



RICK PAYNE'S FINGERSTYLE BLUES

**10 lessons in the art
of Fingerstyle Blues**



acousticguitarworkshop.com

Welcome to the Fingerstyle Blues - 10 lessons in the art of Acoustic Blues

Here is a resume of the course. Just click the lesson titles to get to the lesson. Please note: this is also a listening art. You should listen to as much of the kind of material you are trying to master as possible. [Click here for our free mp3 download page](#) where you will find lots of examples of this type of playing

LESSON 1 - EM BLUES

A piece to demonstrate thumb and finger independence in a blues instrumental and be aware of simple two note chords for effective improvisation.

LESSON 2 - DAMPENING THE STRINGS

The use of dampened strings, demonstrated in the tune "Please don't go". Also, to use this tune as further study of thumb and finger independence.

LESSON 3 - IMPROVISING THE BLUES

By using blues scales in E the student can begin to improvise around the constant bass exercises of the previous session and to put this into practice by playing the two prepared examples - Fingerpicking Blues 1 & 2.

LESSON 4 - CHICAGO SHUFFLE

Enables the student to play a more contemporary fingerstyle blues. The bass line remains constant while at the same time a nother bass line is introduced to provide an interesting harmony to the melody line.

LESSON 5 - MOVING BASS

Demonstrates how the rhythmic feel of the previous sessions works just as well if the bass line is allowed to move around. This can be played in the moving bass instrumental and gives the impression of a boogie woogie style - in the classic tradition of Leadbelly.

LESSON 6 - GUITAR BOOGIE

In this more advanced instrumental the student will discover how a melody line is introduced over a moving bass pattern for more effective fingerstyle playing. When this is achieved it becomes simple to introduce own ideas from the blues patterns in the previous session.

LESSON 7 - INTERNET BLUES

Using ideas from the earlier examples the student can combine the use of bluesy two note chords over a moving bass pattern.

LESSON 8 - BLUES FOR BRUSGARD

In this instrumental, all the previous ideas are combined into one. The student can recognise how by using these techniques a formidable fingerstyle can be achieved.

LESSON 9 - GUITAR SHUFFLE

An introduction to ragtime blues, using the fingerstyle techniques in previous sessions. Different chord changes are used to create this distinctive Big Bill Broonzy style of picking. Also, some improvisational tricks are demonstrated to develop the shuffle.

LESSON 10 - FISHING BLUES

A more demanding ragtime blues tune than the Shuffle, but again an interesting combination of the all the exercises the student has learned.

FINGERSTYLE RESOURCES

LESSON 1 - Em Blues

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Please select “**Session 1**” from the menu

Basic Blues Arpeggio

Try this simple blues arpeggio using the open strings first::



Now try it with these chords:

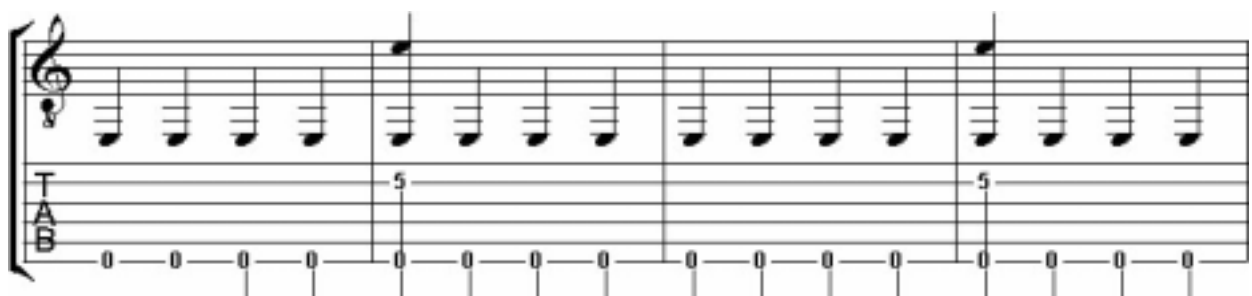


Thumb and finger independence

These exercises will help you develop a strong finger style. The thumb and finger do not play the normal arpeggio roll but work separately and begin to simulate the left and right hand independence found in piano playing - the thumb provides the strong backing rhythm and the fingers play the melody.

Play through each exercise slowly and then try building up speed.

Exercise 1 Start with a steady four beat pattern and begin to build.



[Continue Lesson 1](#)

LESSON 1 - Em Blues Continued

Exercise 2 The bass line still remains constant but now the top line introduces a simply melody.



LESSON 1 - Em Blues Continued

Exercise 6 By doubling the timing of the bass line you can produce an even more rhythmic effect, whilst playing a blues melody on the top line.

Exercise 6 musical notation showing a 4-measure blues exercise. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is guitar tablature. The bass line is doubled in timing.

Em Blues

This blues in Em uses a two note Em chord we can play a 12 bar blues, simply by changing the bass note from E to A.

E minor Blues

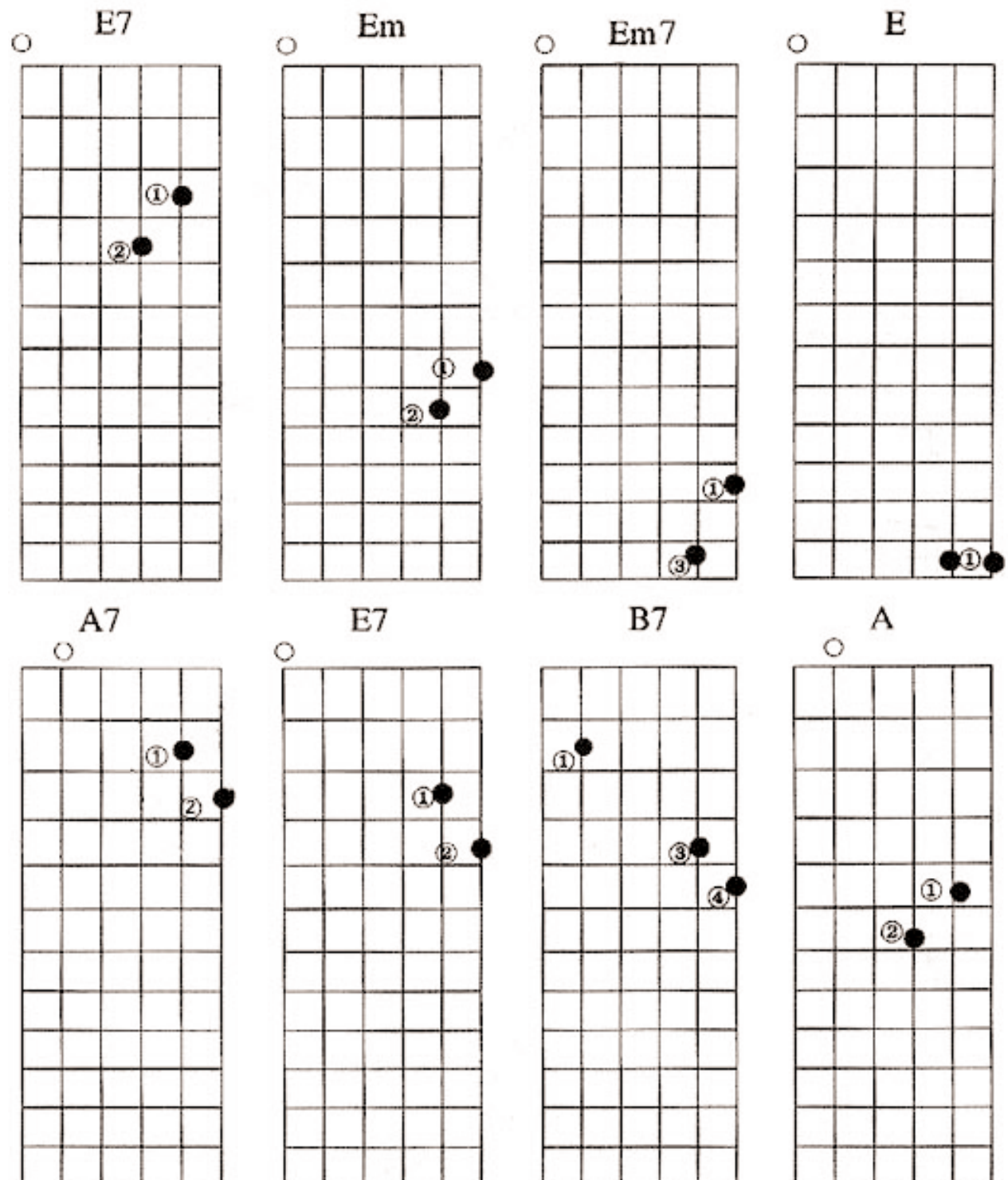
E minor Blues musical notation showing a 12-measure blues exercise. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is guitar tablature. The bass line is doubled in timing.

LESSON 1 - Em Blues Continued

Start Improvising

It's worth pointing out here that Blues guitar is an improvisational art, and while we're giving you tab here, you shouldn't necessarily stick to it rigidly.

Try using the same pick as Blues in Em, but this time use some of the two note chords listed below to form your own blues.



LESSON 2 - Dampening the strings

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String dampening

The examples in Lesson 1 can be played with a dampened bass effect. Tilt your right hand towards the bridge and use the fleshy part of your hand (the bit that bulges below the little finger!) and let it rest lightly on the 6th and 5th strings, allowing them to just sound and not die completely.

This enables the bass strings to be controlled more smoothly and helps to bring out the sound of the melody on the top strings. Of course this is an optional effect, you can always play with the normal open bass.

“Please Don’t Go”

Big Bill Broonzy did a version of this tune. It uses a constant bass line. Try dampening the bass strings, or play them normally if you prefer.

Please Don't Go

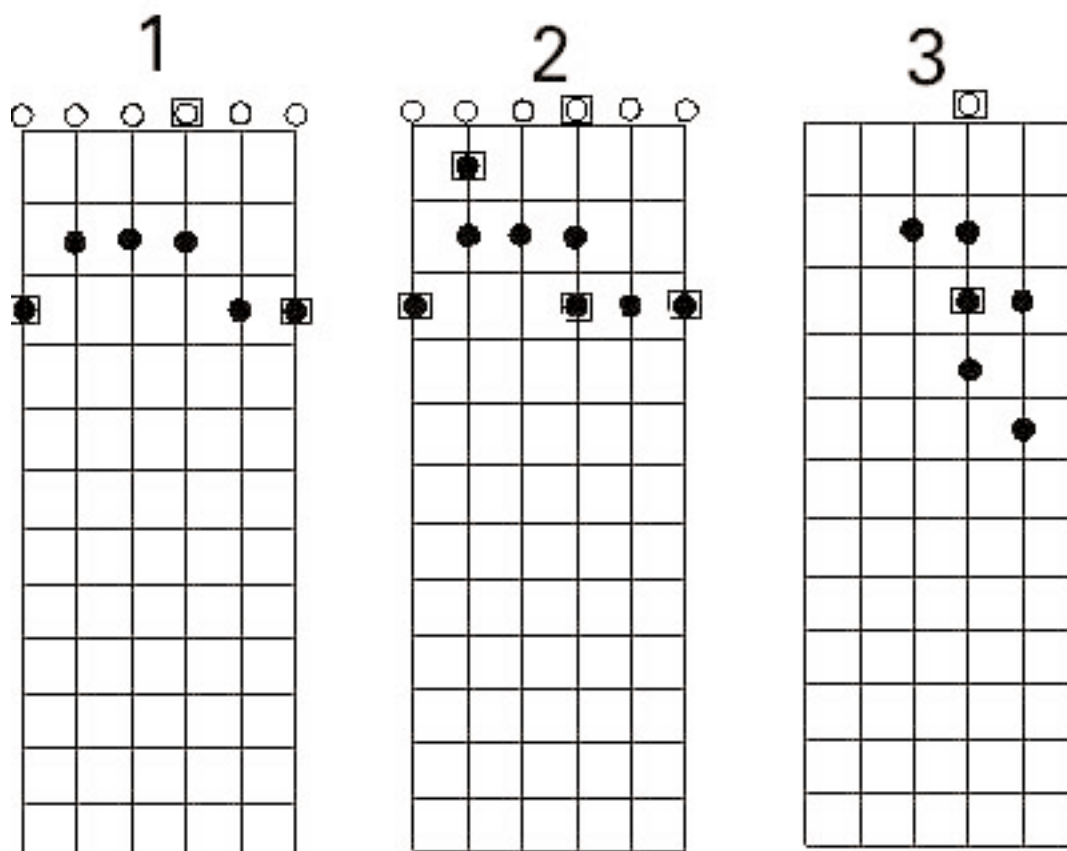
The musical score for "Please Don't Go" is presented in two systems. Each system contains five measures. The first system (measures 1-5) and the second system (measures 6-10) both feature a constant bass line of eighth notes (0-0-0-0) and a melody of eighth notes (3-5-3-5). The score is written in 4/4 time and includes a key signature of one flat (Bb). The bass staff is labeled 'T A B' and the treble staff is labeled 'T A B'.

[Continue Lesson 2](#)

LESSON 2 - Dampening the strings Continued

Improvising The Blues

Now that you have begun to play fingerstyle blues, it is a good idea to become familiar with some of the blues scale patterns. These will help you improvise around the constant bass ideas. Play each note separately from top to bottom, and then in any order that sounds good to use. Patterns 1 and 2 alternate between the fretted notes and the open strings.



■ = Blues note

Fingerpicking Blues 1

On the next page there is an instrumental for you to try. This demonstrate how you can begin to use some of the notes in these scales and improvise around the bass.

LESSON 2 Continued - Fingerpicking Blues 1

Measures 1-4 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The guitar part is written in standard notation with a treble clef and a key signature of one sharp. The bass part is written in standard notation with a bass clef and a key signature of one sharp. The guitar part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The bass part features a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Measures 5-8 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The guitar part is written in standard notation with a treble clef and a key signature of one sharp. The bass part is written in standard notation with a bass clef and a key signature of one sharp. The guitar part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The bass part features a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Measures 9-10 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The guitar part is written in standard notation with a treble clef and a key signature of one sharp. The bass part is written in standard notation with a bass clef and a key signature of one sharp. The guitar part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The bass part features a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Measures 11-12 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The guitar part is written in standard notation with a treble clef and a key signature of one sharp. The bass part is written in standard notation with a bass clef and a key signature of one sharp. The guitar part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The bass part features a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Measures 13-14 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The guitar part is written in standard notation with a treble clef and a key signature of one sharp. The bass part is written in standard notation with a bass clef and a key signature of one sharp. The guitar part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The bass part features a repeating eighth-note pattern in the right hand and a bass line in the left hand.

[Continue Lesson 2](#)

LESSON 2 Continued - Fingerpicking Blues 1

Use this variation for the A7 chord bars:



The image displays musical notation for an A7 chord variation, consisting of a treble clef staff, a guitar staff, and a TAB staff. The treble staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). The guitar staff shows a sequence of chords: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter), and A7 (half). The TAB staff shows the fret numbers: 0, 0, 0, 0, 0, 0, 0, 0. The notation includes a '3' over the first three notes of the treble staff, indicating a triplet. The guitar staff also includes a '3' over the first three chords, indicating a triplet. The TAB staff includes a '2' over the seventh fret, indicating a second fret.

[Continue to Lesson 3](#)

LESSON 3 - Improvising the blues

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Please select “**Session 3**” from the menu

Following on from Lesson 2, the next instrumental you will attempt (Fingerpicking Blues 2) uses a more complex run of triplets over the constant E bass but forms some great riffs to use in your improvisation.

When you listen to the mp3 of this lesson, you can hear Rick bending the top note in the second bar. This is easy to do, just push the string up slightly as you play it, until you are ready to play the next note, then simply release it.

Tab and notation for Fingerpicking Blues 2 is on the next page.

[Continue Lesson 3](#)

LESSON 3 continued - Fingerpicking Blues 2

Measures 1-2 of Lesson 3 continued. The music is in 4/4 time with a key signature of two sharps (F# and C#). The guitar part features a steady eighth-note bass line in the left hand and a melody in the right hand. Measure 1 contains two triplets of eighth notes in the right hand. Measure 2 contains two triplets of eighth notes in the right hand. The tablature for the left hand shows fret numbers 0, 3, 0, 3, 2, 0, and 2.

Measures 3-5 of Lesson 3 continued. Measure 3 contains two triplets of eighth notes in the right hand. Measure 4 contains two triplets of eighth notes in the right hand. Measure 5 contains two triplets of eighth notes in the right hand. The tablature for the left hand shows fret numbers 4, 0, 2, 0, 4, 3, 4, 0, 0, 2, 0, 3, 0, 3, 0, and 0.

Measures 6-8 of Lesson 3 continued. Measure 6 contains two triplets of eighth notes in the right hand. Measure 7 contains two triplets of eighth notes in the right hand. Measure 8 contains two triplets of eighth notes in the right hand. The tablature for the left hand shows fret numbers 0, 2, 0, 3, 0, 3, 0, 5, 0, 1, 0, 3, 0, 3, 2, 0, 1, and 0.

Measures 9-10 of Lesson 3 continued. Measure 9 contains two triplets of eighth notes in the right hand. Measure 10 contains two triplets of eighth notes in the right hand. The tablature for the left hand shows fret numbers 0, 2, 3, 4, 1, 2, 3, 4, 2, 2, 2, 2, 0, 2, 2, 2, 2, 0, and 3.

Measures 11-12 of Lesson 3 continued. Measure 11 contains two triplets of eighth notes in the right hand. Measure 12 contains two triplets of eighth notes in the right hand. The tablature for the left hand shows fret numbers 4, 0, 2, 2, 4, 4, 3, 3, 2, 2, 0, 0, 2, 3, and 0.

[Continue to Lesson 4](#)

LESSON 4 - Chicago Shuffle

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Here is an example of a more contemporary fingerstyle blues. It maintains the constant bass, but this time the bassline follows the finger-picked melody. Pay close attention to the left hand fingering and keep the chord changes smooth. Right hand thumb and index finger can be used throughout, at least to the B and A bars which can be strummed.

The musical score is written for guitar in 4/4 time, key of D major (two sharps). It consists of four systems, each with a treble clef staff and a bass staff. The bass staff includes a tablature line with fingerings (T, A, B) and fret numbers (0-11). The melody is written in the treble staff, primarily using eighth and quarter notes. The bassline follows the melody, with the right hand thumb and index finger used for the melody and the rest of the right hand for the bass. The score is divided into measures by vertical bar lines. The first system contains measures 1-3, the second system contains measures 4-6, the third system contains measures 7-9, and the fourth system contains measures 10-12. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4, indicated by a '4' over the staff and a '4' over the bass staff. The score includes fingerings for the left hand (T, A, B) and fret numbers for the right hand (0-11). The melody is primarily eighth and quarter notes, and the bassline follows the melody, with the right hand thumb and index finger used for the melody and the rest of the right hand for the bass.

[Continue Lesson 4](#)

LESSON 4 - Chicago Shuffle Continued

For a variation to the sound have a go at this pick and strum technique. The index finger can be used to strum up across the two top strings to replace the constant bass E:

The musical notation shows a melody in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth notes and rests. Below the staff, there are two lines of tablature (TAB) with fret numbers (0, 2, 3) and a 'T' (thumb) symbol. The first line of TAB has fret numbers 3, 0, 3, 0, 3, 0, 3, 0. The second line of TAB has fret numbers 3, 2, 0, 2, 0, 2, 0, 2. The notation is divided into two measures by a vertical bar line.

[Continue to Lesson 5](#)

LESSON 5 - Moving Bass

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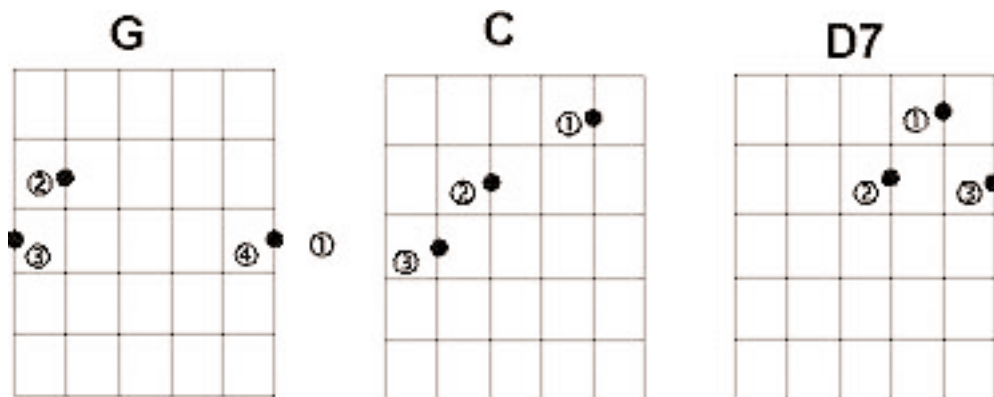
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Please select “**Session 5**” from the menu

Walking the bass

So far in our exercises we have kept the bassline fairly straight and let the melody line move freely on top. The next tune (on the next page) shows you how the rhythmic effect works just as well if the bassline is allowed to move around. This time the bassline rolls along in a kind of piano boogie pattern and the top line stays constant.

Keep the bassline steady and let the top strings ring out. Don't be too rigid with the rhythm. Aim for a swing feel. Again it's a good idea to dampen the bottom strings for a tight sounding bass.

The chords used in this exercise revolve around these shapes.



Again you can use the pick and strum technique for more variety and a more open sound. Leadbelly used this kind of pick and strum in his song, “Good Morning Blues”.



[Continue Lesson 5](#)

LESSON 5 - Moving Bass Continued

Moving Bass

This musical exercise is in 4/4 time with a key signature of one sharp (F#). It consists of 12 measures, divided into three systems of four measures each. Each system features a treble clef staff with a melody of eighth notes and a bass staff with guitar tablature. The tablature includes fret numbers (0, 2, 3) and fingerings (1, 2, 3) for the left hand. The melody starts on D4 and moves in a stepwise fashion, while the bass line provides a harmonic foundation with various fret positions.

Try these other examples of moving basslines against these chords and then experiment with other chords.

Moving Bass E major

This exercise is in 4/4 time with a key signature of three sharps (F#, C#, G#). It shows the first four measures of a piece. The treble staff contains a melody of eighth notes, and the bass staff contains guitar tablature with fret numbers 0, 2, 4. The bass line moves in a stepwise pattern, primarily using the open string (0) and the second (2) and fourth (4) frets.

Moving Bass A major

This exercise is in 4/4 time with a key signature of three sharps (F#, C#, G#). It shows the first four measures of a piece. The treble staff contains a melody of eighth notes, and the bass staff contains guitar tablature with fret numbers 0, 2, 4. The bass line moves in a stepwise pattern, primarily using the open string (0) and the second (2) and fourth (4) frets.

[Continue to Lesson 6](#)

LESSON 6 - Guitar Boogie

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This 12 bar in E opens up the melody line now but carries on with the moving bass ideas discussed in the previous chapter. The top line is kept simple using a couple of notes derived from the open blues patterns we tried earlier.

Let the left hand 3rd and 4th fingers alternate to produce the melody. Don't forget to try improvising your own riffs across the changing bassline.

Guitar Boogie

The notation is divided into three systems of four bars each. Each system includes a standard musical staff with a treble clef and a key signature of two sharps (F# and C#), and a corresponding TAB staff below it. The TAB staff uses numbers 0-4 to indicate fret positions. The first system (bars 1-4) shows a simple melody on the treble staff and a bass line on the TAB staff. The second system (bars 5-8) continues the melody and bass line. The third system (bars 9-12) concludes the 12-bar phrase with a final chord in the treble staff and a final bass line on the TAB staff.

[Continue to Lesson 7](#)

LESSON 7 - Internet Blues

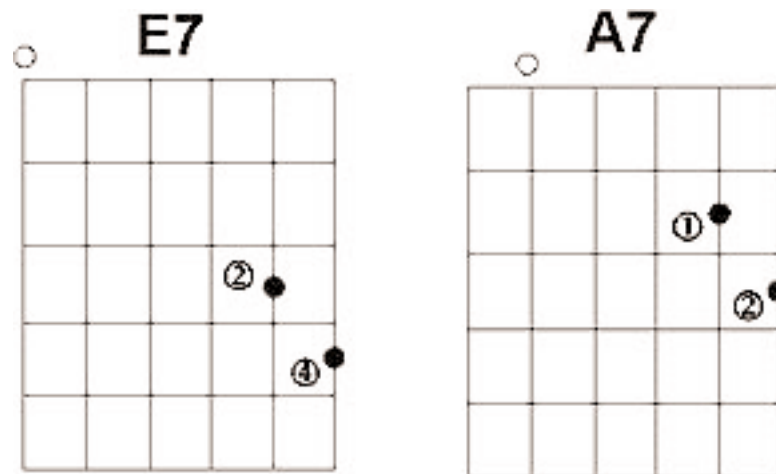
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Please select “**Session 7**” from the menu

Again we are using a system of two note chords to play a blues this time in E major. Tab and notation for The Internet Blues is on the next page.



[Continue Lesson 7](#)

LESSON 7 Continued - Internet Blues

This image displays the guitar tablature for Lesson 7 Continued, titled "Internet Blues". The music is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The notation includes a standard musical staff with a treble clef and a 3/4 time signature, and a corresponding guitar tablature staff below it. The tablature uses numbers 0-4 to represent frets, with 'T' for natural harmonics and 'A' for artificial harmonics. The piece is divided into measures, with measure numbers 1, 4, 7, 10, and 12 indicated at the start of their respective systems. The tablature includes various techniques such as triplets (indicated by a '3' over a group of notes), bends (indicated by a curved line), and slurs (indicated by a line over a group of notes). The piece concludes with a final measure in the 12th system.

1

4

7

10

12

[Continue to Lesson 8](#)

LESSON 8 - Blues For Brusgard

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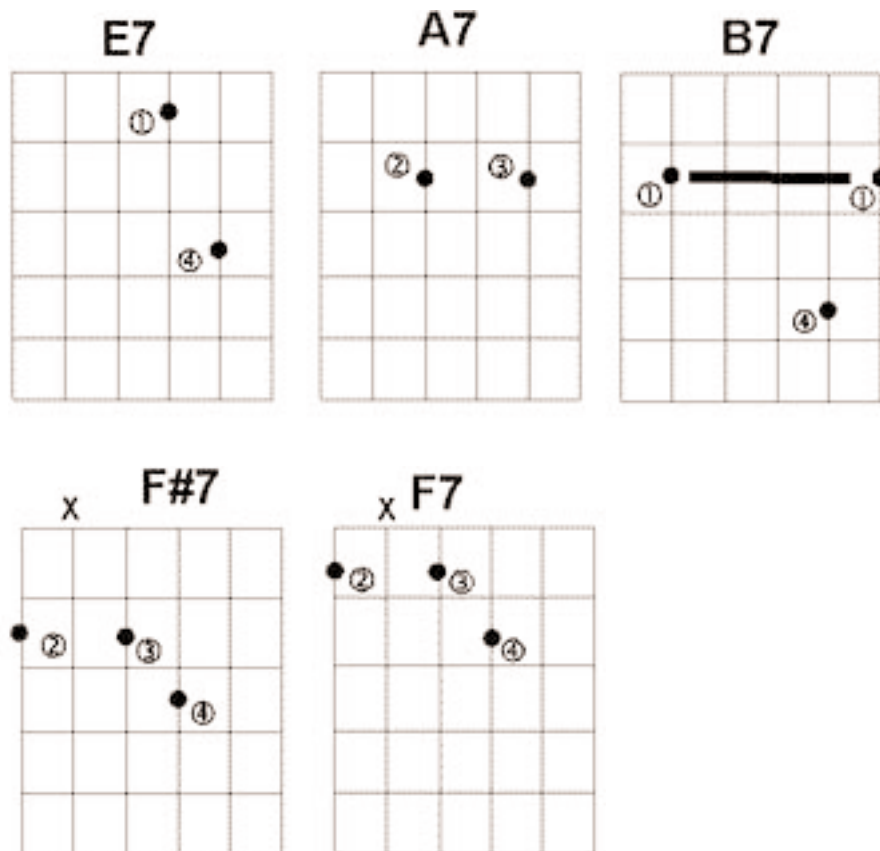
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Please select “**Session 8**” from the menu

If we put all the previous ideas into one exercise, we should come up with some quite formidable picking in the blues style. This is what we have done in “Blues for Brusgard”. Tab and notation are on the next page.

There’s a lot going on here so listen to the mp3 carefully and follow the tab before attempting to play it. All the fingering is there to help you and it’s worth sticking to it if you want to play the tune well. This is a difficult tune and it may take you some time to master it, but keep at it and you will succeed.

The chords used in this exercise are based on the following:



[Continue Lesson 8](#)

LESSON 8 Continued - Blues For Brusgard

Blues For Brusgard

The musical score for "Blues For Brusgard" is presented in four systems, each containing a guitar staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar staff uses a treble clef and the bass staff uses a bass clef. The score includes various musical notations such as eighth notes, quarter notes, and triplets, as well as fret numbers (0-4) and bar lines. The systems are numbered 1, 6, 10, and 14 at the beginning of each system.

System 1: The guitar staff begins with a treble clef and a key signature of three sharps. The bass staff shows fret numbers 7, 7, 0, 4, 0, 0, 3, 2, 1, 0, 4, 0, 1, 2, 3, 2, 1, 0, 2, 3, 4. The system ends with a double bar line.

System 6: The guitar staff begins with a treble clef and a key signature of three sharps. The bass staff shows fret numbers 2, 0, 3, 0, 3, 0, 2, 0, 1, 2, 0, 0, 3, 2, 0, 1, 2, 0, 3, 2, 0, 3, 0, 2, 0, 3, 0, 1. The system ends with a double bar line.

System 10: The guitar staff begins with a treble clef and a key signature of three sharps. The bass staff shows fret numbers 2, 0, 3, 0, 3, 0, 2, 0, 1, 2, 0, 0, 3, 2, 0, 1, 2, 0, 3, 0, 2, 4, 0, 2, 2, 4, 1, 2. The system ends with a double bar line.

System 14: The guitar staff begins with a treble clef and a key signature of three sharps. The bass staff shows fret numbers 3, 3, 0, 0, 0, 0, 2, 0, 1, 0, 2, 0, 3, 0, 0, 3, 2, 1, 0. The system ends with a double bar line.

[Continue to Lesson 9](#)

LESSON 9 - Shuffle Rag

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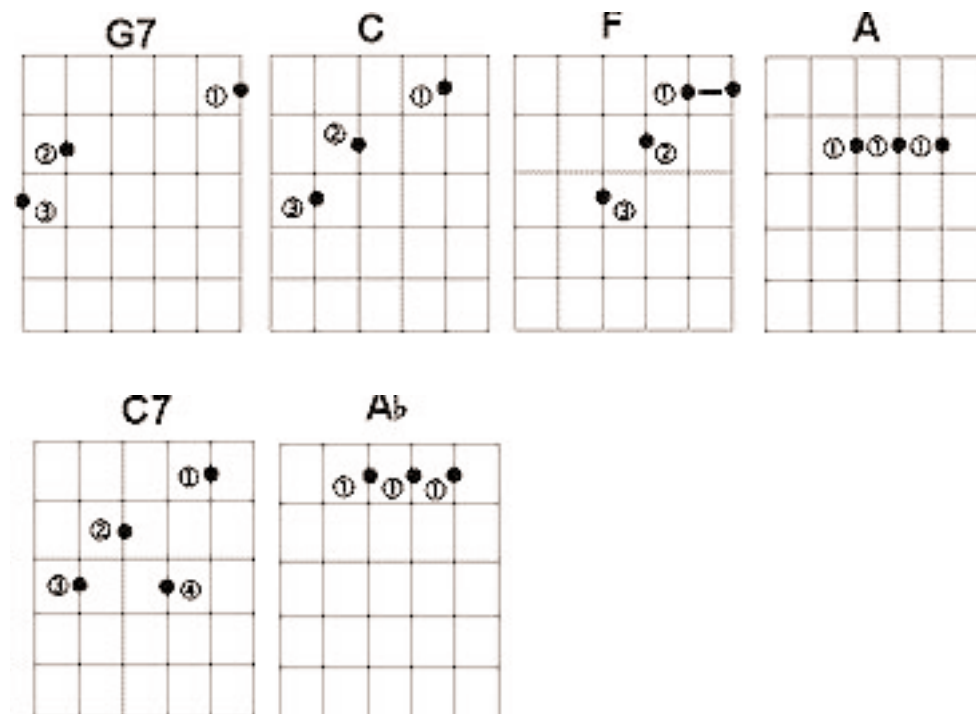


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Please select “**Session 9**” from the menu

This tune changes the style now, with some Ragtime Blues based on an old Big Bill Broonzy tune (tab and notation on next page). Although the chord changes are different to the regular blues we have been doing so far, the picking is very similar to the one we used in Lesson 5. If you find this difficult, go back and revise!

Only parts of the chords are used on the tab, but they are based on these chords.:



[Continue Lesson 9](#)

LESSON 9 Continued - Shuffle Rag

Shuffle Rag

The score is divided into three systems, each with a treble clef staff for guitar, a bass staff for bass guitar, and a tenor guitar staff (labeled T, A, B) with fret numbers. The first system (measures 1-4) includes a 'rpt.' marking at the end. The second system (measures 5-6) continues the melody and accompaniment. The third system (measures 7-9) concludes the piece with a final chord. The key signature has one sharp (F#), and the time signature is 3/4.

5

7

rpt.

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LESSON 10 - Fishing Blues

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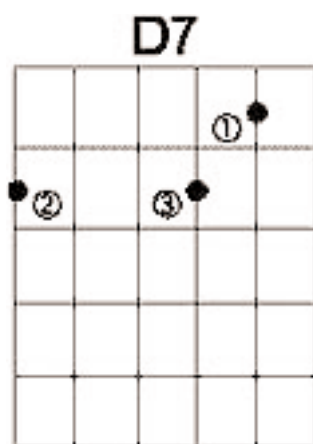


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Please select “**Session 10**” from the menu

The final exercise! By now your fingers should be well oiled and be ready to tackle another example of Ragtime Blues picking. This is not easy. It may take you a while to master. But have patience and you will succeed. The base and melody lines are really moving about, so the trick again is to become familiar with the chord changes and pay close attention to the left hand fingering.

It will help you through bar 7 to hold down this particular shape for D7:



Tab and notation for “Fishing Blues” is on the next page. Good luck! And keep up the picking.

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[Continue Lesson 10](#)

LESSON 10 Continued - Fishing Blues

Measures 1-4 of the piece. The notation includes a treble clef, a key signature of one flat (Bb), and a 7/8 time signature. The guitar part is written in standard notation with a capo on the 4th fret. The bass part is written in tablature with fret numbers 0, 1, 2, 3, 4.

Measures 5-8 of the piece. The notation continues with the same key signature and time signature. The guitar part features a mix of eighth and quarter notes. The bass part continues with the same fretting pattern.

Measures 9-12 of the piece. The notation continues with the same key signature and time signature. The guitar part features a mix of eighth and quarter notes. The bass part continues with the same fretting pattern.

Measures 13-15 of the piece. The notation continues with the same key signature and time signature. The guitar part features a mix of eighth and quarter notes. The bass part continues with the same fretting pattern.

Measures 16-18 of the piece. The notation continues with the same key signature and time signature. The guitar part features a mix of eighth and quarter notes. The bass part continues with the same fretting pattern.

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