I find the best way to do this is to use the middle of the top of the tongue to cover the channel openings, rather than the tip, as it's wider (*see exercises*). Passages containing both blow and draw octaves require the player to switch from a 2 hole block to a 3 hole block and back again as needed. I continue playing octaves on the way back down in bars 5 & 6, returning to single notes in the lower register for the turnaround in bars 7 & 8.

After the guitar solo the harp comes back in a similar vein to the first solo, playing double notes on 4-&5-draw (this chorus is not transcribed). Notice the run-up to the IV chord at the end of bar 3, where I play the overblow in hole 4 (A^b) to lead from the G in 4-draw up to the A in 5-blow (the major 3rd in the IV chord, F). This solo is followed by the final theme and the ending, which is played in straight 8th notes across the shuffle rhythm.

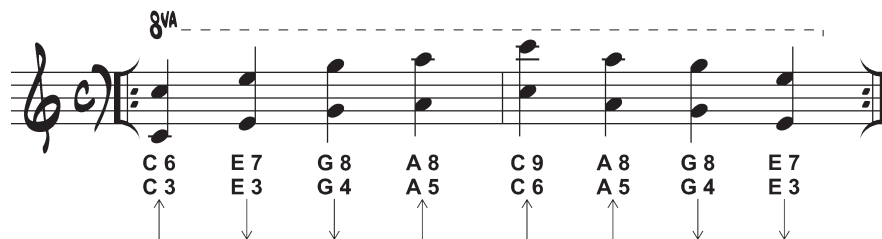
Practising Tip:

1) The transition from bar 1 to bar 2 in the theme involves bending 3-draw down a whole tone on two separate occasions. The first time the bend is short (one 8th beat triplet) and connects the E in 3-draw to the C in 2-draw. The second time, I play a double note on 3- & 4-draw, immediately followed by the whole tone bend as a single note, which is held for most of bar 2. On both occasions I articulate the natural note and the bend in hole 3 with the tip of the tongue against the ridge of the hard palate behind the upper teeth, like a half-swallowed “d” or “t”, to give them definition. The last two notes are accented with hand “wahs”. Try playing this slowly as a cycle



until you feel comfortable with it.

2) Here's a 2-bar cycle using upper register octaves, like I play in the 2nd solo verse:



The blow octaves require a 2 hole block, but you have to switch to a 3 hole block for the draw octaves. Take your time and concentrate on getting both notes to sound clearly every time, without unwanted additional tones. The 3 hole block is not only useful when playing this kind of thing on the diatonic harp, it's also the basis of much blues chromatic playing. On the chromatic harp, all octave intervals can be played as 3 hole blocks and learning this technique is essential if you wish to become proficient in the style of playing exemplified by George Smith, William Clarke, Rod Piazza and others.