

ROBBEN FORD II

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THE BLUES AND BEYOND

Part I Rhumba Blues

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ROBBEN FORD

TOM BRECHTLEIN

ROSCOE BECK

ROBBEN FORD & BLUE TRAIN

INTRODUCTION

Welcome to *The Blues and Beyond*, Robben Ford's follow-up to *Playing The Blues*, from REH VIDEO. *Playing The Blues* dealt with basic approaches to blues, while only touching on more advanced concepts. *The Blues and Beyond* begins where the other left off, taking further steps towards joining the more sophisticated harmonic and melodic language of jazz and gospel styles with traditional blues.

Part I Rhumba Blues

This is a traditional 12 bar blues in G, played with a rhumba feel. Following the transcription we will examine the scales and chords used.

1st Chorus:

First system of musical notation for the 1st Chorus. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a G7 chord. Below the staff are three guitar strings (T, A, B) with fret numbers and rhythmic markings. The fret numbers for the strings are: T (10, 10, 8, 8), A (9), B (9, 9, 8, (9), 10, (10)). Rhythmic markings include 1/2 notes and slurs.

Second system of musical notation. The treble staff continues the melody with a C7 chord. The guitar strings (T, A, B) have fret numbers: T ((10), 10, 10, 8, 9, 10), A (9, 9, 8), B (8, 6, 7, 5, 8, (8), 12, 3, 3). Rhythmic markings include 1/2 notes and slurs.

Third system of musical notation. The treble staff continues the melody with a D7 chord. The guitar strings (T, A, B) have fret numbers: T (3, 5, 6, 5), A (5, 5, (5), 4, 4, 3, 5, 5), B (5, 3, 5, 3, 4, 5, 3, 5). Rhythmic markings include 1/2 notes and slurs.

Fourth system of musical notation. The treble staff continues the melody with C7 and G7 chords. The guitar strings (T, A, B) have fret numbers: T (5, 3, 5, 5, 3, 4), A ((4), 5, 5, 4, 5, 5), B (0, 7, 5, 7, 5, 7, 5, (7), 8). Rhythmic markings include 1/4 notes and slurs.

Part II Revelation

"Revelation" is a gospel-inspired tune, written by Russell Ferrante of the Yellowjackets. It features a great deal of harmonic variety. The chord changes feature several staples of gospel music, which will almost insure the feeling of the blues. As Robben states, "You can basically play a straight blues right through the thing and not worry too much about making the changes. But, the changes are there if you want to make them as well." What Robben is emphasizing as "the changes" are the chords that tend to chromatically alter and add color to the harmony, rather than the more common chords you would expect to find in the key of G.

Here is a transcription of the head to Revelation as played on the tape:

Revelation

A Melody

By Russell Ferrante

G C F/C C B⁷ sus B⁷

F/C C G/D C/D G F C/G G

C F/C C B⁷ sus B⁷ 1/4