



GT146

Robben Ford & Larry Carlton

Video Masterclass

LARRY CARLTON STYLE SOLO

Lick 1: Larry's solo starts with the neck pick up with the volume rolled off to half way (so you get a tone between clean and crunch depending on the dynamic of the picking hand). Larry's solo is mainly based around the G Major Pentatonic and the use of bends and vibratos. Lick 1 features bending and pre-bending techniques: for both make sure that the movement comes from the wrist and not from the finger itself. Remember that this solo is in 12/8 (triplet feel) with shuffle 16th notes.

Lick 2: This lick develops the idea presented in lick 1. It starts again with major pentatonic but moves into a minor sound as soon as you hit the natural F (first note in the 5th bar). Note the vibrato technique on all cameras: vibrato and bending techniques are very similar as the motion always comes from the wrist.

Lick 3: This lick starts with an Em7/b5 arpeggio over C7 (resulting into a C9 chord). Towards the end of this lick we move into a more major territory and the Em7/b5 becomes Em7 before the resolution over G7.

Lick 4: This lick starts with a pre-bending idea quite common in Larry's style. He often uses a finger from the picking hand to play a pre-bend. The lick then moves into an arpeggio idea typical of Larry's style. In this case we play F Major Triad, G Major Triad, A Minor Triad and G Minor Triad (with the b3 bent up a quarter of a note). With the exception of the 'fake' G Minor Triad, all the others triads are coming from the G Mixolydian mode (V of C Major).

Lick 5: This lick changes the gear of the solo in terms of dynamic: here you really need to lift the solo up so move to the bridge pick up with the volume completely opened. The notes choice comes from mixing the G Major and Minor Pentatonic. The main focus of this lick though is on the vibrato technique. Here we need to use the 'Clapton' vibrato style: basically thumb-off. All the vibratos are played with the first finger of the fretting hand which is the only part of contact between you and the guitar. Make sure you watch the video carefully to get this technique right (it's so important in the blues idiom!).



Lick 6: Again mixing the Major and Minor Pentatonic this lick leads us to the ending of Larry's solo with a resolution on the V degree (D7).

ROBBEN FORD STYLE SOLO

Lick 1: Robben's solo is much more focused on his incredible timing, phrasing and note choice. The entire solo can be seen as a constant blending of Major and Minor Pentatonic sounds and a heavy use of dynamic. Robben's solo is played using the bridge pickup all the way through and a volume pedal right after the guitar to control the amount of distortion needed for each lick (just for the record: I've used the same volume Robben likes to use, Ernie Ball). Lick 1 is mainly based on 16th notes with a couple of 'doubling' of the tempo with triplets or 32nd notes. Use the bottom end of your pick very close to the bridge and try to vary the dynamic of the picking hand for each note. Make sure that those 'fast' passages stand out in terms of dynamic.

Lick 2: Keep the dynamic quite for this lick mainly based on the minor pentatonic. Robben likes to play these types of licks with the fingers or just the thumb of the picking hand sometimes.

Lick 3: Keep the dynamic quite for this lick mainly based on the minor pentatonic. Robben likes to play these types of licks with the fingers or just the thumb of the picking hand sometimes. This is a long line from the G7 to the C7. It starts with the 'usual' mix of Major and Minor Pentatonic but it evolves into a Bm7/b5 arpeggio (for G7 resulting in a G9 chord) and G Superlocrian scale (VII of Ab Melodic Minor Scale). Basically Robben creates a strong tension to resolve on the IV degree (C7). To do that he looks at the harmony in a different way: instead of thinking G7 (I degree) and C7 (IV degree) he thinks G7 (V degree) and C7 (I degree) resulting in a V-I progression so common in the jazz idiom. Once you see the V-I progression you can apply any altered scale on the V degree as long as the resolution on the I degree is clear (usually you need to land on the 3rd of the chord – e.g. E for C7).

Lick 4: Another line resulting from the blending of Major and Minor Pentatonic. In this one you can notice Em7/b5 and G Triad arpeggios.

Lick 5: For this lick we start to lift the solo up so start giving more volume from the volume pedal. This lick starts with a very common blues line featuring a vibrato at the end then it moves into a G Minor Triad (double stops) with the b3 slightly bent up (only the B string is bent, make sure you watch the video carefully for details). This lick ends with a bend on a high D where you need to have the volume completely opened. Once you played the bend slide the note down quickly.



Lick 6: A very common line for Robben Ford: this one starts with some sort of D open Triad arpeggio and it moves to G Major and Minor Pentatonic to resolve to D Blues scale. This lick ends with a vibrato played again in the 'Clapton' style: thumb-off.

Lick 7: Last line for Robben's solo. Here you can see his traditional influences like B.B. King or Clapton. The first couple of bars are based on the G Minor Pentatonic with a heavy use of the vibrato technique (check the video to see when you need to have the thumb on or off). The lick ends moving back to the G Major Pentatonic (starting point for Larry's solo).



Swing ♩ = 50

Larry Carlton Style Solo

First system of the solo, measures 1-4. The treble clef staff shows a 12/8 time signature. Chords G7 and C7 are indicated above the staff. The bass staff shows fret numbers: 14, 12, 14, 14, 14, 14, 10, (10), 8, 9, 8, 10, 8, 14, 12, 14, 14. Lick 1 is indicated by a dashed line from measure 1 to the end of measure 4. Lick 2 is indicated by a dashed line from measure 5 to the end of measure 8.

Second system of the solo, measures 5-8. The treble clef staff shows a 4/4 time signature. Chords G7 and C7 are indicated above the staff. The bass staff shows fret numbers: 14, 14, 15, 12, 14, 14, 12, 14, 10, 9, 9, 7, 10, 7, 7, 5, 5, 3, 5, 7. Lick 3 is indicated by a dashed line from measure 5 to the end of measure 8.

Third system of the solo, measures 9-12. The treble clef staff shows a 4/4 time signature. Chord G7 is indicated above the staff. The bass staff shows fret numbers: 5, 5, (5), 3, 5, 3, 3, 4, 5, 7, 5, 7, 7, (5), 7, 5, 6, 8, 7, 9. Lick 4 is indicated by a dashed line from measure 9 to the end of measure 12.

Fourth system of the solo, measures 13-16. The treble clef staff shows a 4/4 time signature. Chords D7 and 8va are indicated above the staff. The bass staff shows fret numbers: 10, 10, 8, 7, 8, 10, 8, 10, 12, 10, 11, 12, 12, (12), 10, 10, 12, 17, (17). Lick 5 is indicated by a dashed line from measure 13 to the end of measure 16.



11 (8) C^7 G G^7/B C $E\flat^7/D\flat$

full $\frac{1}{2}$ $\frac{1}{2}$

TAB 15 15 15 18 17 (17) 15 17 15 17 15 17 15 15 17 17 15 17

Lick 6

13 (8) G/D D^7 Robben Ford Style Solo G^7

$\frac{1}{2}$ 3 $\frac{1}{4}$

TAB 15 15 15 17 17 15 5 5 6 5 3 5 5 3 4 3 5 3 5 5 5 5 7 8 3 6 3 6

Lick 1 Lick 2

15 C^7 G^7

TAB $\backslash 5 / 5 \backslash 3$ 3 6 3 6 $\backslash 5 / 5$ 3 5 $\backslash 3$ 6 3 5 3 4 3 3 6 5 6 5 3 5

Lick 3

17

TAB 5 5 3 4 3 5 5 3 5 7 4 7 6 5 8 6 7 8 6 9 8 6 8 9 8 6 5 8

18 C^7

3

TAB 7 7 5 7 3 5 2 5 3 5 5 6 5 3 5 5 5 3 4 3

Lick 4



19

G⁷

3

1/4

1/2

3

1/4

1/4

1/2

TAB

5 5 7 5 3 3 4 3 3 6 11 8 10 11 8 11 11 8 12 12 10 12 10

-----| Lick 5 -----|

21

1/2

1/4

1/4

1/4

1/4

1/4

1/4

TAB

12 12 10 11 11 12 10 11 10 11 12 10 11

-----|

22

D⁷

8va

C⁷

3

3

3

1/4

2

full

full

full

TAB

13 15 15 16 18 17 15 16 15 18 15 17 16 15 16 15 18 18 15 20 18 20 17 15 17

-----| Lick 6 -----| Lick 7 -----|

24 (8)

G G⁷/B C E^b7/D^b G/D D⁷

3

3

3

full

full

full

full

full

TAB

16 15 18 15 17 18 15 18 15 18 15 18 15 15 16 17 12 12 14 (14) 12 14

-----|

26

G⁷

TAB

12 14 12

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TONE SETTINGS

As you can see from the video I've used the POD XT set on the Marshall Plexi with a compressor pedal (from the POD). I've used the 335 for Larry's part of the solo and the Strat with the Ernie Ball volume pedal for Robben's.

Both Larry and Robben are known for using the wonderful Howard Dumble amplifiers. If you can't afford one you might want to try the Zendrive from Hermida Audio. I believe this is the closer you can get to a Dumble amp.