

Guitar Tab Edition

ROBBEN FORD



PLAYIN' THE BLUES



video
transcription
series

ROBBEN FORD

PLAYIN' THE BLUES

Editor: Aaron Stang
Additional Text by Aaron Stang
Transcriptions by Dave Hill
Cover Design: Joann Carrera
Photography: Pages 26 & 49 by Daniel Shea
All Others Courtesy of Jeff Rivera

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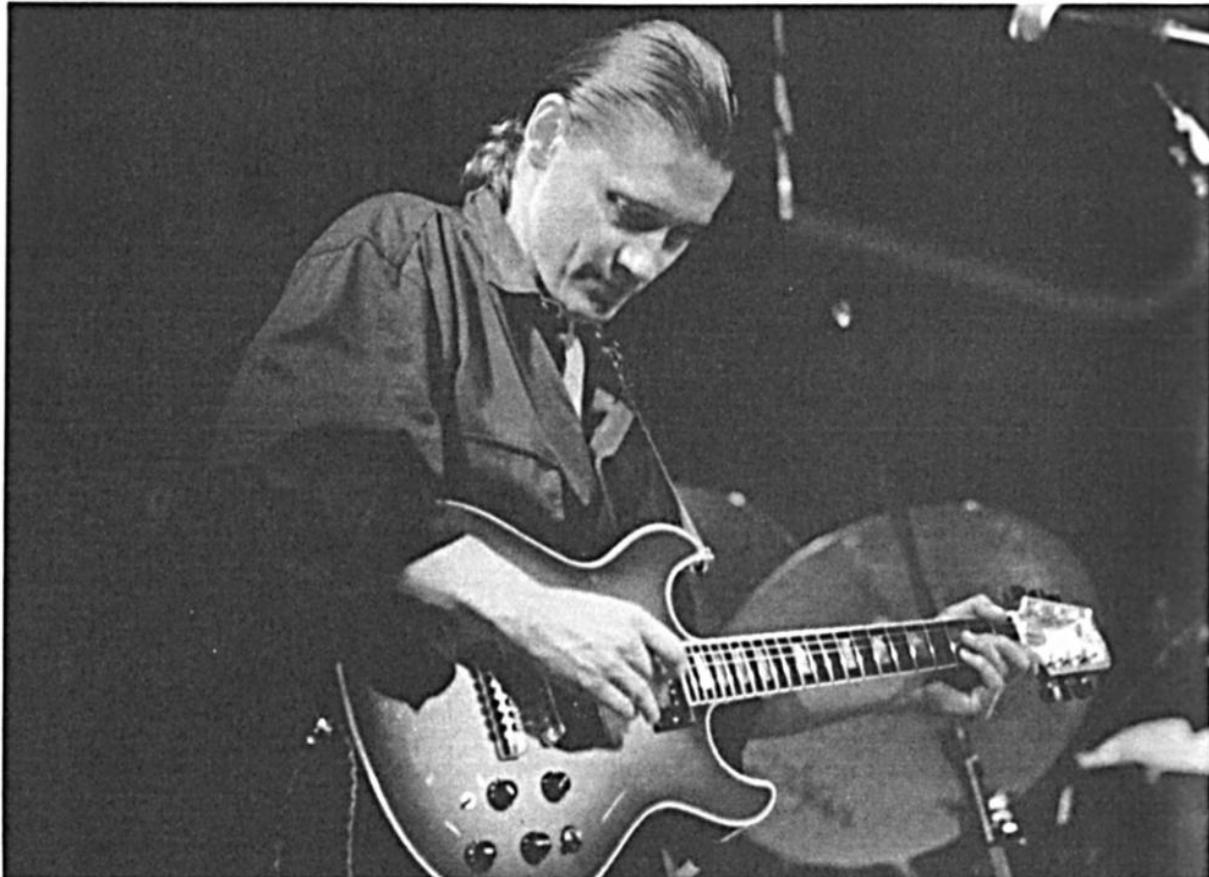
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INTRODUCTION

Welcome to *Playin' the Blues*. This Book covers all the basics of contemporary blues guitar style. Some of the things we will be looking at in this book are traditional blues progressions, chord voicings, rhythms used in comping, string bending, picking techniques, scales used in blues soloing and many blues licks. For more advanced material refer to my book *The Blues and Beyond* (REHBK001) available from CPP Media.

Part I

Scales For Blues Soloing

Example 1: G Minor Pentatonic

The first scale we are going to examine is the G minor pentatonic scale. All pentatonic scales contain 5 tones as opposed to the diatonic (7 tone) and chromatic (12 tone) scales. The notes in the G minor pentatonic scale are: G, B \flat , C, D, & F (1st, \flat 3rd, 4th, 5th, & \flat 7th degrees of the major scale.)

Here are the two fingerings that Robben demonstrates:

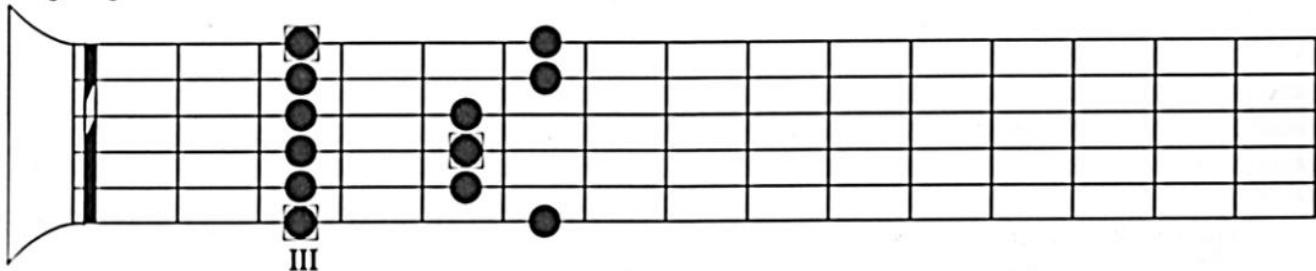
Example 1A:

Example 1B:

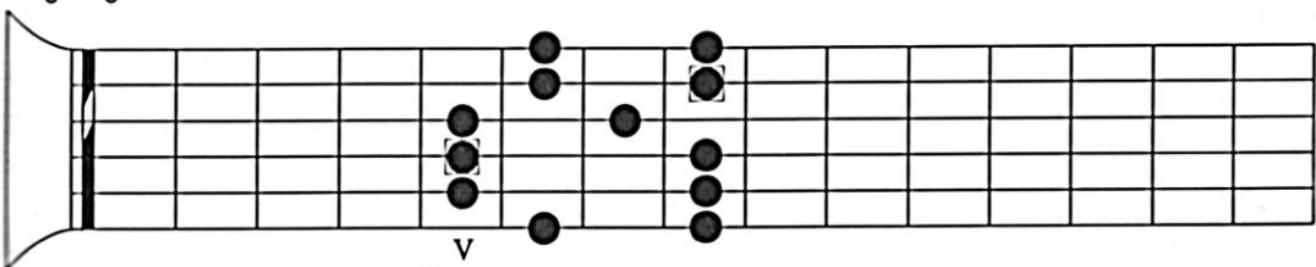
Example 1C: Five Fingerings for G Minor Pentatonic

This example shows the five most common fingerings for the G minor pentatonic scale. Notice that because no open strings are used, each of these fingerings is moveable to any position or key. The root of each scale is indicated with a box. (Example 1B is the same as Fingering #1 and Example 1A is a combination of Fingerings 5 and 1.)

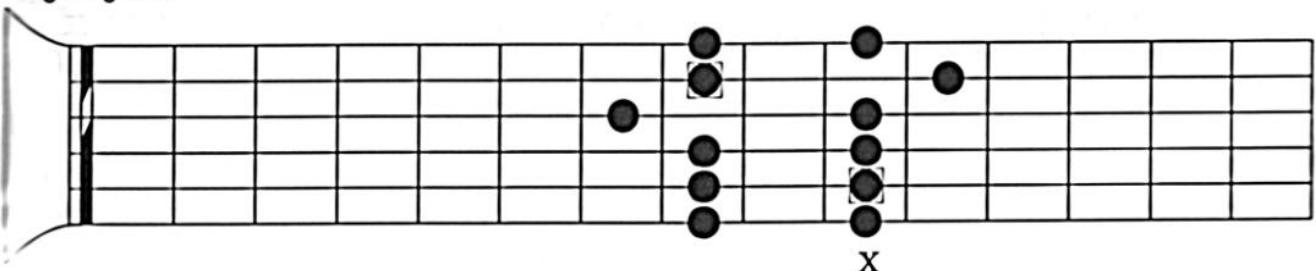
Fingering #1:



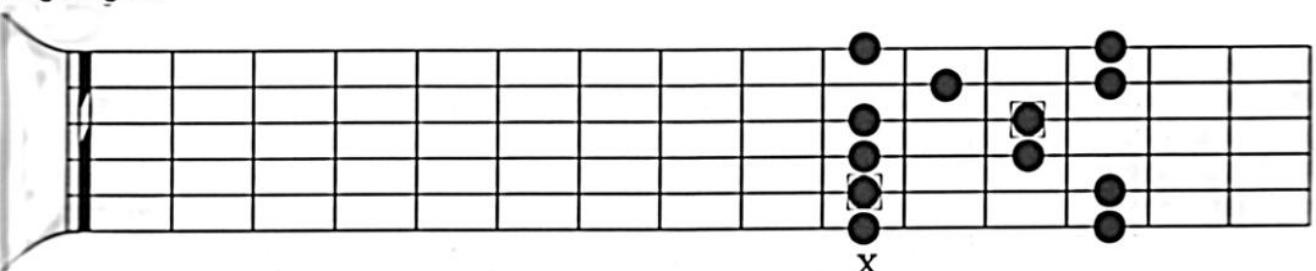
Fingering #2:



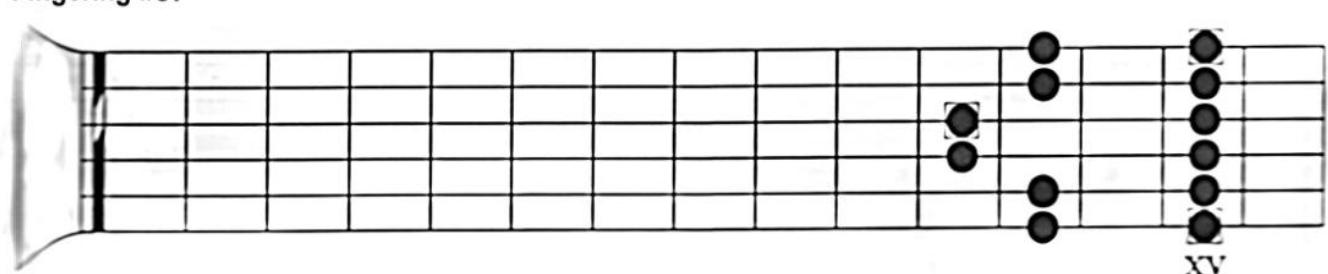
Fingering #3:



Fingering #4:



Fingering #5:



Example 2:

Solo Demonstration over a G7 Vamp

Here, Robben demonstrates the sound of the G minor pentatonic scale by playing it over a bluesy G7 vamp. Often, when playing the B \flat (\flat 3rd), Robben bends it slightly sharp, getting it right in between the \flat 3rd and \sharp 3rd (bars 3 and 12). This is a very common blues device and adds a hard-edged blues quality to the solo.

Blues shuffle ($\text{J} \square = \text{J} \text{ J}$)

G7

1/4

T A B

1/4

T A B

1/4

T A B

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, showing a melodic line with various note heads and stems. The bottom part is a tablature for a six-string guitar, with each string labeled T (top) and B (bottom). The tablature shows fingerings and positions for each note. The first measure starts at the 5th fret of the A string. The second measure starts at the 3rd fret of the E string. The third measure starts at the 6th fret of the B string. The fourth measure starts at the 8th fret of the G string. The fifth measure starts at the 10th fret of the D string. The sixth measure starts at the 11th fret of the A string. The seventh measure starts at the 7th fret of the E string. The eighth measure starts at the 10th fret of the B string. The ninth measure starts at the 8th fret of the G string. The tenth measure starts at the 10th fret of the D string. The eleventh measure starts at the 12th fret of the A string. The twelfth measure starts at the 13th fret of the E string.

The image shows a musical score for a six-string guitar. The top part is a standard staff notation with a treble clef, showing a melodic line with various notes and rests. The bottom part is a tablature, where each horizontal line represents a string. The tablature shows fingerings (e.g., '3' under the 3rd string) and includes numerical values above the strings: 15, 13, 10, 13, 11, 12-10, 12, 11, 12, 13, 11, 15, 15, 13, 15. A circled '1/4' indicates a quarter note value.

The musical score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with sixteenth-note patterns. Measures 1-12 are shown, followed by a repeat sign and measures 13-24.

Measure 1: Treble staff has sixteenth-note pairs (3). Bass staff has sixteenth-note pairs (13), (15), (13).

Measure 2: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 3: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 4: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 5: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 6: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 7: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 8: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 9: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 10: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 11: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 12: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 13: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 14: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 15: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 16: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 17: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 18: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 19: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 20: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 21: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 22: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 23: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

Measure 24: Treble staff has sixteenth-note pairs (3), (15). Bass staff has sixteenth-note pairs (13), (15).

The image shows a musical score for guitar. The top part is a staff with a treble clef, featuring a melodic line with various notes and rests. The bottom part is a tablature for a six-string guitar, showing the fingerings and string names (T, A, B) for each note. The tablature is divided into measures by vertical bar lines.

T 11 12 10 10-0 10-12 10-0 10-0 10-7 10

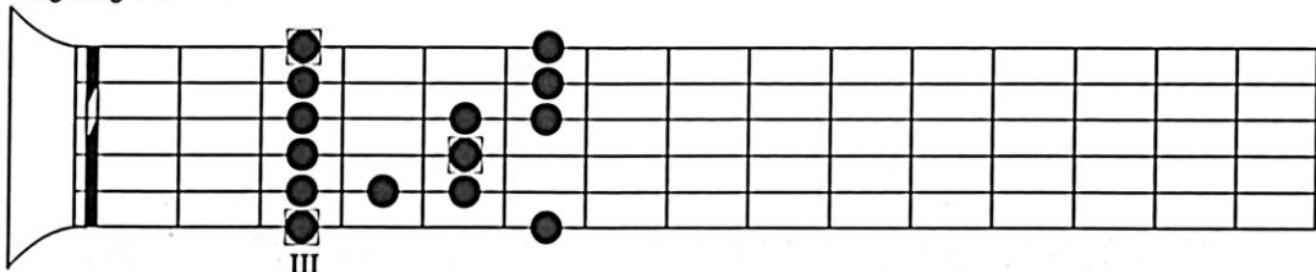
Example 3: G Minor Pentatonic with the ♭5 Added

It is very common to add the ♭5 (#11) to the minor pentatonic scale. The ♭3rd, ♭7th and ♭5th are known as “blue notes.” The minor pentatonic scale, with the added ♭5, is often called the “Blues Scale.” In the G minor pentatonic scale, the added note is D♭.

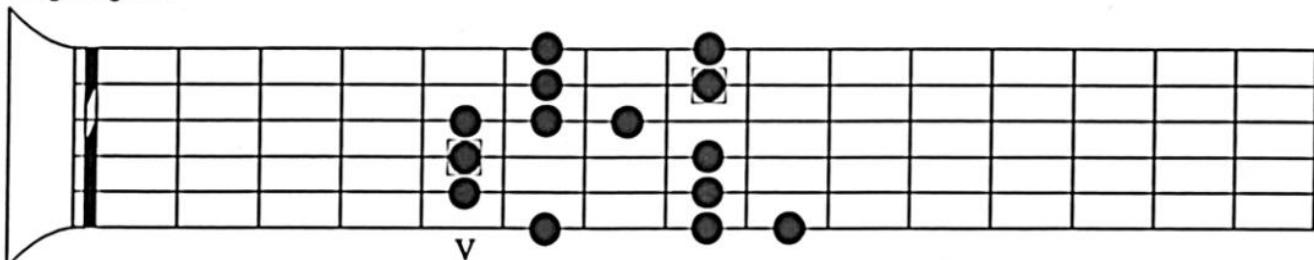
Here is the “blues scale” fingering as demonstrated by Robben:

Example 3A: Five Fingerings for the G Blues Scale

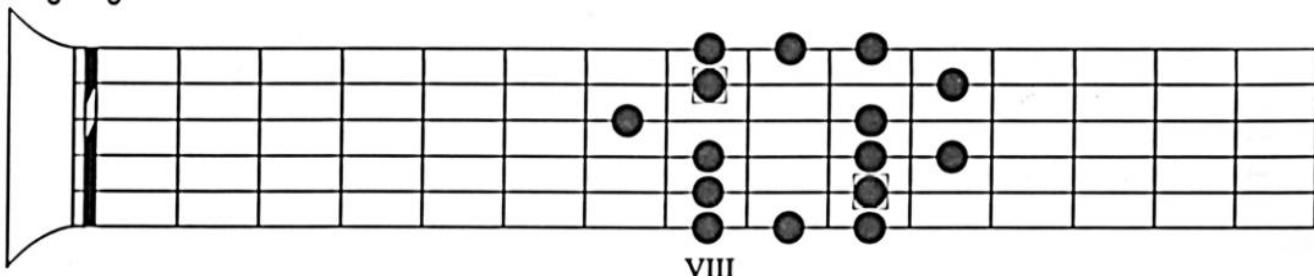
Fingering #1:



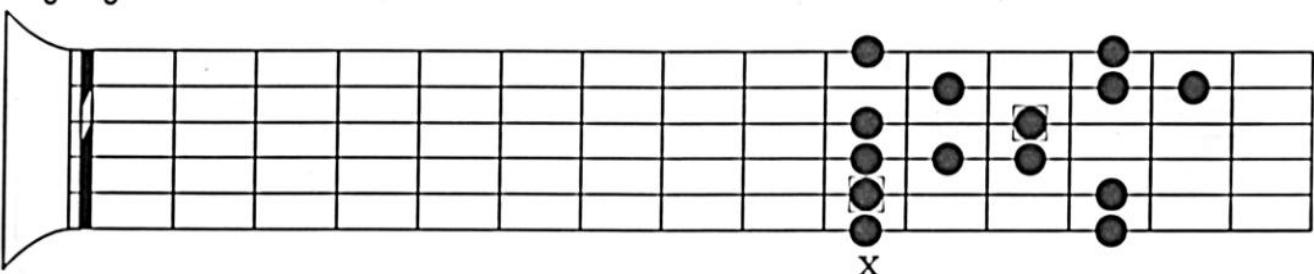
Fingering #2:



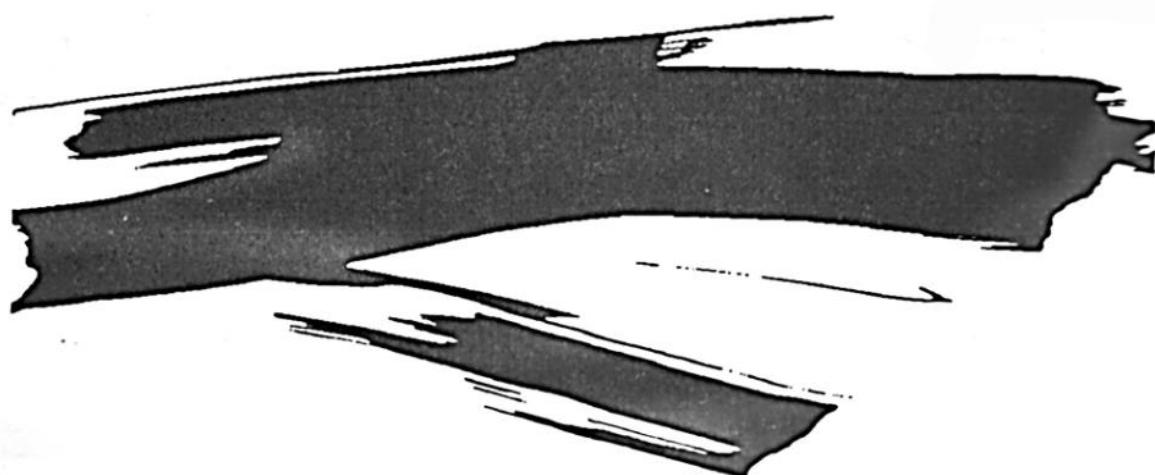
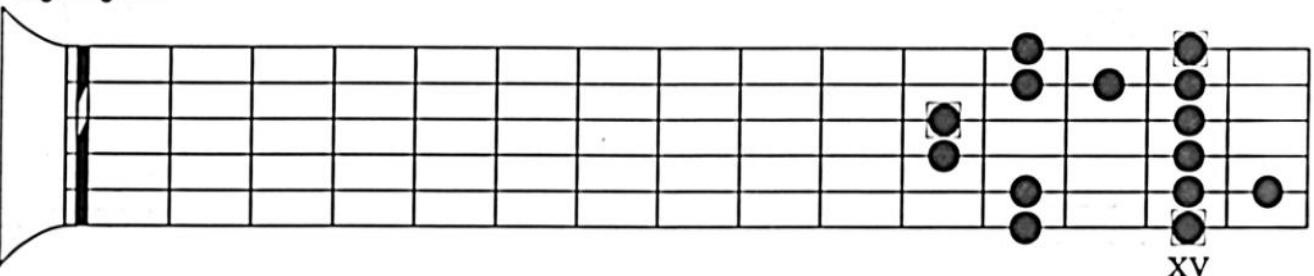
Fingering #3:



Fingering #4:



Fingering #5:



Example 4: Solo Demonstration of the Blues Scale

The following solo demonstrates the use of the blues scale over a G7 vamp. The basic rhythmic feel of this vamp is called a shuffle. In a shuffle, each beat is subdivided into groups of three (triplets).

Treble clef staff with a 4/4 time signature. The first measure contains two eighth-note triplets. Below the staff is a bass tablature for a 12-string guitar, showing strings T, A, and B. The notes correspond to the first measure of the solo.

Treble clef staff with a 4/4 time signature. The second measure contains two eighth-note triplets. Below the staff is a bass tablature for a 12-string guitar, showing strings T, A, and B. The notes correspond to the second measure of the solo.

Treble clef staff with a 4/4 time signature. The third measure contains two eighth-note triplets. Below the staff is a bass tablature for a 12-string guitar, showing strings T, A, and B. The notes correspond to the third measure of the solo.

T (8) 6 8 10 9 8 11 8 | 11 7 10 8 11 8

T 9, 11, 8, 11, 8, 11, 0, 10, 11, 0, 0, 6, 7 | 6, 5, 8, 5 13, 15

T 13, 13, 11, 12, 10, 11, 12, 12, 10 | 11, 12, 12, 12, 10

T -11, 10, 8, 10, 10, 12, 12, 10, 11, 12, 11, 11, 12, 12, 10, 15 | 11, 12, 11, 11, 12, 12, 10, 12, 10, 12, 15

Example 5: G Minor Pentatonic with the Added 6th

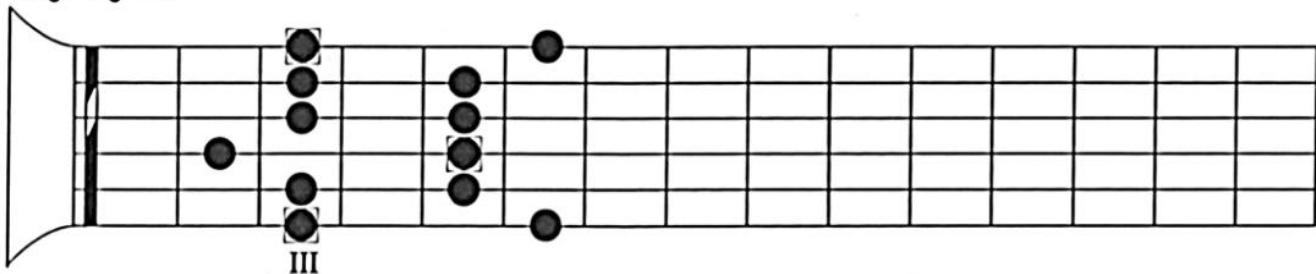
The third scale we are going to learn is another variation of the basic pentatonic scale. In this variation the 7th (F) is replaced by the 6th (E).

Here is the fingering Robben demonstrates:

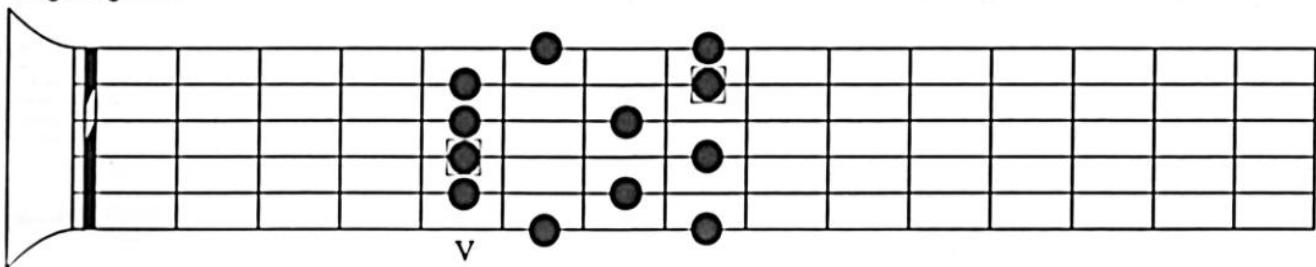
A musical score for guitar in common time (indicated by '4') and F major (indicated by a 'F' and a 'b'). The treble clef is at the top left. The first measure consists of eighth notes. The second measure starts with a half note followed by eighth notes. The third measure features a sixteenth-note pattern. The fourth measure contains eighth notes. The fifth measure has a sixteenth-note pattern. The sixth measure consists of eighth notes. The seventh measure starts with a half note followed by eighth notes. The eighth measure features a sixteenth-note pattern. The ninth measure contains eighth notes. The tablature below shows the strings T, A, and B. Fingerings are indicated above the tablature: 3-6, 3-5, 2-5, 3-5, 3-6, 3-5, 3-5, 3-5, 2-5, 3-6, 3-5.

Example 5A:
Five Fingerings for the G Minor Pentatonic with Added 6th

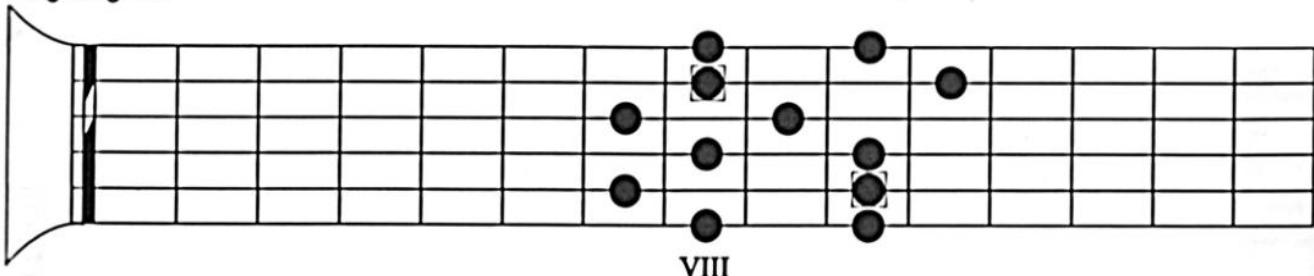
Fingering #1:



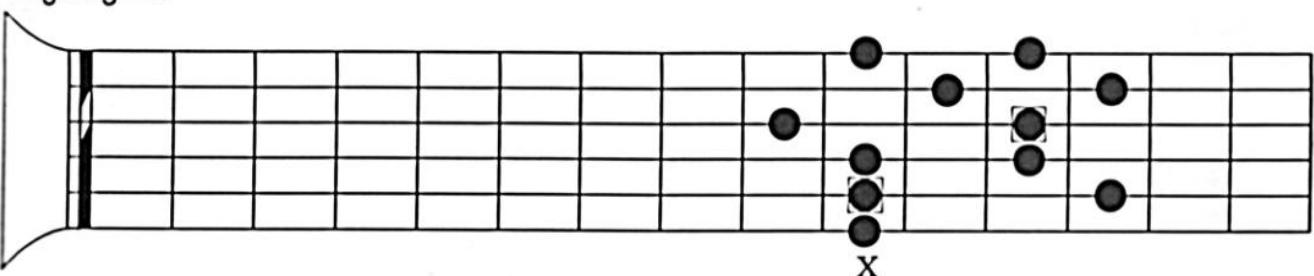
Fingering #2:



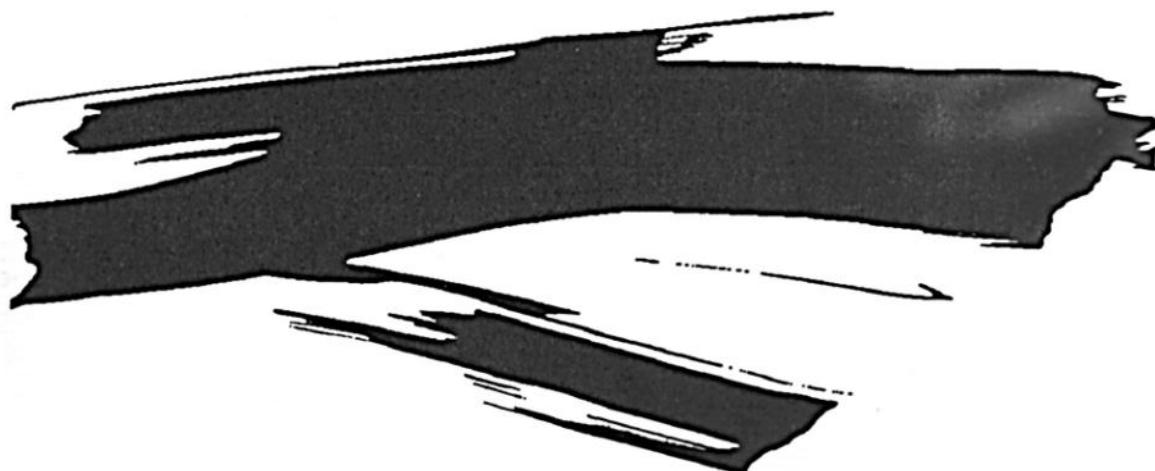
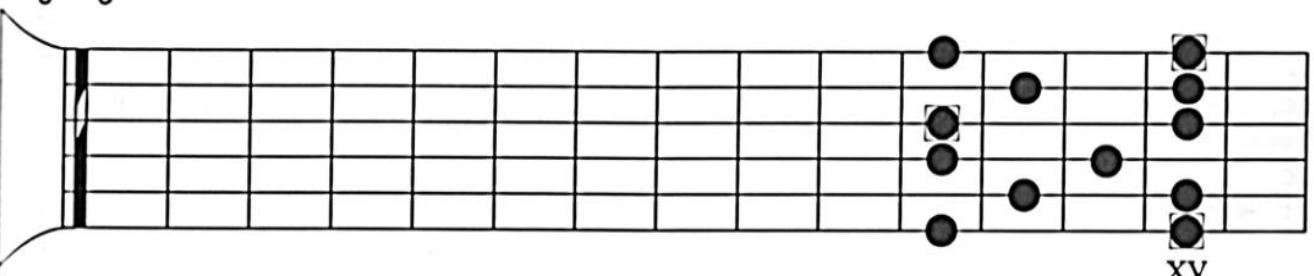
Fingering #3:



Fingering #4:



Fingering #5:



Example 6:

Solo Demonstration of the G Minor Pentatonic with Added 6th

You will notice that this scale has a brighter, more uplifting sound than either the minor pentatonic or blues scales. Both Robben and B.B. King use this scale quite a bit, giving them a "sweet" sound. By contrast, Albert King and Stevie Ray Vaughan both lean heavily on the blues scale with its characteristic "harsh" quality.

Blues shuffle ($\square = \overline{J} J$)

8va

T 13 15 12 15 15 | 17 17 15 17 15 15 17
A
B

T 17 14 12 14 12 14 12 | 15 14 12 5 7 5 7 5
A
B

T
A 9 7 5 5 9 | 9 5 9 5 9 5 9 2 5
B

T
A 7 5 9 5 2 5 | 9 (5)
B

Example 7: Solo Demonstration Using All Three Scales

This example uses all three scales. You will find many examples using the 15th and 6th. Especially note how the 6th (E) is used. This note adds a wonderful quality to the solo but is often overlooked by guitarists coming from a rock background.

The image displays four staves of musical notation for guitar, each with a corresponding tablature staff below it. The notation includes various note heads, stems, and slurs. The tabs show fingerings and string numbers (e.g., 1, 3, 5, 7, 9, 11, 13, 15). The first staff shows a melodic line with fingerings 5, 5, (5), 3, 5, 3, 3, 8, and (5), 5, 3, 5. The second staff shows a melodic line with fingerings 3, 3, 6, 3, 5, 5, 3, 5, 3, 5, 3, 5, 3, 5, 7, 5, 8, 5, 7. The third staff shows a melodic line with fingerings 5, 5, 3, 5, 3, 5, 3, 5, 3, 5, 2, 5. The fourth staff shows a melodic line with fingerings 3, 5, 3, 5, 2, 2, 0, 2, 0, 5, 5, 5, 13, 13, 13, 11, 12, 15.

Musical staff showing a melodic line with grace notes and a guitar tab below it. The staff consists of two measures. The first measure starts with a grace note followed by eighth notes. The second measure starts with a grace note followed by eighth notes. The guitar tab shows the strings T, A, and B with fingerings: 13, 13, 11, 11, 12, 12, 10, 11, 12, 9, 11, 11, 10, 11.

Musical staff showing a melodic line with grace notes and a guitar tab below it. The staff consists of two measures. The first measure starts with a grace note followed by eighth notes. The second measure starts with a grace note followed by eighth notes. The guitar tab shows the strings T, A, and B with fingerings: 0, 10, 7, 10, 11, 10, 0, 10, 7, 0, 9, (0), 6, 7, 6, 6, 5, 6, 3, 6, 5, 3, 5.

Musical staff showing a melodic line with grace notes and a guitar tab below it. The staff consists of two measures. The first measure starts with a grace note followed by eighth notes. The second measure starts with a grace note followed by eighth notes. The guitar tab shows the strings T, A, and B with fingerings: 5, 9, 5, 9, 5, 3, 6, (6), 5, 5, 3, 5, 3, 5.

Musical staff showing a melodic line with grace notes and a guitar tab below it. The staff consists of two measures. The first measure starts with a grace note followed by eighth notes. The second measure starts with a grace note followed by eighth notes. The guitar tab shows the strings T, A, and B with fingerings: 15, 15, 12, 12, 5, 5, 3, 5, 3, 5, 3, 5, 5, 4, 3, 6, 3, 6, 6, 6, 3.

Example 8A: The Blues Progression

This example shows how the notes of the G minor pentatonic scale relate to each of the three chords in a "G Blues." It would be a good idea to record these chords and practice playing the scale over each. Get familiar with how each note of the scale sounds when played against the G7, C7 and D7 chords.

Example 8B

This example shows how the notes in the G blues scale relate to each chord

Example 8C

This example shows the relationship of the G minor pentatonic with added 6th to each of the three chords.



Example 9: Blues Solo in B \flat

Here Robben demonstrates how he integrates all three of these scales into his playing. The key has been changed to B \flat , so make sure you can transpose all of your fingerings from G to B \flat .

Drum intro:

Musical score for the drum intro in B-flat major. The top staff shows a treble clef, a B-flat key signature, and a 4/4 time signature. The bottom staff shows a bass clef, a B-flat key signature, and a 4/4 time signature. The score consists of two measures. Measure 1 starts with a dotted quarter note followed by eighth notes. Measure 2 starts with a dotted quarter note followed by eighth notes. Fingerings 1/2 and 1 are indicated above the strings.

Musical score for the first guitar solo section in B-flat major. The top staff shows a treble clef, a B-flat key signature, and a 4/4 time signature. The bottom staff shows a bass clef, a B-flat key signature, and a 4/4 time signature. The score consists of three measures. Measure 1 starts with a dotted quarter note followed by eighth notes. Measure 2 starts with a dotted quarter note followed by eighth notes. Measure 3 starts with a dotted quarter note followed by eighth notes. Fingerings 1/2, 11, 11, 11, 11, 11, 11 are indicated above the strings.

Musical score for the second guitar solo section in B-flat major. The top staff shows a treble clef, a B-flat key signature, and a 4/4 time signature. The bottom staff shows a bass clef, a B-flat key signature, and a 4/4 time signature. The score consists of three measures. Measure 1 starts with a dotted quarter note followed by eighth notes. Measure 2 starts with a dotted quarter note followed by eighth notes. Measure 3 starts with a dotted quarter note followed by eighth notes. Fingerings 1/2, 1/4, 1/2 are indicated above the strings.

Musical score for the final guitar solo section in B-flat major. The top staff shows a treble clef, a B-flat key signature, and a 4/4 time signature. The bottom staff shows a bass clef, a B-flat key signature, and a 4/4 time signature. The score consists of three measures. Measure 1 starts with a dotted quarter note followed by eighth notes. Measure 2 starts with a dotted quarter note followed by eighth notes. Measure 3 starts with a dotted quarter note followed by eighth notes. Fingerings F7, E7, B7, 3 are indicated above the strings.

The image shows a musical score for bass guitar. The top staff is a standard five-line staff with a treble clef, a key signature of one flat (B-flat), and a time signature of common time (indicated by a '4'). The bass line starts with eighth-note pairs (B, G) followed by quarter notes (E, A). It includes several grace notes and slurs. The bottom staff is a tablature for a 4-string bass guitar, labeled T (Thick string), A (A string), and B (B string). The tab shows fingerings: 9, 11, 11 on the B string; 8, 8 on the A string; 6, 6, 6 on the D string; 0, 0, 0 on the G string; 5 on the B string; and 5, 5, 5, 8 on the A string. Measure lines are indicated by vertical bars. Above the staff, there are several markings: '1/4' above the first measure, '1/2' above the second measure, '1/2' above the third measure, '1/2' above the fourth measure, and '1/4' above the fifth measure. The chord E♭7 is written above the fifth measure.

The image shows a musical score for guitar and piano. The top staff is for the piano, featuring a treble clef, a B-flat key signature, and a B7 chord. The bottom staff is for the guitar, with a bass clef and three strings labeled T (top), A (middle), and B (bottom). Measure 1 starts with a B7 chord on the piano and a B note on the guitar's B string. Measure 1/2 begins with an eighth-note rest on the piano and a sixteenth-note pattern on the guitar's A string.

F⁷ E⁷ B⁷ 1/4

1/2 1/4

T 10 10 A 0 11 11 B 11 10 11 10 11 10 10 11 11 10 15 13

B^{b7}

T 14 15 13 14 13 | 15 12 15 13 | 14 15 14 14 15 13 13

E^{b7}

T 11 15 14 11 | 14 11 13 10 15 11 13 11 | 10 8 8 10 8

B^{b7} F⁷

T 11 8 6 6 4 | 8 6 9 6 9 | 8 6 8 6 8 6 8 5

E^{b7} B^{b7}

T 3 5 3 5 3 3 5 | 5 5 5 6 | (6) 6 6 6 6

T 10 15 10 15 10

A 15 10 15 10 15

B 10 15 10

E♭7

T 10 10 10 10 10

A 10 10 10 10 10

B 10 10 10 10 10

B♭7

F7

T 10 10 10 10 10

A 10 10 10 10 10

B 10 10 10 10 10

E♭7

B♭7

Fade

T 10 10 10 10 10

A 10 10 10 10 10

B 10 10 10 10 10

Part II Fingerings

Very often an artist's own idiosyncratic techniques figure very heavily into their style, feel and sound — helping to set them apart from the crowd. Wes Montgomery, who played with his thumb, and Django Reinhardt, who because of an accident was limited to using only two fingers of his left hand, both developed very individual styles.

Robben often uses just the 1st and 4th fingers of his left hand. The 4th finger is reinforced by the 3rd and sometimes 2nd fingers. This fingering style helps give Robben his characteristic "fat" sound and vibrato.

Example 10

This example shows Robben's left hand fingering for a common blues lick.

Freely

Example 11

This "two finger" technique actually developed out of Robben's desire to begin using his 4th finger. Like many guitarists, Robben used to use only his first three fingers. As he began to develop the 4th finger he would support it with his 3rd and sometimes 2nd fingers to give it strength and support. This combination of several fingers on a note adds power to his sound, giving him a very thick, rich tone.

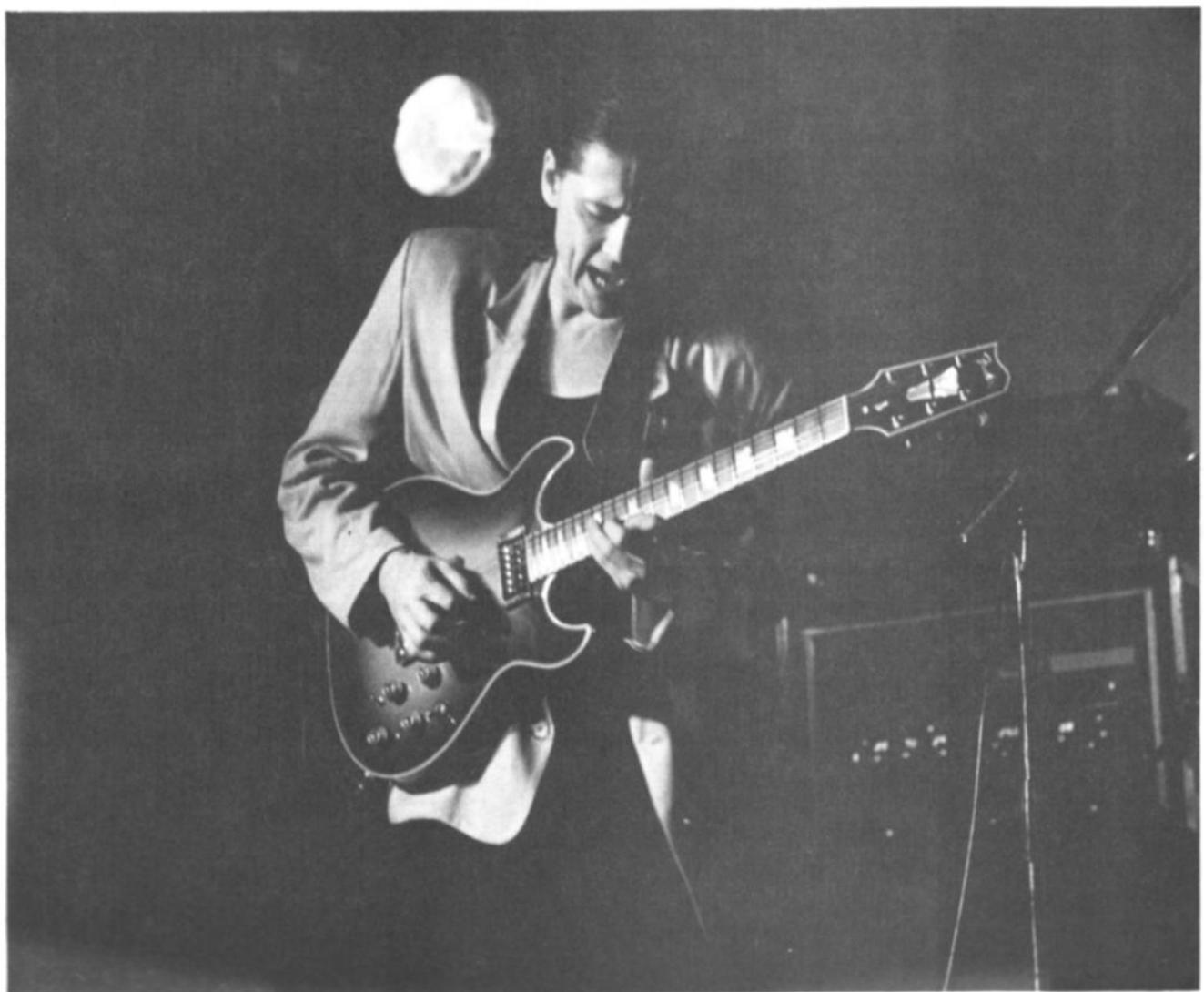
Freely

Example 12

Note how Robben "slips and slides" around the neck when using this "two finger" technique. Although this is not the most economical fingering, it adds to the power and feel of his soloing style.

As Robben points out, it is important to develop all of your fingers, especially for other styles of music. But it is interesting to note, that for each different style of music there are many techniques that, while not considered "proper," help to deliver the right feel for that style.

Regarding Robben's vibrato, many blues guitarists prefer to bend a note with the 3rd or 2nd finger and then add vibrato. By contrast, Robben usually adds vibrato on notes that aren't bent. Using the technique of supporting the 4th finger with the 3rd and 2nd, Robben bends the string down slightly (towards the floor) and pivots his entire hand from the wrist to create a rich, vocal-like vibrato.



Part III String Bending

The art of bending notes is a very important ingredient in the blues style of playing. The notes can be bent many different intervals, from a half step to as much as a perfect fourth. Something that really adds to the character of blues guitar are the "in between" bends, like quarter and three quarter-step bends.

Example 13

This example demonstrates some typical whole step bends.

(G7)

4

T A B

Example 14: Pentatonic Bends

You can bend any note of the pentatonic scale up to the next note in the scale. The following example shows how you can bend each of the notes of the G minor pentatonic scale.

Root to ♭3rd 1 1/2 ♭3rd to 4th 1 4th to 5th 1 5th to 7th 1 1/2 7th to Root 1

T A B

Example 15: Blues Scale Bends

These examples incorporate the flattened fifth. Notice that these are the first examples incorporating a half-step bend.

Example 15A:

(G⁷)

T
A
B

17 15 17 17

1/2

(17)

Example 15B:

Freely
(G⁷)

T
A
B

5 3 5 5

1/2

5 5 3 5 3

Example 15C:

Freely
(G⁷)

T
A
B

3 3 3

1/2

5 5 3 5 3 5

Example 16: Bending to the 6th

This example highlights the bend from the 5th (D) to the 6th (E). Note that this example also includes the 17th and 15th.

(G⁷)

T 9 9 3 1 3 2 1 3 0 0 2 0 5

A

B

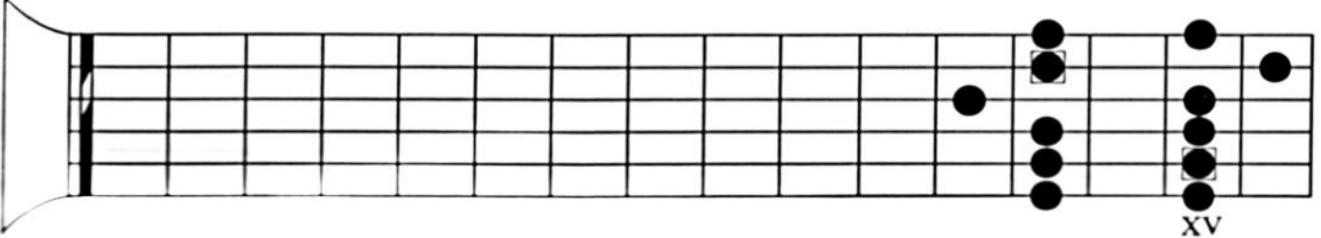
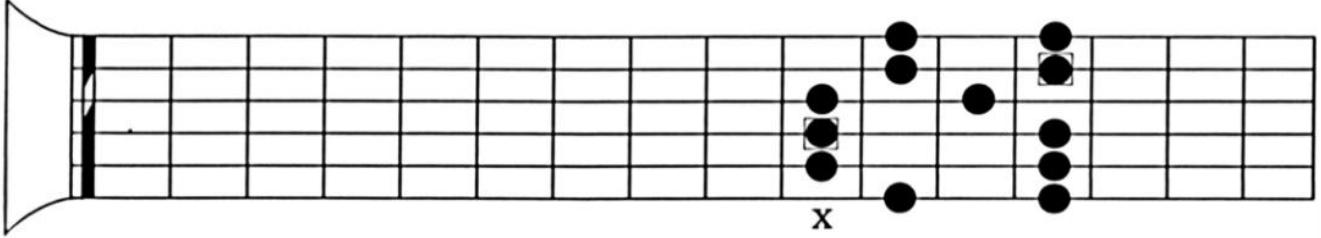
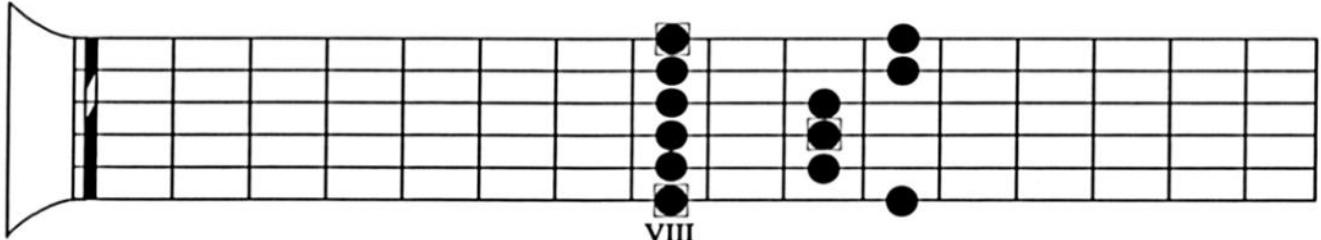
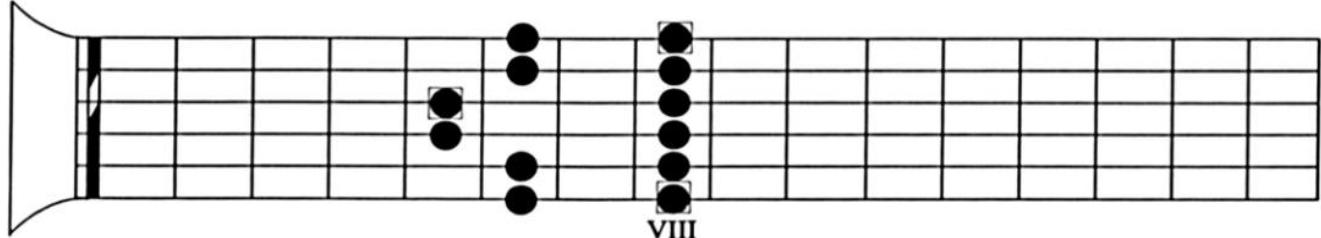
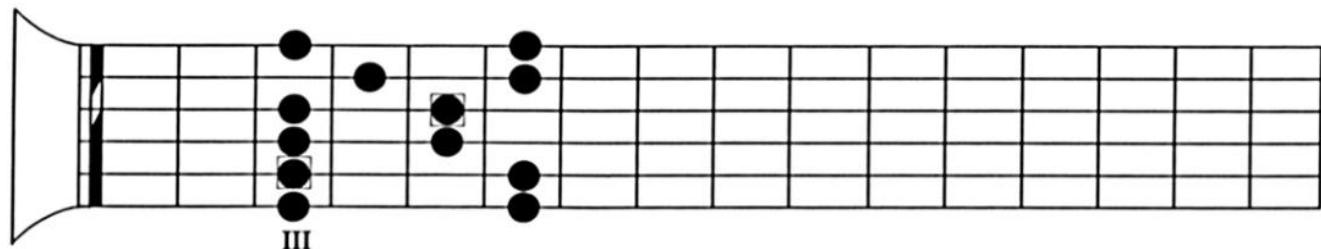
Example 17:
Bending between the Minor and Major Third

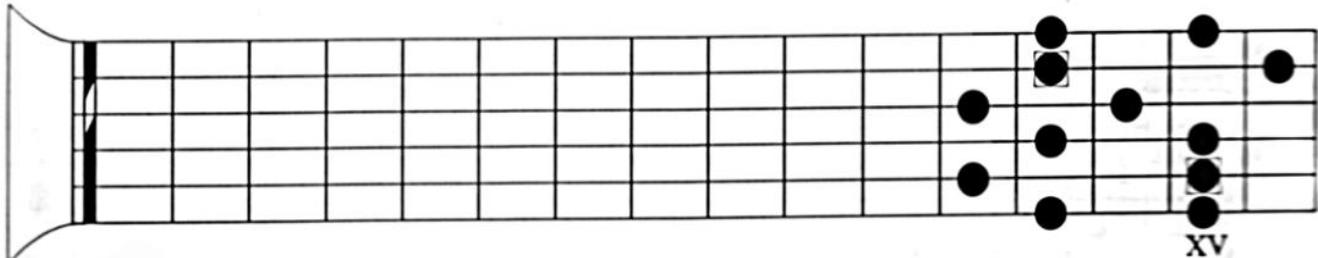
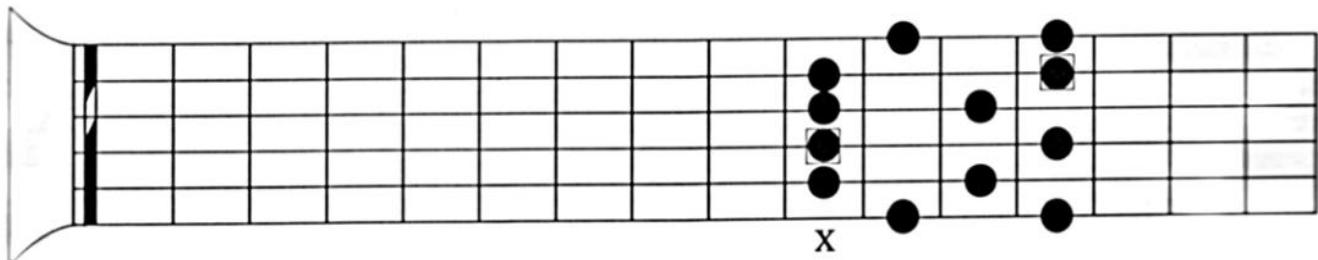
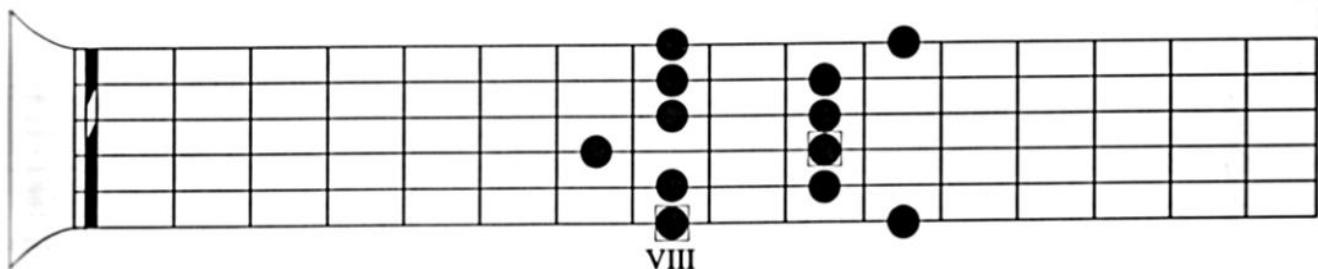
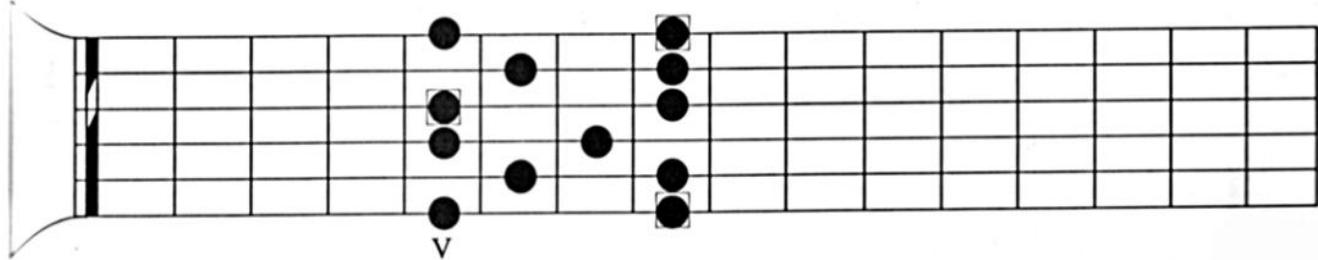
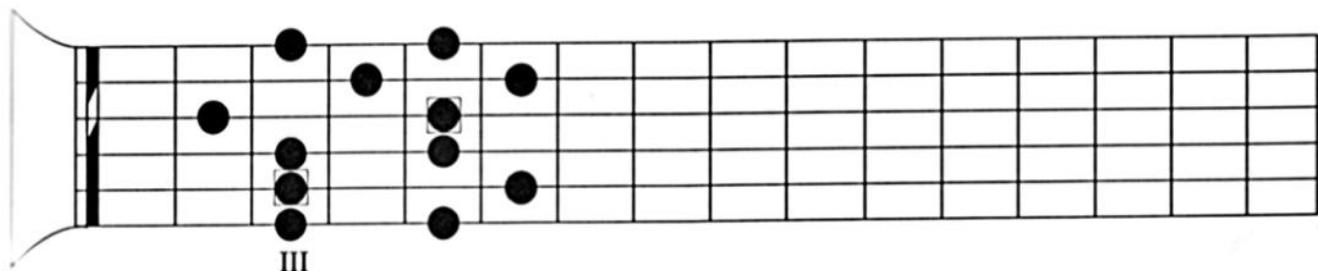
A common technique of Robben's, which he attributes to playing with Miles Davis, is the maj3rd/min3rd bend. Listen for how the bend to the major 3rd "brightens" and adds an element of surprise to what could have been a predictable blues scale lick.

Part IV 12 Bar Blues Solo

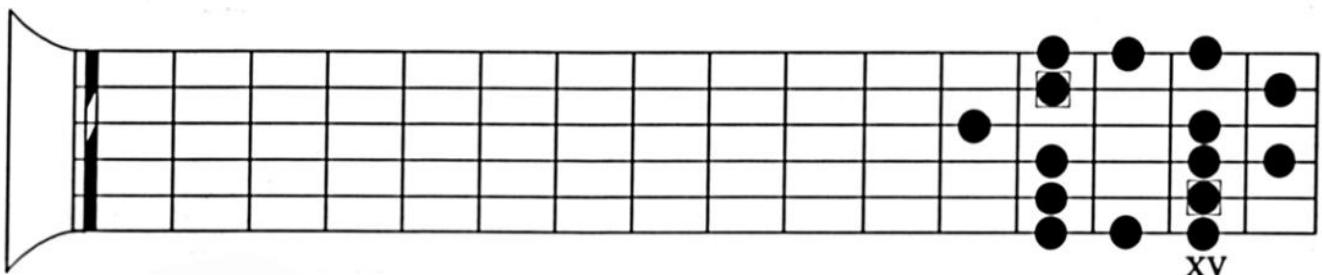
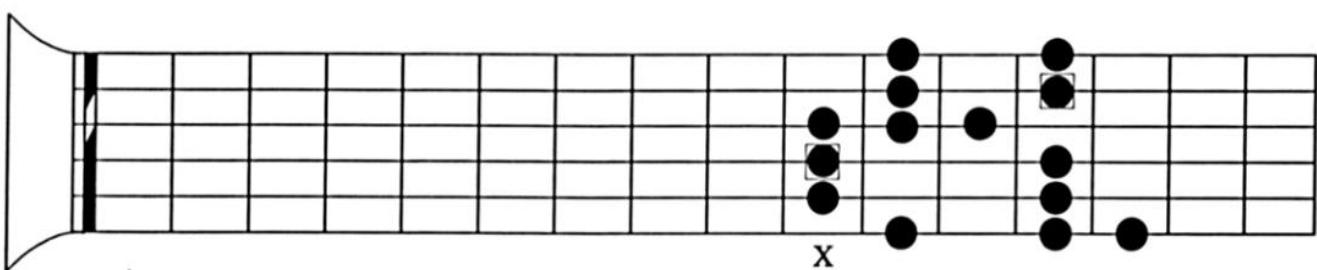
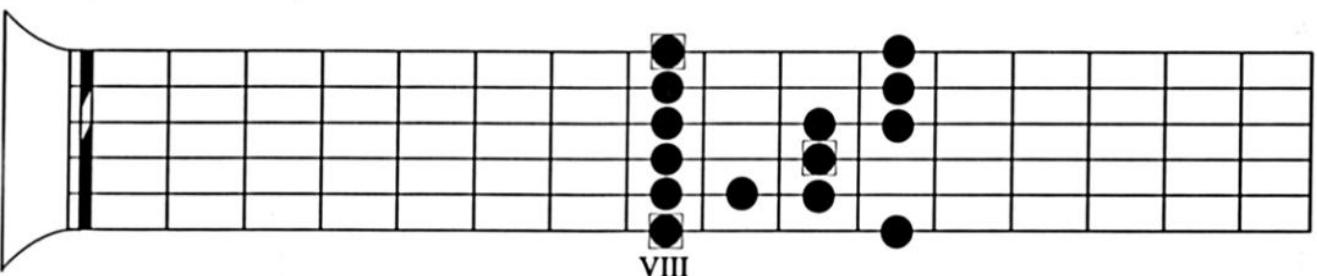
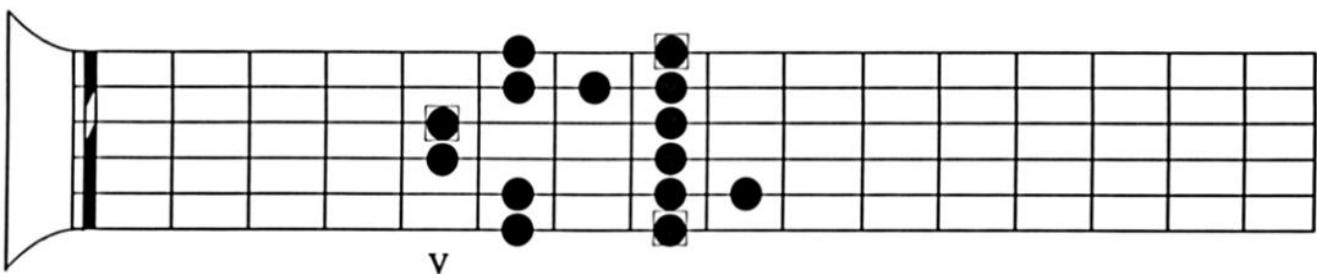
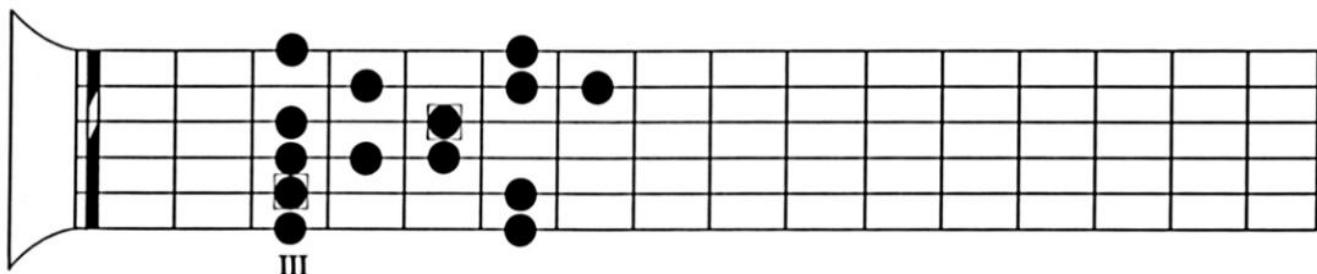
Here, Robben breaks down a complete blues solo in C, lick-by-lick. Before beginning, let's transpose the fingerings for the three different types of blues scales to C.

Example 18: C Minor Pentatonic Fingerings



Example 19:
C Minor Pentatonic with the Added 6th

Example 20:
C Minor Pentatonic with the Added \flat 5th



Example 21: Five Blues Licks

The following blues solo is broken down into five licks. Each lick covers an important transition in the blues progression. Lick 1 shows the pickup into the I chord, and Lick 2 the transition from the IV back to the I. Licks 3 and 4 highlight the change from the I to IV and back to I, and Lick 5 covers the change from V to IV.

Licks 1 & 2

Lick 1 is based on the pentatonic scale, including the flattened fifth (G♭). Lick 2 is based on the minor pentatonic with the added sixth (A).

Lick #1

Musical notation for Lick #1. The top staff shows a treble clef, a 4/4 time signature, and a C7 chord. The bottom staff shows a bass clef, a 4/4 time signature, and a T-A-B (Tab) staff. The Tab staff shows fingerings: 10, 11, 10, 10, 10, 8, 5, 5, 8, 6, 8. Measure times: 3, 3, 3, 1/2, 3, 3, 1/4.

Lick #2

Musical notation for Lick #2. The top staff shows a treble clef, a 4/4 time signature, and an F7 chord. The bottom staff shows a bass clef, a 4/4 time signature, and a T-A-B (Tab) staff. The Tab staff shows fingerings: 9, 10, 11, 11, 11, 13, 10, 10, 10, 8, 7, 10. Measure times: 3, 1/2, 3, 1/4, 3, 1/4, 3, 1/4, 3, 1/4, 3, 1/4, 4.

Licks 3 & 4

This next lick works over the transition to the IV chord (F7) and back to the I chord (C7). Notice the use of the 6th (A) over the IV chord. The A is of course the 3rd of the F7 chord.

Lick #3

Musical notation for Lick #3. The top staff shows a treble clef, a 4/4 time signature, and an F7 chord. The bottom staff shows a bass clef, a 4/4 time signature, and a T-A-B (Tab) staff. The Tab staff shows fingerings: 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10. Measure times: 3, 3, 1/2, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Lick #4

Musical notation for Lick #4. The top staff shows a treble clef, a 4/4 time signature, and a C7 chord. The bottom staff shows a bass clef, a 4/4 time signature, and a T-A-B (Tab) staff. The Tab staff shows fingerings: 13, 11, 13, 13, 11, 11, 11, 11, 11, 11, 11, 11. Measure times: 3, 3, 3, 1/2, 3, 3, 1/4, 3, 3, 3, 3, 3, 3.

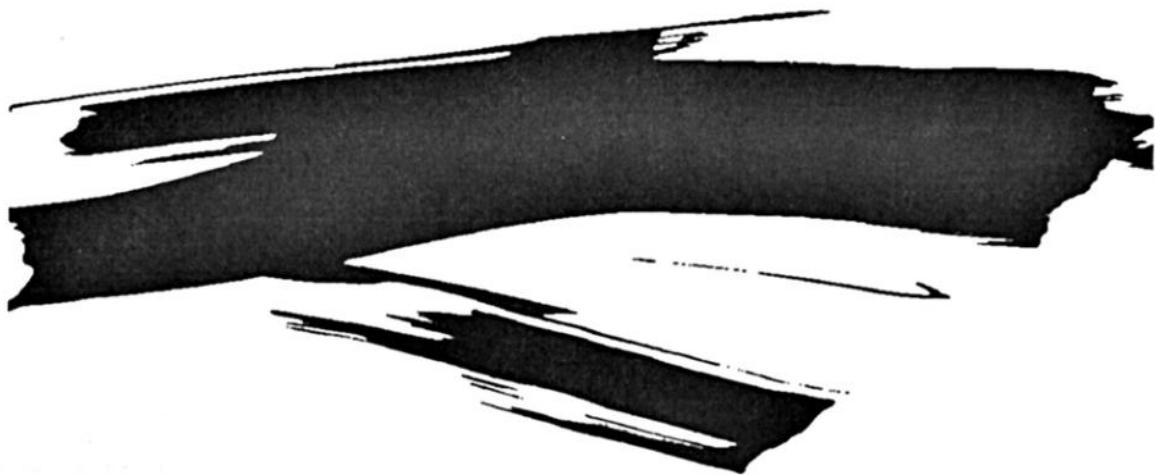
Lick 5

This lick finishes off the 12-bar blues solo. Notice that both the G7 and F7 changes are highlighted by minor 3rd to major 3rd blends.

Lick #5

The musical score consists of two staves of guitar tablature. The top staff represents the melody, while the bottom staff shows the fret positions on a guitar neck. The progression is as follows:

- G7:** The first two bars. The melody starts with a minor 3rd (B) followed by a major 3rd (D) blend. The tab shows notes at 11 and 10.
- F7:** The next two bars. The melody continues with similar blends. The tab shows notes at 11, 12, 9, 8, 11, and 11.
- C7:** The fifth bar. The melody includes a 1/2 note and a 1/4 note. The tab shows notes at 11, 13, 10, 11, 10, 10, 8, and (8).
- G7:** The sixth bar. The melody includes a 1/2 note and a 1/4 note. The tab shows notes at (8), 9, 8, and (8).
- C7:** The final two bars. The melody includes a 1/2 note and a 1/4 note. The tab shows notes at 10, 9, 8, and (8).



Example 22: The Complete Blues Solo in C

Here we have the complete solo as played on the accompanying recording.

Lick #1

Lick #2

Lick #3

Lick #4

Lick #5

C7 F7 G7 C7 F7 C7 G7 C7

T A B

T A B

T A B

T A B

T A B

T A B



Part V *Slo-Mo Blues*

Example 23

Here, Robben plays a slow blues solo, using all of the scales and techniques discussed so far. The slow tempo should make it easier to absorb many of these licks and phrases.

The image displays three staves of guitar sheet music, likely for electric guitar, arranged vertically. Each staff includes a treble clef, a key signature of one flat (F#), and a common time (indicated by 'C'). The first staff begins with a C7 chord, indicated by 'C7' above the staff. The second staff begins with an F7 chord, indicated by 'F7' above the staff. The third staff continues from the second, also starting with an F7 chord. The music consists of various blues-style licks and phrases, with specific notes and rhythms marked by black dots and stems. Fingerings are indicated by numbers above or below the notes: '1', '1/2', '2', '3', and '4'. String names 'T' (Thick), 'A', and 'B' are written vertically next to the guitar neck on each staff. The first staff ends with a measure in 12/8 time. The second staff ends with a measure in 10/8 time. The third staff ends with a measure in 5:4 time.

C⁷

T 13 11 13 15 13 11 13 11 12 10 19 10 13 10 13 14 19 11 13 11 12 11 12

G⁷

10 10 10

C⁷

1/4 1/4

T 0 5 7 5 7 5 0 5 5 4 5 6 4 6 6 6 4 6 4 5 5 7

F⁷

4

F#dim⁷

1 1

C⁷

1/2 1/2

T 7 5 5 0 5 0 (0) 5 5 10 6 0 11 0 11 13 13 11 13 (19) 11 13

G⁷

5 5 7

C⁷

1/2 1/2

T (19) 9 0 11 11 11 0 11 0 10 6 10 0 9 0 11 0 11 10 0 10 10 0 9 10 10

C⁷

3 3

G⁷

0 0 10 0 10 10 0 9 10 10 0 9 10 10

F⁷

1 1

T 10 12 10 10 14 12 15 12 12 14 17 16 15 12 15 14 13

G⁷

12 15 14 13

T 19 11 15 13 11 13 14 10 11 13 10 11 10 11 13 14 12 11 10 13 10

F⁷

4 4 4 3

40 Part V: Slo-Mo Blues

C⁷ C^{7/B^b} F/A F/A^b F/G Gsus 8va...

T 13 11 12 10 11 10 8 11 8 | 11 (11) 8 11 8 8 8 11 8 11 10 8 10 10 8 | 17 17

A 13 10 13 10

B

(8va) C⁷ F⁷ F⁷ dim⁷

T 15 15 16 17 14 16 16 18 18 | 18 (18) 16 17 18 17 16 17 16 17 18 19

A

B

(8va) C⁷ G⁷ C⁷ F⁷

T (19) 19 17 (17) 15 17 17 (17) 17 17 15 18 18 16 17 17 19 17

A

B

(8va) C⁷

T 20 17 17 17 16 14 13 16 13 14 15 13 14 12 12 13 12 15 12 10 12 15

A

B

G⁷

T 10 12 10 12 11 13 11 15 13 13 11 13 11 12 10 13 10 10 13 11 8

A 13

B

F⁷ C⁷

T 10 8 10 8 10 10 8 10 8 10 10 8 10 8 10 10 8 10 8 10

A

B

G⁷ 8va . . . C⁷

F⁷ (8va) F#dim⁷ C⁷

F⁷ (8va)

C⁷

G⁷ F⁷ C⁷ C⁷/B⁷ F/A Fm/A⁷

G⁷ C⁷ Freely

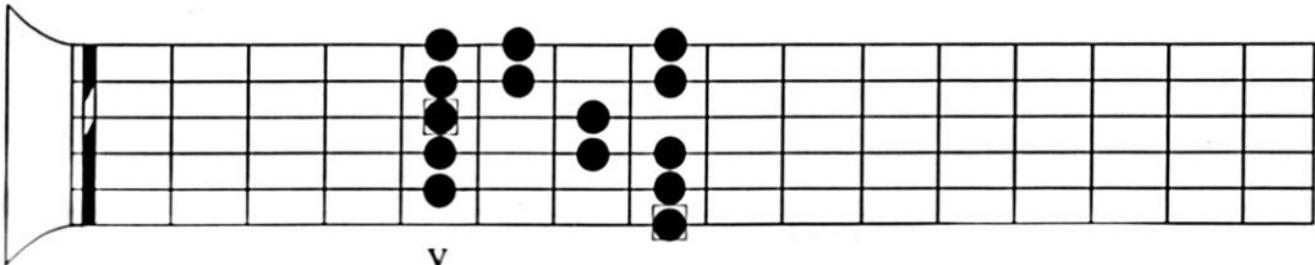
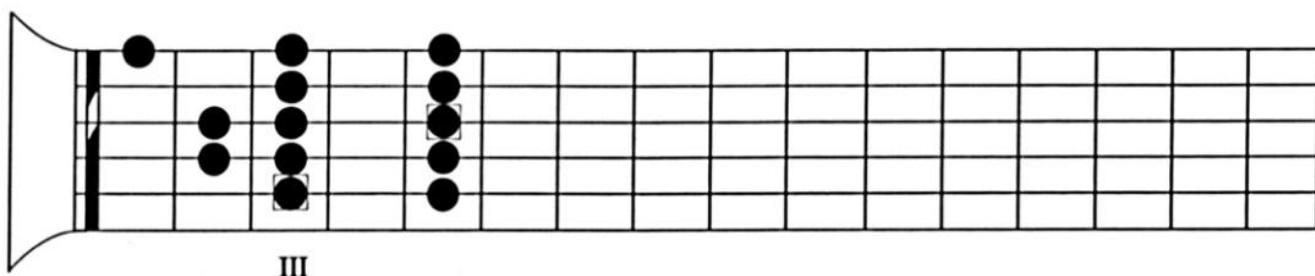
Part VI *Chords and Comping*

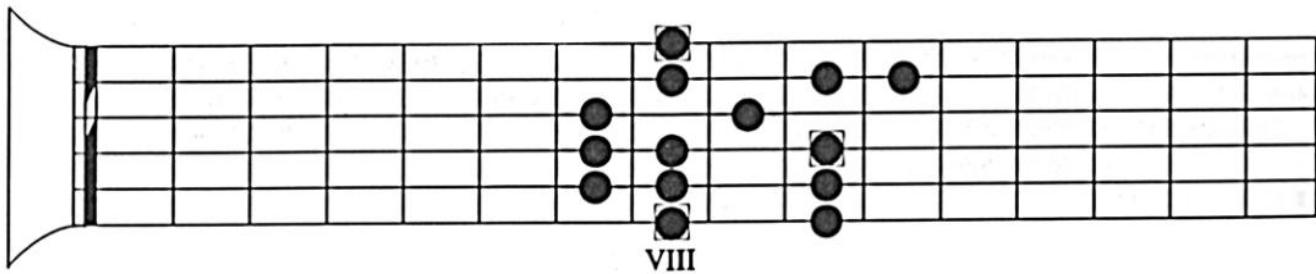
Example 24

This section examines comping and chord voicings. First let's look at the C mixolydian scale. (The mixolydian scale is the same as a major scale with a ♭7th.) The fretboard diagrams indicate the C mixolydian scale in five fingerings up the neck.

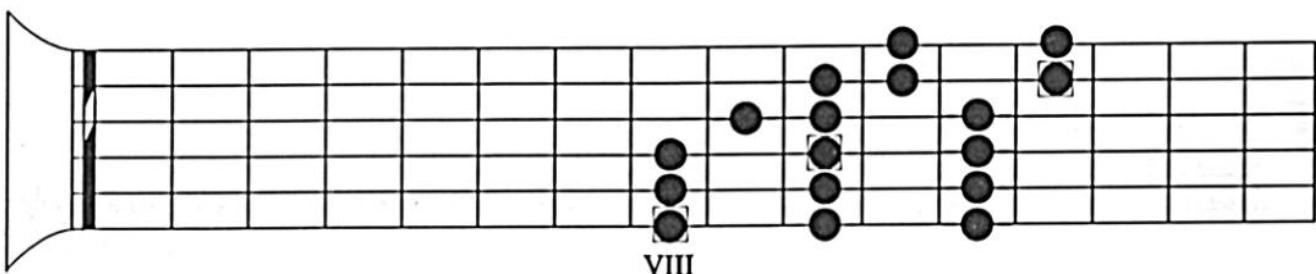
C Mixolydian Scale:

	Root	2nd	3rd	4th	5th	6th	7th	Root
T	1	3	5	6	8	5	6	8
A								
B								

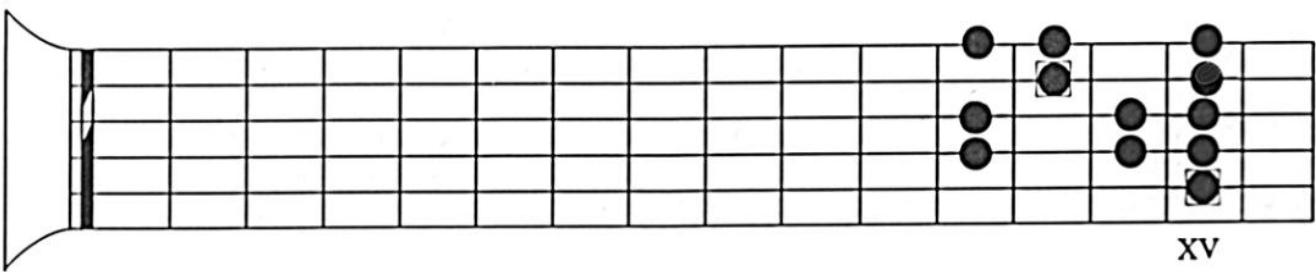




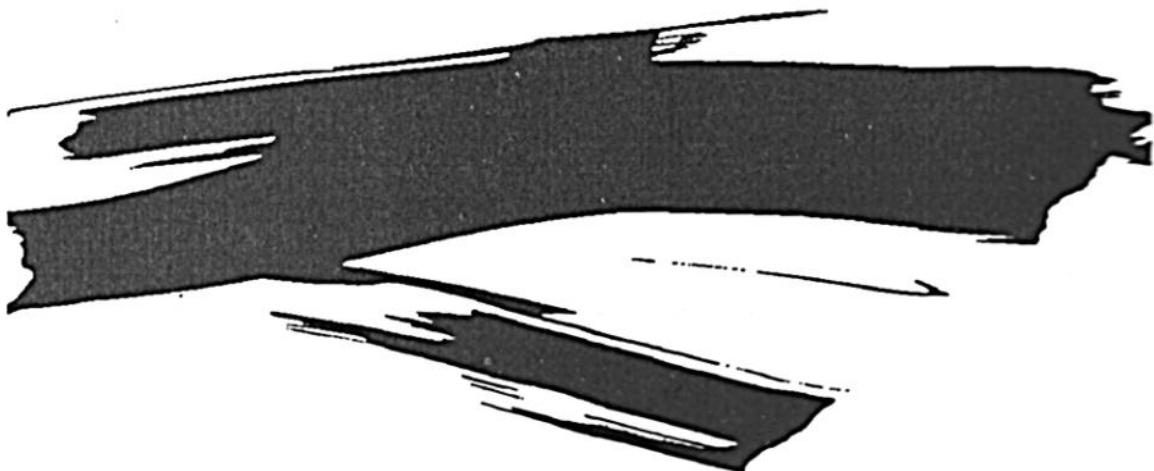
VIII



VIII



XV



Example 25

Here, the C mixolydian scale is harmonized in sixths:

T 1 3 5 6 | 0 10 11 13 | 11 10 0 6 | 5 3 1
A 2 3 5 7 | 0 10 12 14 | 12 10 0 7 | 5 3 2
B

Example 26

Many background figures (and leads) are derived from the interval of a sixth. This example shows how you can use these sixths to form background patterns over a C7 chord vamp.

Shuffle ($\text{J} \text{ J} = \text{J} \text{ J}$)

(C7)

T -10 8 -4 3 | 1 4 5 8 10 | -10 8 -4 3
A -10 8 -4 3 | 2 4 5 8 10 | -10 8 -4 3
B

T 1 4 5 3 5 | 5 (6) | 6 5 6 5 5
A 2 4 5 3 5 | 5 (7) | 7 5 7 5 5
B

T 5 | 3 4 1 3 1 4 5 | 3 x 5 3 5 5 (6)
A 5 5 | 3 4 2 3 2 4 5 | 3 x 5 3 5 5 (7)
B 7 7

The image shows a musical score for piano and a guitar tablature for the first 16 measures of "The Star-Spangled Banner". The score includes a treble clef, a key signature of one sharp, and a common time signature. The piano part consists of two staves: the top staff has eighth-note chords and grace notes, and the bottom staff has sixteenth-note patterns. The guitar tablature shows the strings (T, A, B) and their corresponding fingerings: T(5), 5, 6, 5; A(5), 5, 7, 5; B, 7, 5. Measure 16 begins with a piano dynamic of forte (f).

The image shows a musical score for a six-string guitar. The top part is a staff with a treble clef, showing various notes and rests. The bottom part is a tablature grid with three horizontal lines representing the strings. The first two measures show a standard chord progression. The third measure begins with a bass note (B) followed by a series of eighth-note chords. The fourth measure continues this pattern. The tablature below provides a detailed finger placement for each note, with '1' through '5' indicating the fret number and '-' indicating an open string.

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one flat, and a common time signature. The tablature shows the strings from top to bottom: T (Treble), A (Alto), and B (Bass). The first measure consists of a whole note on the B string. The second measure starts with a fermata over a note on the A string, followed by a note on the G string with a sharp sign, a note on the F# string with a sharp sign, and a note on the E string with a sharp sign. The third measure starts with a note on the D string with a sharp sign, followed by a note on the C string with a sharp sign, and a note on the B string with a sharp sign. The fourth measure starts with a note on the A string with a sharp sign, followed by a note on the G string with a sharp sign, and a note on the F# string with a sharp sign. The fifth measure starts with a note on the E string with a sharp sign, followed by a note on the D string with a sharp sign, and a note on the C string with a sharp sign. The tablature below shows the corresponding fingerings: (1) for the first measure, (2) for the second measure, and (3) for the third measure.

Example 27

In this example, Robben uses sixths to create comping patterns over a 12-bar blues. Each pattern is repetitive in that once a pattern is established for the C7 chord, the same pattern is then transposed to the F7 and G7 chords.

C7

A musical score for a 12-bar blues in C major. The top staff shows a piano keyboard with fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bottom staff shows a guitar neck with three strings labeled T (top), A (middle), and B (bottom). Fingerings for the guitar strings are: 10, 8, (8), 3, 2, 10, 8. The music consists of four measures of piano chords and four measures of guitar chords.

F7

A continuation of the musical score for a 12-bar blues. The top staff shows piano chords with fingerings: 3, 3, 3, 3, 10, 8, (8), 1. The bottom staff shows guitar chords with fingerings: (8), 3, 2, 10, 8, (8), 3, 2. The music consists of four measures of piano chords and four measures of guitar chords.

C7

A continuation of the musical score for a 12-bar blues. The top staff shows piano chords with fingerings: 1, 1, 1, 1, 10, 8, (8), 3, 5, 10, 12, 10. The bottom staff shows guitar chords with fingerings: 1, 10, 8, (8), 3, 2, 10, 8, (8), 3, 2, 10, 12, 10. The music consists of four measures of piano chords and four measures of guitar chords.

F7

C7

G7

A continuation of the musical score for a 12-bar blues. The top staff shows piano chords with fingerings: 3, 3, 3, 3, 10, 13, 8, 10, 8, 10, 8, 10, 12, 10. The bottom staff shows guitar chords with fingerings: 10, 13, 8, 10, 8, 10, 8, 10, 8, 10, 5, 5, 9, 8. The music consists of four measures of piano chords and four measures of guitar chords.

Musical score for C7 chord and bass line. The top staff shows a treble clef and a C7 chord progression. The bottom staff shows a bass line with notes on the 10th, 9th, 4th, and 3rd strings.

C7

T 10 9 4 3 | 1 9 4 5 | 1
A 10 9 4 3 | 2 3 4 5 | 2
B 10 9 4 3 | 10 9 4 3 |

F⁷

T 1 3 1 6 6-10 6 6-10 6 6 6-10 10
A 2 3 2 7 6-10 6 6-10 6 7 6-10 10
B

Musical score for C7 and G7 chords with corresponding guitar tablature. The score shows two measures of music for a six-string guitar. The first measure is labeled C7 and the second is labeled G7. The tablature below shows the fingerings for each chord: T-10, A-8, B-10; T-4, A-3, B-4; T-9, A-8, B-10; T-1, A-3, B-1; T-3, A-2, B-3; T-1, A-10, B-9. The second measure continues with T-12, A-12, B-10; T-15, A-10, B-13.

Musical score for F⁷ and C⁷ chords. The top staff shows a treble clef, a key signature of one sharp (F#), and two measures of chords. The first measure is F⁷ (root position) and the second is C⁷ (root position). The bottom staff is a guitar tablature with three strings (T, A, B) and six frets. It shows the notes for the F⁷ and C⁷ chords.

C7

The musical score shows a treble clef staff with a B-flat key signature. The first measure contains a C7 chord (C, E, G, B-flat) followed by a rest. The second measure begins with a bass note (B-flat) and a rest, followed by a C7 chord. Below the staff is a bass line tablature for strings T, A, and B, showing eighth-note patterns. The tablature is divided into measures by vertical bar lines.

T 4-5 3 5 3 5 | 15 | 15 | 4-5 3 5 3 5
A 4-5 3 5 3 5 | 15 | 3 | 4-5 3 5 3 5
B 4-5 | 2 | 4-5 3 5 3 5

F⁷

T 15 15 | 9-10 8-10 8-10 | 7 6 7 | 9-10 8-10 8-10 | 7 6 7 | 7 6 7

A 15 7 8 | 9-10 8-10 8-10 | 7 6 7 | 9-10 8-10 8-10 | 7 6 7 | 7 6 7

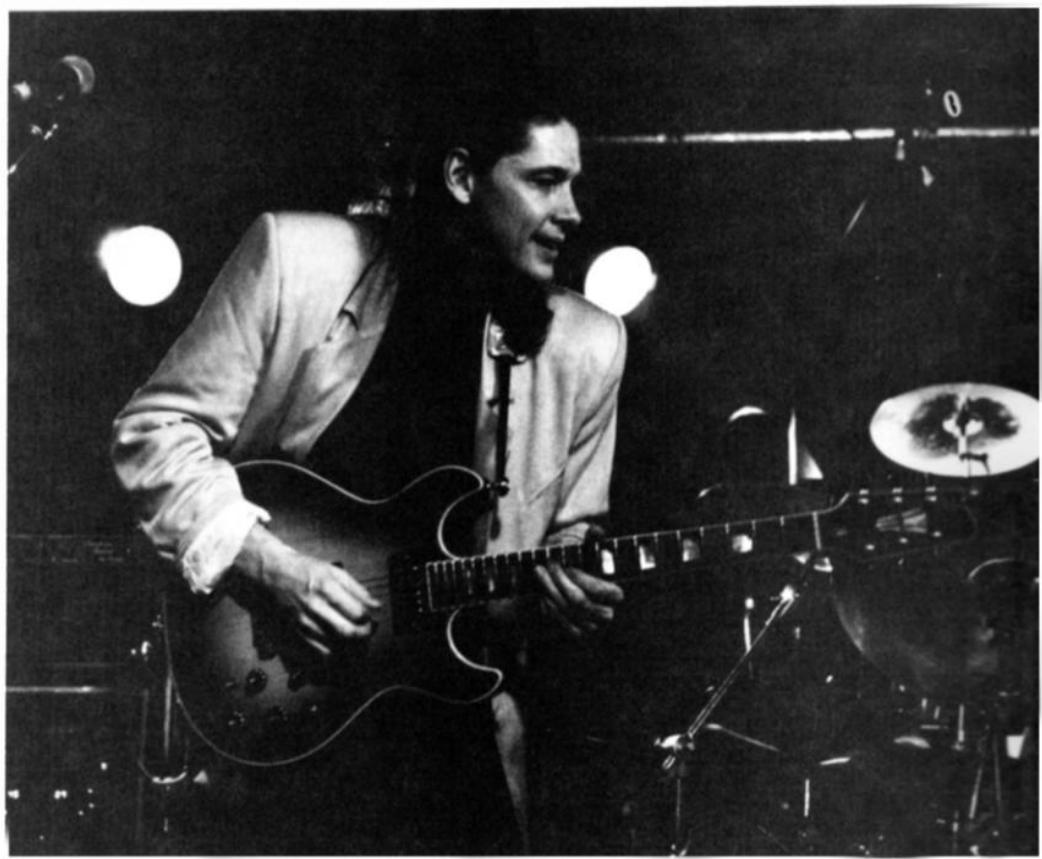
B 6 7 | 7 6 7 | 7 6 7 | 7 6 7 | 7 6 7 | 7 6 7

Musical score for C7 and G7 chords. The top staff shows a treble clef, a key signature of one flat, and a 12/8 time signature. The first measure (C7) consists of a bass note, a B-flat note, a D note, a C note, a B-flat note, and a D note. The second measure (G7) consists of a bass note, a B-flat note, a D note, a C note, a B-flat note, and a D note. The bottom staff is a guitar tablature with four strings labeled T, A, G, B from top to bottom. It shows fingerings for the first measure: 4-5, 3-5, 3-5. For the second measure, it shows 15, 15, 9-10, 8-9. The third measure shows 11-12, 11-12, 10-12, 10-12.

The image shows a musical score for guitar. The top staff is a treble clef staff with sixteenth-note patterns for the chords F7, C7, G7, and C9. Below it is a tablature staff with sixteenth-note patterns for the same chords, corresponding to the fingerings above. The chords and their fingerings are as follows:

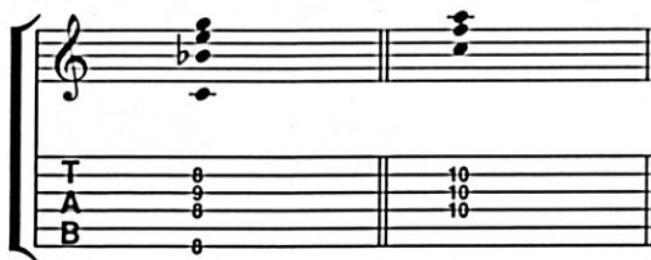
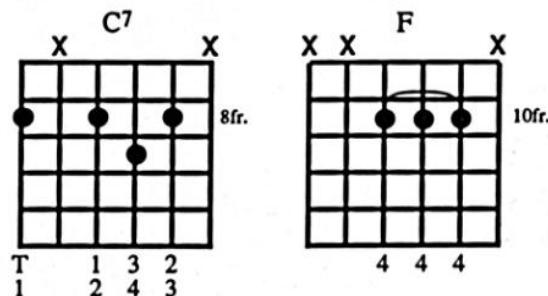
- F7: Fingerings 3, 3, 3, 3
- C7: Fingerings 3, 3, 3, 3
- G7: Fingerings 3, 3, 3, 3
- C9: Fingerings 3, 3, 3, 3

The tablature staff shows the strings T (top), A, and B from left to right. The fingering (3) indicates a three-fret bend or slide.



Example 28: Five Chord Voicings for the Blues

These C7 and F chord voicings work especially well together, as shown in the following transcription. This pattern is commonly used over the I7 chord in a blues progression.



A musical staff in 4/4 time. It features a C7 chord, an F chord, and another C7 chord. The bass line continues with notes at the 8th, 10th, and 10th frets on the T, A, and B strings respectively. Measure numbers 1/4 and 2/4 are indicated above the staff.

A continuation of the musical staff from the previous measure. It shows an F chord, a C7 chord, and an F chord. The bass line continues with notes at the 8th, 10th, and 10th frets on the T, A, and B strings respectively. Measure number 3/4 is indicated above the staff.

A continuation of the musical staff from the previous measure. It shows an F chord, a C7 chord, and an F chord. The bass line continues with notes at the 8th, 10th, and 10th frets on the T, A, and B strings respectively.

A continuation of the musical staff from the previous measure. It shows an F chord, a C7 chord, and an F chord. The bass line continues with notes at the 8th, 10th, and 10th frets on the T, A, and B strings respectively.

Example 29

This example uses a more sophisticated chord voicing for the C7 change, C13. The 13th is the same scale tone as the 6th (A in the key of C); because it is considered an extension, added on top of the basic chord tones (1, 3, 5, & b7), it is considered the 13th rather than the 6th.

The first part shows a guitar chord grid for C13. The strings are labeled 1, 3, 4, 2 from bottom to top. The grid has 'X' marks at the top and bottom left, and '13fr.' at the bottom right. The second part shows a piano-style keyboard with notes T, A, and B on the bottom three keys. The note A has a small circle above it, indicating it is the 13th scale tone.

The musical score consists of two staves. The top staff is a treble clef staff with four measures. The first measure is C13, the second is F, the third is C7, and the fourth is C13. The bottom staff is a bass staff with three strings (T, A, B) and fingerings: T (13, 13, 13, 13), A (14, 14, 14, 14), and B (13, 13, 13, 13). The C7 measure has a bracket under the bass staff.

Example 30

This example shows two F9 voicings. The first contains the 3rd, b7th, 9th, and 5th. The second voicing is played with a 1st finger barre and contains the b7th, 9th, and 5th. Notice that this voicing has no 3rd. The following music example shows a common rhythm pattern using this second voicing.

The first part shows two guitar chord grids for F9. The left one is labeled '12fr.' and the right one is labeled '8fr.'. Both grids have 'X' marks at the top and bottom left. The second part shows a piano-style keyboard with notes T, A, and B on the bottom three keys. The note A has a small circle above it, indicating it is the 9th scale tone. The third part is a musical score with a treble clef staff and a bass staff. The treble staff has three measures: F9, G9, and F9. The bass staff has fingerings: T (8, 10, 8), A (8, 10, 8), and B (8, 10, 8).

Example 31: Comping Demo over a C Blues

In this example, Robben demonstrates how to utilize the previous five chord voicings to create blues comping patterns. Notice that the patterns are repetitive. This repetition is an important aspect of blues comping. It helps establish a groove that the soloist can then work over.

Shuffle ($\square = \downarrow\uparrow$)

C⁷

F⁷

C⁷

G⁷

F⁷

C⁷

G⁷

C⁷

F⁷

C⁷

G⁷

F⁷

C⁷

G⁷

C⁷

T A B

C⁷ F⁷

T A B

C⁷ G⁷

T A B

F⁷ C⁷ G⁷

T A B

Example 32: Comping Demo over a B^b Blues

In this example, Robben shows how the same five chord voicings can work in another key, over a different rhythm feel. In the 2nd and 3rd choruses he introduces some of the riffs and patterns first discussed in Examples 23 and 24.

B^b7

T	11	11	11		11	11	11
A	12	12	12	12	12	12	12
B	12	12	12	12	12	12	12
	11	11	11	11	11	x	11

E♭7

T	11	11	11		11	11	11		11	11	11
A	12	12	12		10	10	10		10	10	10
G					11	11	11		11	11	11
B	11	11	11		10	10	10		10	10	10

E^b9 B^b7

B♭7

T A B

B♭7 E♭7

T A B

B♭7 F7

T A B

E♭7 B♭7

T A B

B^b7

T 6 6 6 6 6 6
A 6 6 6 6 6 6
B 6 6 6 6 6 6

E^b7

T 6 6 6 6 11 13 13 13 11 11 6
A 6 6 6 6 11 13 11 13 11 6
B 6 6 6 6 11 13 11 13 11 6

B^b7

T 6 6 6 6 6 6 6 10 10 10 10 10
A 6 6 6 6 6 6 6 10 10 10 10 10
B 6 6 6 6 6 6 6 10 10 10 10 10

E^b7

B^b7

T 6 6 6 6 6 6 6 6 6 6 6 6
A 6 6 6 6 6 6 6 6 6 6 6 6
B 6 6 6 6 6 6 6 6 6 6 6 6

Example 33A - D: Four More Voicings for the Blues

Example 33A:

This is a very useful voicing for the dominant 7th chord. If the chord looks unfamiliar, try sliding it down to 1st position where it would become a C7. Notice that the root is doubled on the top and bottom (2nd and 5th strings) of the chord.

The guitar chord chart shows a B♭7 chord in 11th position. The strings are labeled 3, 2, 4, 1 from bottom to top. The notes are: 3rd string (B♭), 2nd string (D), 1st string (B♭), 4th string (F), 3rd string (B♭), 2nd string (D). An 'X' is marked on the 5th string. The piano keyboard diagram shows the notes B♭, A, G, and F on the treble staff, with a bass note B on the bottom staff. Fingerings 11fr. are indicated above the piano staff.

Example 33B:

This is a variation on the previous chord. Here, the 5th string root is replaced by placing F (the 5th of the chord) on the 1st string.

The guitar chord chart shows a B♭7 chord in 11th position. The strings are labeled 2, 2, 1, 4 from bottom to top. The notes are: 2nd string (B♭), 1st string (F), 4th string (F), 3rd string (B♭), 2nd string (D), 1st string (F). Two 'X' marks are on the 5th and 3rd strings. The piano keyboard diagram shows the notes B♭, A, G, and F on the treble staff, with a bass note B on the bottom staff. Fingerings 11fr. are indicated above the piano staff.

Example 33C:

This form of the 7th chord has the root in the bass and the 3rd on top.

The guitar chord chart shows a B♭7 chord in 8th position. The strings are labeled 1, 3, 2, 4 from bottom to top. The notes are: 1st string (B♭), 3rd string (D), 2nd string (F), 4th string (B♭). Two 'X' marks are on the 5th and 3rd strings. The piano keyboard diagram shows the notes B♭, A, G, and F on the treble staff, with a bass note B on the bottom staff. Fingerings 8fr. are indicated above the piano staff.

Example 33D:

This voicing for E♭7, with the ♭7th on top, has a very funky blues sound. Of course, by sliding it up two frets you get the F7 (V7) chord.

The guitar chord chart shows an E♭7 chord in 8th position. The strings are labeled 1, 1, 1, 2 from bottom to top. The notes are: 1st string (E♭), 3rd string (G), 2nd string (B♭), 4th string (E♭). Two 'X' marks are on the 5th and 3rd strings. The piano keyboard diagram shows the notes E♭, D, C, and B on the treble staff, with a bass note E♭ on the bottom staff. Fingerings 8fr. are indicated above the piano staff.

Example 34: 2nd Comping Demo over a B^b Blues

In this example, Robben uses the four new voicings, plus a few of the previous, to comp over an up tempo, funky blues feel.

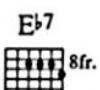
The musical score consists of six staves of guitar tablature. Each staff begins with a key signature of one sharp (F#) and a time signature of common time (4/4). The progression is a B^b blues, starting with B^b7, followed by A7, B^b7, E^b9, A7, B^b7, B^b7, F7, E^b7, B^b7, and ending with B^b7.

- Staff 1:** Starts with B^b7 (11fr.) and ends with B^b7 (11fr.).
- Staff 2:** Starts with E^b9 (10fr.) and ends with E^b9 (10fr.).
- Staff 3:** Starts with E^b9 (10fr.), followed by A7 (11fr.), and B^b7 (12fr.).
- Staff 4:** Starts with B^b7 (11fr.) and ends with F7 (10fr.).
- Staff 5:** Starts with E^b7 (8fr.) and ends with B^b7 (11fr.).
- Staff 6:** Starts with B^b7 (11fr.) and ends with a rest.

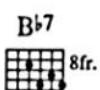
60 Part VI: Chords and Comping

B^b7
 8fr.

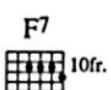


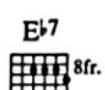
E^b7
 8fr.



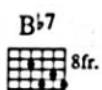
B^b7
 8fr.

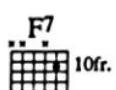


F7
 10fr.

E^b7
 8fr.



B^b7
 8fr.

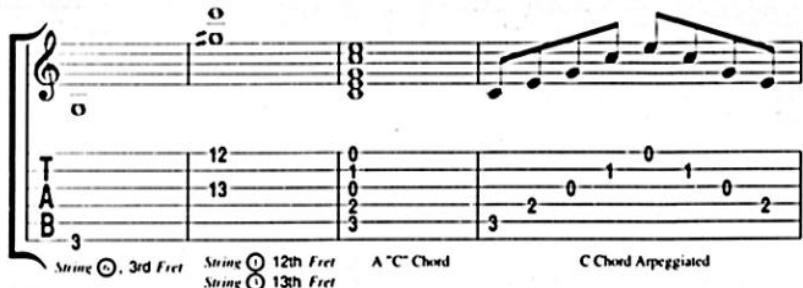
F7
 10fr.



GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



WHOLE STEP: Play the note and bend string one whole step.



PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



TWO STEPS: Play the note and bend string two whole steps.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



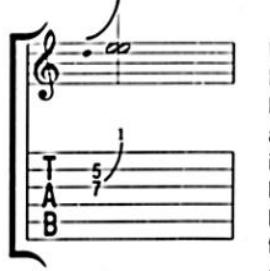
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

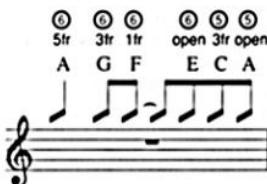
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



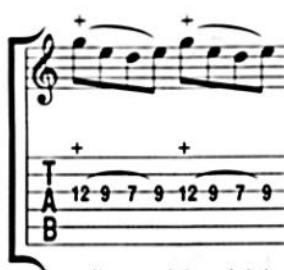
HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

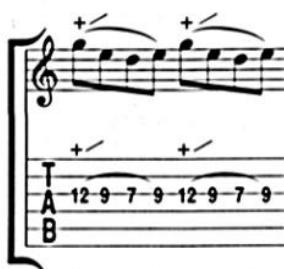


PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend,

tap onto note indicated.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



SHORT GLISSANDO:
DO: Play note for its full value and slide in specified direction at

the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING: The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.



DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (n) or upstroke (v) of the pick.



VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



NATURAL HARMONIC:
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC:
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC:
A note is fretted as indicated by the tab, then the pick hand

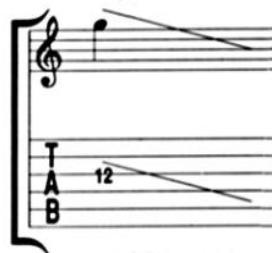
produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL:
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL:
The pitch of a note or a chord is lowered to an unspecified interval.



Blues guitarist, Robben Ford is famous for his melodic, soulful and expressive style. He has recorded and toured with an impressive variety of legendary artists including: George Harrison, Miles Davis, Michael McDonald, Joni Mitchell, and the Yellowjackets. Robben is currently touring with his new group, The Blue Line.

In *Playin' the Blues*, Robben lays out all the basics – the scales, chords, licks and phrases that are the foundation of modern blues guitar style. Robben compares and contrasts three variations on the blues scale, including a "lick" section and several complete solos. Robben discusses his fingering technique, vibrato and string-bending and also shows his favorite chord forms and comping patterns. All music is written in standard notation and tablature.

This book/audio package may be used alone or in conjunction with Robben's REH video – *Playin' the Blues*, making it one of the most complete and important instructional tools available.

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