Introduction to Robert Johnson’s Music

Robert Johnson is certainly the most famous artist to feature out of the Delta Blues musical genre. He will forever be remembered in American folklore for his supposed exchange with the devil to gain mastery of the guitar. Johnson’s work embodies most of the artists that came a generation earlier. Elements of Charley Patton, Son House, Skip James, Lonnie Johnson, and Tommy Johnson are evident across his body of work. His playing embodies the very essence of the Delta Blues sound intertwined with elements of early jazz. The songs illustrated in this E-Book cover his most essential works, and will give the learner a solid foundation in beginning Delta Blues guitar playing. The book will cover songs based in three essential tunings: Vestapol, Open ‘G’ (Spanish) and standard ‘E’.
Drunken Hearted Man

Drop 'D' Tuning (D-A-D-G-B-E)

Drunken Hearted Man utilizes the basics of playing in the key of 'D'. The tuning is standard except that the top string is tuned down to 'D'. The jazzy feel of this song can be accredited to Lonnie Johnson's influence on Robert's playing.

The introduction is a classic Johnson signature. It is a chromatic run up the neck board on a 'D' chord starting on the 7th/10th fret. Let the pinkie remain idle and play the notes on the bottom string while the index finger moves down from the 10th fret up to the 7th fret on the 4th string. Resolve the sequence to an 'A7' chord.

In the first stanza he incorporates a mini lick on the first and second strings before resolving into a unique 'D7' chord on the 3rd, 4th, and 5th frets (see chord diagram below).
He then jumps up to the 2nd and 3rd strings to play licks in ‘G’ over the ‘IV’ position in the song.

This lick combination below on the 1st and 2nd strings appears throughout Drunken Hearted Man and Malted Milk. You are essentially sliding with the fingers in position over the corresponding frets. Resolve to the ‘D7’ chord afterwards.

Here the ‘D7’ chord transitions to the licks in ‘G’.
Continue in ‘G’ below.

Back to the mini lick combination on the 1st and 2nd strings. Sit on the lick positioned on the 5th/7th frets awhile before resolving to a ‘D’ major chord.

This melody continues using the ‘D’ major scale which then jumps up the 4th string for the start of the upcoming turnaround. The turnaround is a chromatic run on the neck board starting on the 4th fret/4th string which then resolves completely into an ‘A7’ chord.

Back to the licks in ‘G’.

It would mean .......so......much .... to me
The final signature turnaround at the end which incorporates diminished chords before resolving into an ‘A7’ chord.

The next stanza begins with more of the same on the ‘D7’ chord.

Back to the licks in ‘G’.

Followed by this run on the 1st/2nd strings before resolving in the ‘D7’ chord.
Continue in ‘G’.

Back to the melodic lines in ‘D major’.

From ‘D Major’ to ‘A7’
Back to the licks in ‘G’.

Then back to the final turnaround resolving in ‘A7’.

The ending outro is similar to the introduction yet the last chord resolves in ‘D7’.

Lyrics

I'm a drunken-hearted man, my life seems so misery
I'm a poor drunken-hearted man, my life seems so misery
And if I could only change my way of livin’, it would mean so much to me

I been dogged and I been driven ever since I left my mother's home
I been dogged and I been driven ever since I left my mother's home
And I can't see the reason why, that I can't leave these no-good women's alone
My poor father died and left me, my poor mother done the best that she could

My poor father died and left me, my poor mother done the best that she could

Every man love that game you call love, but it don't mean no man no good

I'm the poor drunken-hearted man, and sin was the cause of it all

I'm the poor drunken-hearted man, and sin was the cause of it all

But the day that you get weak for no-good women, that's the day that you surely fall
**Come On In My Kitchen**

*Open ‘B’ Tuning (F#-B-F#-B-D#-F#)*

Come On In My Kitchen is played in open ‘B’ tuning. The song features heavy emphasis on sliding over the 12\textsuperscript{th} fret with great finesse in order to ring out the individual notes.

The introduction starts off with brisk slides on the 12 fret which then is arpeggiated in the next occurrence. The classic turnaround which starts from the 3\textsuperscript{rd} fret and ends in an open chord over the bass strings is signature to Robert Johnson’s music with open ‘G’ tuning. Slide from the 5\textsuperscript{th} string/3\textsuperscript{rd} fret to the 5\textsuperscript{th} string/5\textsuperscript{th} fret to kick off the opening stanza to the song.

Carefully slide over the 12\textsuperscript{th} fret over the remaining stanzas. Keep playing the open 5\textsuperscript{th} string which dictates the bass and tempo for the entire song. Use the ‘dead thumb’ technique in this instance.

Here the 12\textsuperscript{th} fret gets arpeggiated.
He continues with a brief ‘pull-off’ lick on the 1\textsuperscript{st} fret/2\textsuperscript{nd} string before arpeggiating the 12\textsuperscript{th} fret again. Resolve in the ‘V’ chord by slide/barring the entire 7\textsuperscript{th} fret.

The end of the stanza is more of the 12\textsuperscript{th} fret being arpeggiated. Each note must be played to the words Johnson is singing. You must be precise in executing this.

The bass run that follows. This is played entirely with a slide.

Continue the concepts demonstrated thus far across the remaining stanzas.

Here is an instrumental break which occurs in the middle of the song. Slide over the 15\textsuperscript{th} fret before resolving into the 12 fret.
Lyrics

Mmm mmm mmm mmm mmm mmm mmm
Mmm mmm mmm mmm mmm mmm mmm
Mmm mmm mmm mmm mmm mmm mmm
Mmm mmm mmm mmm mmm mmm
You’d better come on in my kitchen
Babe it going to be rainin’ outdoors

Ah the woman I love
Took from my best friend
Some joker got lucky
Stole her back again
You’d better come on in my kitchen
Babe it going to be rainin’ outdoors

Oh-ah she’s gone
I know she won’t come back again
I’ve taken the last nickel
Out of her nation sack
You’d better come on in my kitchen
Babe it going to be rainin’ outdoors
When a woman gets in trouble
Everybody throws her down
Lookin’ for her good friend
None can be found
You’d better come on in my kitchen
Babe it going to be rainin’ outdoors

Winter time’s comin’
It’s gonna be slow
You can’t make the winter babe
That’s dry long so
You’d better come on in my kitchen
Babe it going to be rainin’ outdoors
Walkin’ Blues

Open ‘A’ Tuning (E-A-E-A-C#-E)

Walking Blues is undoubtedly a piece influenced by the playing styles of Charley Patton and Son House. It is played in open ‘G’ tuning tuned one whole step up to ‘A’.

The introduction is typical of Johnson’s work in open tuning. Heavy emphasis is made on sliding on the 12th fret and moving down the neck board to the 3rd fret before pulling off with the slide. The classic turnaround segment based on the bass strings follows afterwards.

This is the main riff played while he sings out the stanzas. Apply the slide over the 3rd/4th fret combination of notes on the 5th string before pulling off into the open 4th string note.
He then transitions into the ’IV’ position by sliding firmly on the 3rd and 5th frets on the 5th string.

This lick follows after. Use the slide throughout. Pinch the note on the 5th fret/1st string with finesse.

After this lick, Johnson moves into the ’V’ position and incorporates slide action on the 7th fret/5th string to cap off the stanza.

The start of the next stanza.
Johnson also plays an alternate version of the ‘IV’ position in the middle of the song. The chording is similar to what you would hear in *Stones in My Passway*. To play it, barre the 5th fret entirely, then tap the 8th fret/bottom string for the 7th note accent.

Back to this riff.

Johnson incorporates the ‘V’ position at this stage. He maintains the same chord structure over the previous ‘IV’ position example by playing the 7th fret (barre) and tapping the 10th fret/bottom string with the pinkie for the 7th note inclusion.

Repeat the concepts learned thus far across the remaining stanzas according to what you hear in the original recording.
Lyrics

I woke up this mornin’

Feelin’ round for my shoes

Know bout at I got these

Old walkin’ blues

Woke up this mornin’

Feelin’ round oh for my shoes

But you know bout at I got these

Old walkin’ blues

Lord I feel like blowin’ my

Woh-old lonesome horn

Got up this mornin’, my little

Bernice was gone, Lord

I feel like blowin’ my

Lonesome horn

Well, I got up this mornin’

Woh-all I had was gone

Well-ah leave this mornin’ if I have to

Woh ride the blind ah

I’ve feel mistreated and I

Don’t mind dyin’

Leavin this mornin’ ah

I have to ride a blind
Babe, I been mistreated

Baby, I don’t mind dyin’

Well, some people tell me that the worried

Blues ain’t bad

Worst old feelin I most

Ever had

Some people tell me that these

Old worried, old blues ain’t bad

It’s the worst old feelin’,

I most ever had

She got a

Elgin movement from her head down

To her toes

Break in on a dollar most any-

Where she goes, ooo ooooooo

To her head down to her toes

Lord, she break in on a dollar

Most anywhere she goes
Cross Road Blues

Open ‘B’ Tuning (F#-B-F#-B-D#-F#)

Crossroad Blues is played in open ‘B’ tuning. It is easily Johnson’s most famous piece.

The introduction begins with heavy sliding on the 12th fret before sliding back to the 3rd fret and pulling off into an open chord.

The turnaround on the bass strings before the first stanza.

There is a considerable pause before playing individual notes on the 12th fret with the slide. He plays a turnaround pairing of chords on the second and first frets immediately afterwards.

More play on the 12th fret. Carefully ring out the notes with the slide.
The 12th fret is arpeggiated with the slide before sliding heavily on the third fret across the 3rd, 4th and 5th strings.

Back to the 12th fret with the slide again. He then plays a ‘B7’ chord in this tuning afterwards.

Robert then plays this portion over the ‘IV’ position in the song. Be sure to barre the 5th fret while playing the 8th note/bottom string for the 7th note accent.

Slide over the 12th fret with force at this juncture.
This is a melodic series of chords that help bridge the gaps in and out of the song.

Here Johnson plays a typical ‘V’ chord (F#7) to finish off the stanza.

Brisk strokes of the 12th fret followed by the melodic series of chords.

The next stanza focuses heavily on sliding over the 12th fret.
More of the same.

Back to this riff.

The ‘IV’ position.

To this sequence over the 12\textsuperscript{th} fret.
Followed by these chords.

A brief pause occurs before sharply striking the 4th string/5th fret with the slide.

“did nobody seem to know...” “ME” “everybody pass me...by”

Back to these chords.
Here is the start of the third stanza.

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\text{``Mmmm sun going down boys''}
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More action on the 12\textsuperscript{th} fret with the slide.

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\text{``dark gonna catch me he-re''}
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Back to these chords.

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\text{The}``IV`` position.
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\text{``mmmmmmmmmmmmm''} \quad \text{``dark gonna catch me he-re''}
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This is an alternate lick Johnson uses. Elements of *Stones In My Passway* are evident here.

Delicate play on the 12\textsuperscript{th} fret with the slide.

Repeat the concepts demonstrated thus far across the remaining stanzas of the song.

This is the ending lick to the song. It is played all with a slide.
Lyrics

I went to the crossroad, fell down on my knees
I went to the crossroad, fell down on my knees
Asked the Lord above "have mercy, now save poor Bob, if you please"

Ooh, standin' at the crossroad, tried to flag a ride
Ooh-ee, I tried to flag a ride
Didn't nobody seem to know me, babe, everybody pass me by

Standin' at the crossroad, baby, risin' sun goin' down
Standin' at the crossroad, baby, eee-eee, risin' sun goin' down
I believe to my soul, now, poor Bob is sinkin' down

You can run, you can run, tell my friend Willie Brown
You can run, you can run, tell my friend Willie Brown
That I got the crossroad blues this mornin', Lord, babe, I'm sinkin' down

And I went to the crossroad, mama, I looked east and west
I went to the crossroad, baby, I looked East and West
Lord, I didn't have no sweet woman, ooh well, babe, in my distress
Me and The Devil Blues

Standard ‘E’ Tuning (E-A-D-G-B-E)

Me and The Devil Blues comes out Johnson’s work in the key of ‘A’. It is played in standard ‘E’ tuning.

The introduction utilizes the typical turnaround arrangement based on diminished chords starting on the 8th/9th fret. Utilize the right finger picking combination here with the thumb resting on the 5th string open. You will play the C#, C, and B diminished chords before resolving in a variation of the ‘A’ chord.

The rest of the introduction features a classic Johnson signature. It is a chromatic run on the neck board on an ‘A’ chord starting on the 2nd/5th fret. Let the pinkie remain idle and play the notes on the bottom string while the index finger moves down from the 5th fret up to the 2nd fret on the 4th string. Resolve the sequence to an ‘E7’ chord.
The thumb will play the 5th string open muted. This is called the ‘dead thumb’ technique. It is a staple of Johnson’s playing and of Delta Blues guitar in general. Play the diminished chords followed by the dead thumb strokes on the 5th string in between strikes.

He continues with the diminished chords before transitioning into the ‘D7/F#’ chord.

Play the ‘D7/F#’ chord (shown below) with the dead thumb technique on the top string throughout the measures. Play this chord like a double stop.
He then plays an alternate ‘A7’ style chord on the 5th/6th fret (see chord diagram below). Keep applying the dead thumb technique on the 5th string throughout.

Johnson then plays the top string open in the ‘V’ position (‘E7’ chord) followed by the ‘D7/F#’ chord which eventually resolves in ‘A’.

and I said hello satan I believe it’s time to go
Back to the turnaround played in the introduction.

The next stanza is played the same way as the first.

Johnson bends the bottom string on the 8th fret for the only lick that features in the song. This is played over the ‘D7/F#’ chord.
Back to the alternate ‘A7’ chord.

The same ending to the stanzas repeat. Play the transition from ‘E’ to ‘D7/F♯’ and finally to ‘A major’.

The outro is played much like the introduction.

Lyrics

Early this morning
When you knocked upon my door

Early this morning, ooh
When you knocked upon my door
And I said “Hello, Satan
I believe it's time to go"
Me and the Devil
Was walkin' side-by-side
Me and the Devil, ooh
Was walking side-by-side
I'm going to beat my woman
Until I get satisfied

She said "you don't see why
That I will dog her 'round"
Now baby you know you ain't doin' me right, now
She say "you don't see why, hoo
That I would dog her 'round"
It must-a been that old evil spirit
So deep down in the ground

You may bury my body
Down by the highway side
“Baby, I don't care where you bury my body when I'm dead and gone”
You may bury my body, hoo
Down by the highway side
So my old evil spirit
Can get a Greyhound bus and ride
Kind Hearted Woman Blues

Standard ‘F’ Tuning (F-Bb-D#-G#-C-F)

Kind Hearted Woman Blues comes out Johnson’s work in the key of ‘A’. It is played in standard ‘F’ tuning. It has a jazzy feel to it evident by the presence of diminished chords throughout the composition.

The introduction utilizes the typical turnaround arrangement based on diminished chords starting on the 8th/9th fret (see diagram below). Utilize the right finger picking combination here with the thumb resting on the 5th string open. You will play the ‘C#, C, and B diminished’ chords before resolving in a variation of the ‘A’ chord.

The rest of the introduction features a classic Johnson signature. It is a chromatic run on the neck board on an ‘A’ chord starting on the 2nd/5th fret. Let the pinkie remain idle and play the notes on the bottom string while the index finger moves down from the 5th fret up to the 2nd fret on the 4th string. Resolve the sequence to an ‘E7’ chord.
Here Johnson plays a combination of an ‘A7’ and an ‘Adim7’ chord. The thumb will play the 5th string open muted. This is called the ‘dead thumb’ technique. It is a staple of Johnson’s playing and of Delta Blues guitar in general. Play the diminished chords followed by the dead thumb strokes on the 5th string.

The chords appear more frequently moving forward.

The ‘D7/F#’ chord with the dead thumb playing the top string throughout.
Back to the ‘A7’ and ‘Adim7’ chords.

Johnson then plays the top string open in the ‘V’ position (‘E7’ chord) followed by the ‘D7/F#’ chord which eventually resolves in ‘A’.

Back to what was played similar to the introduction.

He continues with the ‘diminished’ chords before playing the ‘D7/F#’ chord.
The ‘D7/F#’ chord with the dead thumb playing the top string throughout.

Back to the ‘A7’ and ‘Adim7’ chords.
Johnson then plays the top string open in the ‘V’ position (‘E7’ chord) followed by the ‘D7/F#’ chord which eventually resolves in ‘A’.

In the third stanza, Johnson plays out the entire ‘A7’ and ‘Adim7’ chords going back and forth in conjunction with the strategically sung lyrics.
This lick is played in conjunction with Johnson’s high falsetto portion of the song. Bend the strings accordingly; they will echo the spoken lyrics.

Back to these chords again.

The ‘V’ and ‘IV’ positions.

Back to what was played in the introduction.
Here Johnson solos using the diminished chords. He caps of the break using double stops on the 7th and 5th frets.

To the ‘IV’ position.

Back to these chords.
Back to the ‘V’ and ‘IV’ positions before resolving into the ‘A’ chord.

Back to what was played in the introduction.

Finish out the remaining stanzas with what was demonstrated thus far and apply the concepts accordingly.

**Lyrics**

I got a kindhearted woman, do anything in this world for me

I got a kindhearted woman, do anything in this world for me

But these evil-hearted women, man, they will not let me be

I love my baby, my baby don’t love me

I love my baby, my baby don’t love me

But I really love that woman, can’t stand to leave her be
Ain’t but the one thing, makes Mister Johnson drink

I’s worried about how you treat me, baby, I begin to think

Oh, babe, my life don’t feel the same

You breaks my heart, when you call Mister So-and-So’s name

She’s a kindhearted woman, she studies evil all the time

She’s a kindhearted woman, she studies evil all the time

You well’s to kill me, as to have it on your mind
They’re Red Hot

Standard ‘E’ Tuning (E-A-D-G-B-E)

They’re Red Hot is a fast paced jazzy tune in standard ‘E’ tuning. It’s easily one of his most popular pieces.

Introduction starts off with a version of a ‘C’ chord followed by ‘C’ and ‘B’ diminished chord. The diminished chords are the same ones we learned in Me and The Devil Blues/Kind Hearted Woman Blues.

The chords that follow afterwards are: C - F - F minor 7 and G7.

After the introduction wraps up, your fingers will need to be in position to play barre chords in quick sequence.
The following chords will be played with the index finger barrin the first part of the chord with the pinkie playing the corresponding 7th notes when necessary.

The chord progression plays out like this: C - B7 - A - A7 - D7 - G7 - C

He continues with this pattern: C - B7 - A - A7 - D7 - G7
At this juncture, timing is everything. He plays these chords: **C7** - **F** - **Fm7**. Consider the pauses between chords.

Continues with this progression next:  **C** - **E** - **A** - **A7** - **D7** - **G7** - **C**

The ‘**E major**’ chord makes an introduction into the common progression pattern.

The chord progression here is: **D7** - **G7** - **C** The start of the next stanza is  **C** - **B7** - **A** - **A7**
D7 - G7

To the break again:  C7 - F - Fmin7

Followed by  C - E - A - A7 - D7 - G7 - C

The ending is series of four strums of the ‘C6’ chord.
Lyrics

Hot tamales and they're red hot, yes she got'em for sale

Hot tamales and they're red hot, yes she got'em for sale

I got a girl, say she long and tall

She sleeps in the kitchen with her feets in the hall

Hot tamales and they're red hot, yes she got'em for sale, I mean

Yes, she got'em for sale, yeah

Hot tamales and they're red hot, yes she got'em for sale

Hot tamales and they're red hot, yes she got'em for sale

She got two for a nickel, got four for a dime

Would sell you more, but they ain't none of mine

Hot tamales and they're red hot, yes she got'em for sale, I mean

Yes, she got'em for sale, yes, yeah

Hot tamales and they're red hot, yes she got'em for sale

Hot tamales and they're red hot, yes she got'em for sale

I got a letter from a girl in the room

Now she got something good she got to bring home soon, now

It's hot tamales and they're red hot, yes she got em for sale, I mean

Yes, she got'em for sale, yeah

Hot tamales and they're red hot, yes she got em for sale
Hot tamales and they're red hot, yes she got em for sale (they're too hot boy)

The billy got back in a bumble bee nest

Ever since that he can't take his rest, yeah

Hot tamales and they're red hot, yes you got'em for sale, I mean

Yes, she got'em for sale

Hot tamales and they're red hot, yes she got'em for sale

Man don't mess around em hot tamales now 'cause they too black bad,

If you mess around 'em hot tamales

I'm gonna upset your backbone, put your kidneys to sleep

I'll due to break away your liver and dare your heart to beat 'bout my

Hot tamales 'cause they red hot, yes they got em for sale, I mean

Yes, she got em for sale, yeah

Hot tamales and they're red hot, yes she got'em for sale

Hot tamales and they're red hot, yes she got'em for sale

You know grandma loves them and grandpa too

Well I wonder what in the world we children gonna do now

Hot tamales and they're red hot, yes she got'em for sale, I mean

Yes she got'em for sale

Hot tamales and they're red hot, yes she got'em for sale

Hot tamales and they're red hot, yes she got'em for sale
Hot tamales and they're red hot, yes she got'em for sale

Me and my babe bought a V-8 Ford

Well we wind that thing all on the runnin' board, yes

Hot tamales and they're red hot, yes she got'em for sale, I mean

Yes she got'em for sale, yeah

Hot tamales and they're red hot, yes she got'em for sale (they're too hot boy!)

Hot tamales and they're red hot, yes, now she got em for sale

You know the monkey, now the baboon playin' in the grass

Well the monkey stuck his finger in that old 'Good Gulf Gas', now

Hot tamales and they're red hot, yes she got'em for sale, I mean

Yes she got'em for sale, yeah

Hot tamales and they're red hot, yes she got'em for sale

I got a girl, say she long and tall

Sleeps in the kitchen with her feets in the hall, yes

Hot tamales and they're red hot, yes she got'em for sale, I mean

Yes she got'em for sale, yeah
**Rambling On My Mind**

**Vestapol ‘E’ Tuning (E-B-E-G#-B-E)**

*Rambling On My Mind* is played using vestapol tuning pitched at ‘E’. Much emphasis is on sliding forcibly over the 12th fret.

*The introduction begins with slide action on the 2nd and 1st strings on the 12th fret followed by a boogie rhythm chord combination on the bass strings which will be persistent throughout the song.*

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**More emphasis with sliding on the 12th fret.**

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**The turnaround is based on a chromatic run up the next board starting on the 3rd fret/5th string ultimately resolving on the 5th string open.**

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The first stanza is played a lot like the introduction.

More of the boogie rhythm.

Heavy slide action on the 12th fret always comes after the boogie rhythm.

Here Johnson bars the 5th fret and plays the 7th fret/5th string with his pinkie to play the ‘IV’ position of the song. This is a common technique used in Blues music.
Back to slide action on the 12th fret.

More of the boogie rhythm.

Here Johnson barres the 7th fret, and plays the 7th fret/9th string with his pinkie to play the 'V' position of the song before going back to the 'IV' position.

The outro utilizes the chromatic run down on the bass strings found in the introduction. The main difference here is that he resolves in a full barre of the 7th fret to finish off the stanza.
The next stanza begins the same as the first one. Repeat the concepts demonstrated thus far across the remaining stanzas.

**Lyrics**

I got rambling,

I got rambling all on my mind.

I got rambling,

I got rambling all on my mind.

I hates to leave my baby,

But she treats me so unkind

I got mean things,

I got mean things all on my mind.

I got mean things,

I got mean things all on my mind.

I hates to leave my baby,

But she treats me so unkind.
I'm going down to the station,
Catch the fastest train I see.
I'm going down to the station,
Catch the fastest train I see.

I got the blues 'bout miss so-and-so
And her son's got the blues about me.

I got rambling,
I got rambling all on my mind.
I got rambling,
I got rambling all on my mind.

I hates to leave my baby,
But she treats me so unkind.
Stones in My Passway

Open ‘A’ Tuning (E-A-E-A-C#-E)

Stones In My Passway is played in open ‘A’ Tuning. The song has a fluid country rhythm to it.

The introduction starts off with brisk strokes with the slide on the 11\textsuperscript{th} and 12\textsuperscript{th} frets before pulling off on the 3\textsuperscript{rd} and 2\textsuperscript{nd} frets. Resolve the sequence in an open chord.

This is the standard melodic progression throughout the song. The individual notes at the bottom string are harmonized with appended open strings played in unison.

These are the unique chords played throughout the song. Play them with sharp strokes carefully along with the words.

I got stones in my passway
The chord changes in the following two measures.

A brief transition.

Here Johnson plays his typical 'IV' pattern by barring the 5th fret and playing the 1st string/8th fret with his pinkie to play the 7th note. The bass run at the beginning is always instrumental to the set up of the incoming chords.

Combinations of various chords already demonstrated before.
A strategic pause before forcibly sliding hard on the 4th string/5th fret. This is followed by a light bass run on the 6th string to which is hardly heard in the original recording.

More chord combinations.

In the 4th stanza, Johnson plays a bass and chord combination that appears like below. The chord on the 6th/7th fret must be played with sharp strokes.

He continues...

Now what are you trying to do?
Back to the ‘IV’ holding.

Followed by this combination of chords.

The strategic ending bass run and lick.

Followed by these chords.

Apply the concepts demonstrated thus far across the remaining stanzas.
The outro is a classic turnaround on the bass strings with some slide action on the 5th fret terminating into the 12th fret.

Lyrics

I got stones in my passway
And my road seem dark as night
I got stones in my passway
And my road seem dark as night

I have pains in my hearts
They have taken my appetite
I have a bird to whistle
And I have a bird to sing
Have a bird to whistle
And I have a bird to sing
I got a woman that I'm loving
Boy, but she don't mean a thing
My enemies have betrayed me
Have overtaken poor Bob at last
My enemies have betrayed me
Have overtaken poor Bob at last
And here's one thing certainly
They have stones all in my pass

Now you trying to take my life
And all my loving too
You laid a passway for me
Now what are you trying to do?
I'm crying please
Please let us be friends
And when you hear me howling in my passway, rider
Please open your door and let me in

I got three legs to truck home
Boys, please don't block my road
I got three legs to truck home
Boys, please don't block my road
I've been feeling ashamed 'bout my rider
Babe, I'm booked and I got to go
Conclusion

The songs presented in this E-book will undoubtedly solidify your foundation in understanding and playing Delta Blues Music. Mastery of Robert Johnson will also help you to move on to study other Delta Blues artists that will follow in lessons to come in the future.

Thank you for downloading this E-Book, and I hope that you continue to love and play the blues forever.

Best wishes,

Delta Lou-

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