

TRANSCRIBED BY
W. SUTHER
7/10/07

FRONT PORCH BLUES - SLOW SHUFFLE IN F (Bb HARP) ①

ADAM GUSSOW - LESSON 24 (STARTS AT 1:38)

1 2 1 | 2 2 2 2 1 | 2 | 3 3 3 3 2 1 1 1 1 2 | 2 | 3 4 4 | 4 4 | 2 | 1 2 4 | 4 4 3 2

↓ ↑ ↓ | ↓ ↓ ↑ ↑ ↓ | ↓ | ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↑ ↑ | ↓ | ↓ ↓ ↑ | ↓ ↓ | ↓ | ↓ ↓ ↓ ↑ | ↓ ↓ ↓ ↓

1 2 3 4 + | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

Diagram 1: Three horizontal lines representing strings, with three vertical lines below indicating fret positions. A bracket under the first three lines is labeled '3'.

5 5 5 5 4 4 | 3 3 2 2 2 | 5 4 4 | 5 5 | 5 5 | 5 6 5 4 4 3 2 1 2 2 3

↓ ↓ ↓ ↓ ↓ ↑ | ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↑ | ↓ ↓ ↓ | ↓ ↓ ↑ | ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↓ ↓ ↓

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

Diagram 2: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

1 | 2 2 3 | 2 1 | 1 | 2 2 3 | 5 5 4 5 4 | 4 4 3 | (S) (S) (S) (S) | 7 6 5 4 4 3 6 5 5 4

↑ | ↑ ↓ ↓ | ↓ ↓ | ↑ | ↑ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ | ↑ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

Diagram 3: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

Diagram 4: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

Diagram 5: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

Diagram 6: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

4 | 4 3 1 | 1 | 1 | 2 2 3 | 2 2 1 | 2 | 3 3 4 4 | 3 3 2 | 2 | 1 2 1 1 | 1 2 2

↑ | ↓ ↓ ↓ | ↓ | ↑ | ↑ ↓ ↓ | ↓ ↓ ↓ | ↓ | ↓ ↓ ↓ ↑ | ↓ ↓ ↓ | ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

1 2 3 4 + | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

Diagram 7: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

Diagram 8: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

Diagram 9: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

Diagram 10: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

Diagram 11: Similar to Diagram 1, with a bracket under the first three lines labeled '3'.

(FRONT PARCH BLUES)

I				17	18				19				20			
3 3	3 3	3 3	2 2 1	2	4	3	2	1 2 2	3	2	1 3	2				1 2 2
↓ ↓	↓ ↓	↓ ↓	↓ ↓ ↓	↓	↑		↓ ↓ ↓	↓	↓	↓ ↓	↓				↑ ↑ ↓	
1	2	3	4		1	2	3	4	1	2	3	4	1	2	3	4
			<u>1. 1. 1</u>													<u>1 1 1</u> 3

IV				21	22				23				24				
3 3	2 2 2				3 3	2 2 2	1 2 2	4	4	4	4	6	5				5 4 2 2 1
↓ ↓	↓ ↓ ↓	↓			↓ ↓ ↓ ↓ ↓	↓ ↑ ↓	↓	↓	↓	↓	↓	↑	↓	↑	↑	↓ ↓ ↓ ↓ ↓	
1	2	3	4		1	2	3	4	1	2	3	4	1	2	3	4	
								<u>1 1 1</u> 3								<u>1. 1. 1</u> 3	

*
3 4
WABBLE

HEAT OF
TONGUE-BLUES
CHORD


V				25	IV				26				I				27				IV				I				28			
(S)(S)	(S)				4	3 4	3 3 2	2 2 1 1 1 3 2	2	6 5	5 4	5 3 3 2	2	4 6	4 6	5																
↓ ↓ ↓ ↓ ↓ ↓ ↑				↑	↑ ↑ ↑ ↓ ↓ ↓ ↓ ↑ ↓ ↓ ↓			↓ ↓ ↓ ↓ ↓ ↓ ↓	↓	↑ ↓	↑ ↓	↑ ↓ ↓ ↓ ↓	↓ ↓	↑ ↓	↑ ↓	↓																
1	2	3	4		1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4												
<u>1 1 1</u> 3	<u>1 1 1</u> 3				<u>1. 1. 1</u> 3	<u>1. 1. 1</u> 3	<u>1 1 1</u> 3	<u>1 1 1</u> 3					<u>1 1 1</u> 3																			

* SEE END NOTES

(FRONT PORCH BLUES)

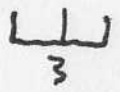
NOTES ON SYMBOLS

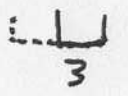
 MEANS TREMOLO/VIBRATO

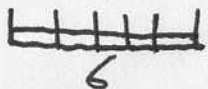
 " WARBLE BETWEEN
3 AND 4
↓ AND ↓

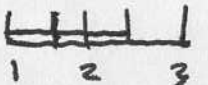
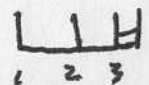
 " GLISSANDO

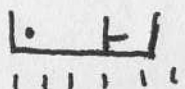
(S) " TONGUE SLAP

 TRIPLET (3 PER BEAT)
"ONE AND A"

 TRIPLET WHERE ONLY 2ND & 3RD
NOTE SOUND
"... AND A"

 6 PER BEAT

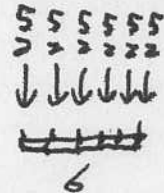
  ETC. COMBINE 6 AND 3

 TRIPLET WHERE 2ND NOTE
IS DELAYED/SYNCHRONIZED

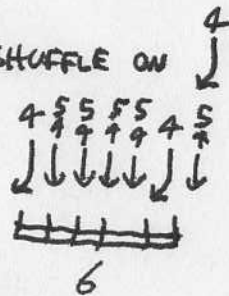
COMMENTS

• TREMOLO/VIBRATO IS SHOWN IN MOST OBVIOUS PLACES, BUT IT IS USED THROUGHOUT PIECE ON LONGER NOTES

• TREMOLO/VIBRATO IS GENERALLY 6 PULSES PER BEAT, E.G. MEASURE 5 IS

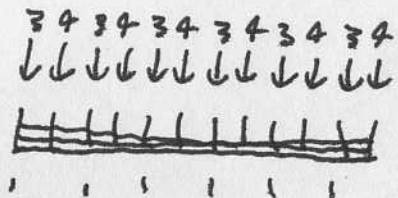
 (NOTE ON BEAT IF EMPHASIZED)

• MEASURE 7 COMBINES SHUFFLE ON 4 WITH TREMOLO ON 5, E.G.



MEASURE 11 IS SIMILAR

• WARBLE IN MEASURE 23 IS 6 PULSES PER BEAT, WHERE PULSE IS 3/4, E.G.

 = 1 BEAT

Disclaimer: I have created these tab sheets by listening to Adam's YouTube lessons (in many cases slowing the audio tracks down using Adobe Audition) and trying to notate as carefully as possible some of the most important licks and pieces in the series. They are not intended to be a complete set of notes on the lessons, but I do hope you will find them useful in learning the techniques. Although I have tried to be as accurate as possible, no music notation system is perfect, and in blues harmonica there are two particular difficulties. The first is to express the complex syncopated rhythms; these I have notated using standard music notation (quarter, eighth, etc. notes) below the tab. The second difficulty is to indicate the subtle inflections of pitch which occur when bending notes. Here I have simply notated any kind of bent note with a bent arrow, and tried to explain with brief note when necessary. In both these cases, your ear, as always, is your best judge, and you should try always to reproduce the sound from the lesson, rather than just play from the tab. Although Adam has reviewed these tabs, any errors in transcription are entirely my own responsibility, and I would welcome corrections and comments at the email address below.

Wayne Snyder
snyder@bu.edu