

Guitar inspiration

BLUES GUITAR LICK #1

FULL TAB, NOTATION & PLAYING GUIDE
for the video

<https://www.youtube.com/watch?v=cF1fQkObfU>

© www.guitar-inspiration.com @mbguitarlife

thank you

Thank you for checking out this **FREE PDF** for this Blues Guitar Lick #1.



Buy me a coffee

If you like my work, consider **supporting** my YouTube channel via buymeacoffee.com/gtrinspiration

I sincerely hope this detailed TAB will **inspire you** to continue to develop **your guitar playing!**

If you have any questions, you can leave a comment on my YouTube channel or e-mail me at maarten@guitar-inspiration.com

Maarten

BLUES GUITAR LICK #1



Youtube Lesson Video: <https://www.youtube.com/watch?v=cF1fQkObIfU>

Youtube Backing Track: <https://www.youtube.com/watch?v=vI5j3iJVlF0>

■ THE BASIC LICK

▣ = DOWNSTROKE
 ▽ = UPSTROKE

The lick starts with a **full tone bend**, from the seventh fret on the G string. Play this with a downstroke, and try to use some force - don't be shy ;-)

Pro Bending Tip!

An important tip is to **bend the string with three fingers**. So place your third finger (ring finger) on the seventh fret, and put your first and second fingers behind the third finger to support it and control the bend.

At the end of the bend, move your first finger and place a little bar on the fifth fret of the B and high E strings. Pick these strings with a downstroke (for the B string) and an upstroke for the high E string.

Using an **upstroke** on the high E string moves the picking hand back in the direction of the B-string for the next note. The next note is another full tone bend from the eighth fret on the B-string. So the G (the flat seven) is bent up to an A (the root). Again, perform this bend with 3 fingers to add strength and control.

Especially for this second bend, it's essential to get the **intonation** accurate. Check if the intonation of the bend is correct by referencing the 10th fret on the same string. These notes should be the same. If they are not, it means you are over- or underbending the note, and you should use less or more force.

For that first bend, in my opinion, it doesn't have to be spot on, as the other notes quickly follow it. So if that first bend is a little bit underbent (say a 3/4 bend), it's not that obvious, as long as you don't overbend it. In the video, I play an example that is overbent on purpose.

■ **VARIATION 1: in the style of BB King**

If you look at **B.B. King's** playing, you will find that he replaces the second bend (from the flat seven tot the root) often with a slide. That way, he leaves the classic pentatonic box and enters the part of the neck where most of his signature licks are played.

This **position shift** can even be performed without slide, for example:

■ **VARIATION 2: added pull-off**

After the upstroke on the high E-string, you can add a **pull-off (P)** from the eight fret to the fifth fret. That way, you group five notes before the second bend instead of 3.

Creative Tip!

Are you looking for an easy way to put variation in your licks? Try to add **two notes**, e.g. by speeding up the rhythm. Adding two notes is often easier for your picking hand than adding a single note.

■ VARIATION 3: repeat Repeat Repeat

Musical notation for Variation 3. The top staff is in treble clef with a 12/8 time signature and a key signature of one flat. The bottom staff is in bass clef with a 12/8 time signature and a key signature of one flat. The notation shows a repeating pattern of notes with accents and a picking pattern of V (upstroke) and □ (downstroke). The fret numbers on the bass staff are 7, 5, 5, 7, 5, 5, 7, 5, 5, 7, 5, 5.

You can repeat the first three notes a pattern. This is done a lot in blues, blues rock, and even heavier music. For example, Listen to **Rory Gallagher**'s intro for "It takes time." The song starts with a repeated three-note pattern in Ab minor.

When we apply this concept to our blues lick, we get:

Musical notation showing the application of the repeating pattern to a blues lick. The notation includes accents, a picking pattern of V and □, and a final chord with an accent. The fret numbers on the bass staff are 5, 7, 5, 7, 5, 7, 5, 5, 5, 5.

Picking Pattern

Be sure to pay attention to the picking pattern when you play these repeated licks. Performing the fifth fret on the E string with an **upstroke** shows its benefits here.

When we apply this concept to our pull-off lick, we get:

Musical notation for a pull-off lick. The notation includes accents, a complex picking pattern of V and □, and a final note with a pull-off symbol. The fret numbers on the bass staff are 7, 5, 8, 5, 7, 5, 8, 5, 7, 5, 8, 5, 7, 5, 8, 5, 7, 5, 8, 5, 7, 5, 8, 5, 7, 5, 8, 5, 8.

This concept will get you a lot of mileage when improvising in the minor pentatonic scale.

■ TRANSPOSING PENTATONIC LICKS

Transposing pentatonic licks is not that difficult.

For example, if the tune is in Bb minor (so a semitone up), I move the pentatonic box one fret upwards. All the licks stay the same, but they are played a fret higher. So if you think in tab numbers, you can add 1.

The image displays two musical examples of guitar licks in Bb minor. Each example is presented as a pair of staves: a standard musical staff in treble clef with a key signature of three flats (Bb minor) and a 12/8 time signature, and a guitar tab staff below it. The first example shows a lick starting on fret 8, with notes 8, 6, 6, 9, and a vibrato. The second example shows a similar lick starting on fret 8, with notes 8, 6, 6, 9, 6, and a vibrato. The tab staff includes fret numbers, a 'p' for palm mute, and a '1' with an arrow indicating a fret shift.

When I read or find the key of a song, the numbers just pop-up in my head. For example, if the song is in A minor, the number 5 (fret 5 on the E-string) pops in my head as a reference for the pentatonic box position. For Bb, that number is 6; for C it's 8.

Practice pentatonic licks **in all keys** to make these connections.

BLUES LICK #1

www.guitar-inspiration.com

<https://www.youtube.com/watch?v=cF1fQkObIfU>

▣ = DOWNSTROKE

∨ = UPSTROKE

BASIC LICK

Basic Lick notation in 12/8 time. The top staff shows the melody with a treble clef, a 12/8 time signature, and a key signature of one flat (Bb). The bottom staff shows the guitar tablature with fret numbers 7, 5, 5, 8, and 10. The notation includes downstrokes (▣) and upstrokes (∨) above the notes, and a wavy line indicating a vibrato effect on the final note.

VARIATION 1: BB-KING STYLE

Variation 1: BB-King Style notation. It starts with a measure rest marked '3'. The notation is similar to the basic lick but includes a slide (SL.) on the final note. The tablature shows fret numbers 7, 5, 5, 8, and 10.

EXTRA: POSITION SHIFT LICK IN THE STYLE OF BB KING

Extra: Position Shift Lick notation. This variation involves a position shift. The notation includes a treble clef, a 12/8 time signature, and a key signature of one flat. The tablature shows fret numbers 7, 5, 5, 10, 8, 12, 10, 12, 11, 10, and 10. The notation includes downstrokes (▣) and upstrokes (∨) above the notes, and a wavy line indicating a vibrato effect on the final note.

VARIATION 2: ADDED PULL-OFF

Variation 2: Added Pull-off notation. It starts with a measure rest marked '8'. The notation includes a treble clef, a 12/8 time signature, and a key signature of one flat. The tablature shows fret numbers 7, 5, 5, 8, 5, 8, and 1. The notation includes downstrokes (▣) and upstrokes (∨) above the notes, and a wavy line indicating a vibrato effect on the final note. A 'p' (piano) dynamic marking is present below the final note.

2 VARIATION 3: REPEAT REPEAT REPEAT..

10

TAB

REPEATING THE LONGER LICK:

11

TAB

P P P P P

EXTRA: REPEAT LICK IN THE STYLE OF RORY GALLAGHER

14

TAB

TRANSPOSING PENTATONIC LICKS (+ 1/2 TONE)

16

TAB

18

TAB

P