

Guitar inspiration

BLUES GUITAR LICK #2

FULL TAB, NOTATION & PLAYING GUIDE
for the video

<https://www.youtube.com/watch?v=wzHiOUL6988>

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thank you

Thank you for checking out this **FREE PDF** for this Blues Guitar Lick #2.



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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 #2



YouTube Lesson Video: <https://www.youtube.com/watch?v=wzHiOUL6988>

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

■ THE BASIC LICK

The lick is a two-part phrase in a typical **'call and response'-pattern**. The first part of the lick starts with a slide to the 9th fret on the G-string, played with the middle finger. Next, play the 8th fret on the B-string with the index finger, then the 10th fret with your ring finger and the 8th fret on the high E-string with the index finger again.

The symbols above the tab (open-bottomed box and V-symbol) indicate to use **alternate picking**, so play every other note with a downstroke (box) or an upstroke (V).

These 4-notes together form a classic blues **pickup** that you can play at the beginning of tune or a solo.

Pickup

'Pickup' does not only refer to the electronics in your guitar. A pickup is also a collection of notes that **precedes the first downbeat** of (part of a) song. Vocal and instrumental pickups are commonly used in blues.

After this pickup, pick the 10th fret of the high E-string with a downstroke and quickly slide with the ring finger to the 12th fret. This is a longer note that you can play with vibrato.

The second part of the lick is almost identical to the first part, **except for the last note**. So the 4-note pickup is the same, but after the pickup, move back to the 10th fret on the B-string (with your ring finger). This note is the A or the root of the song. This indicates the end of the phrase (= 'home').

The inspiration for this 'call and response'-pattern comes from blues masters like **BB King**. He had a very vocal way of phrasing his solos, very similar to someone who talks with changes in intonation and a lot of pauses to digest what you just heard.

Listen, for example, to 'Sweet Little Angel'. It's like he's telling you a story with his guitar.

■ VARIATION 1: BEND IT

In this first variation, I **embellish** the lick by adding add bends:

After playing the same slide as the basic lick, play a tiny **1/4-tone bend** on the 8th fret of the B-string, to nudge the flat seven with the index finger a little bit up (a quarter tone).

Blues curls

1/4-tone bends (also called blues curls) are **microtonal**, which means that their pitch is halfway between two tones. Consequently, you can't fret these notes on the guitar (or play them on a piano), but you can reach them with small bends. These tones exist outside our Western 12-tone-system but are very widely used in blues (as embellishments). Microtonal bends are remnants of ethnic influences in early blues.

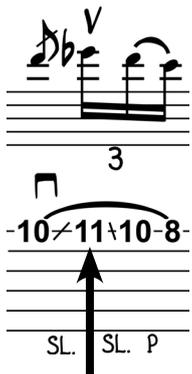
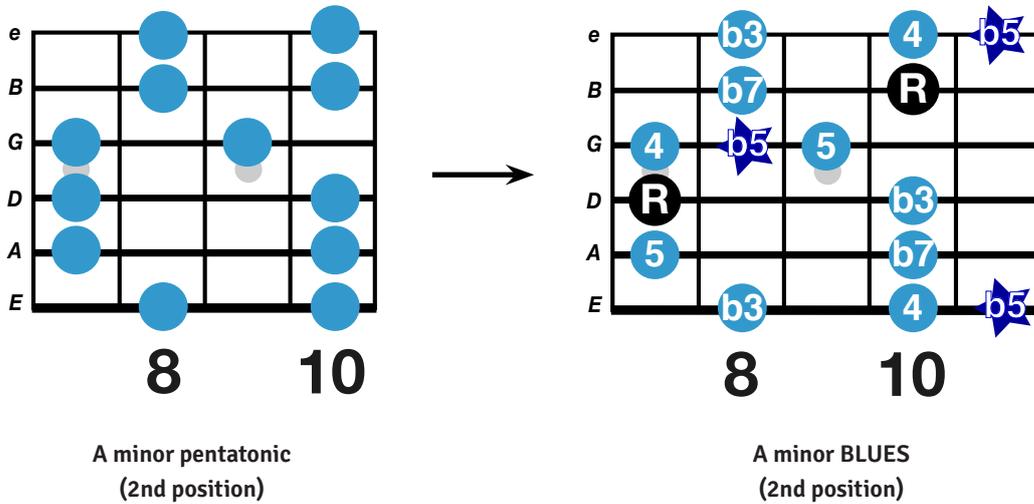
Apply the same 1/4-tone bending technique on the 8th fret of the high E-string, and then bend the 10th fret a **full tone up to the E (12th fret)**. Bend this note with the ring finger, but try to support it with your first and second fingers to add strength and control (see: blues lick lesson #1).

You can use the same picking pattern as the basic lick (alternate picking), but I noticed that - when playing licks with bends in slower songs - I subconsciously switch to playing **'all downstrokes,'** so I guess if that works for you too, it's okay ;-)

The response part of the phrase is played in a similar fashion. I like to slow the last bend a little bit down, to delay the timing of the A (the root).

■ VARIATION 2: BLUE NOTE

In this second variation, I added a few blue notes. The blue note is a note that isn't part of the A minor pentatonic scale, as its a **b5**, in this case, an **Eb**. When you add the **b5** to a minor pentatonic scale, you get a six-note scale, that is **the minor blues scale**:



The pickup in the first part of the lick starts like the basic lick, but the C on the eighth fret of the high E string is replaced by a **triplet pattern**: slide from the 10th fret to the 11th (that's the blue note) and back, and then do a pull-off the 8th fret.

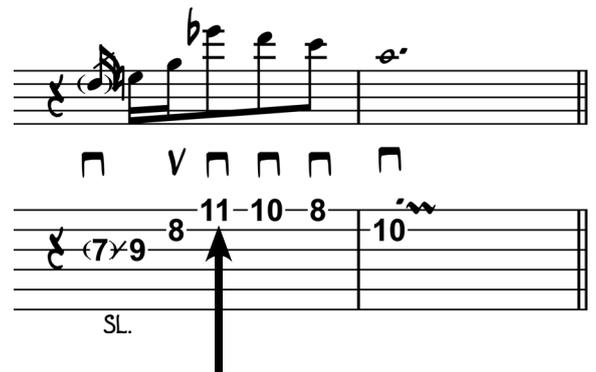
Slide back and forth with the ring finger and then do a pull-off to the index finger.

Notice I only pick once, with a downstroke.

The rest of this pattern is played **legato** (= without picking). Finish the first part of the lick just like the basic lick.

The second part of the lick emphasizes the blue note even more by targeting it after the first two notes of the pickup.

After you play the 9th fret on the G-string (middle finger) and the 8th fret on the B-string (index finger), **jump** to the 11th fret on the high E-string (so your ring finger hits the blue note). This creates a lot of tension. To release this tension, move back to the 10th fret (middle finger), the 8th fret (index finger), and then land back on the root.



Blue(s) note?

The blue note is an interesting note to add to blues and also rock solos. Even Eddie Van Halen likes the blue note, but it's not a note to land on for a long time, as it creates tension that needs to be resolved.

■ BONUS LICK

BONUS LICK (COULDN' HELP IT)

WI-IDE VIBRATO SL. SL. P SL.

To be honest, the bonus lick wasn't intentional; it just felt right to play after the previous one :-)

I start on the 4th beat of the bar with three picked sixteenth notes, followed by a sixteenth rest. What follows is a **fast triplet pattern** (similar to variation 2) in the first 'box' position of the A minor pentatonic. Watch how most of these notes are played legato (not picked). Use your index finger to play the first and third note, and your ring finger to play the 8th fret on the B-string.

In the next bar, the rhythm sounds a bit odd and displaced. Although the track has 12/8 time signature (triplet feel), I choose to play two sixteenth notes with a straight feel (**duplet feel, as in 4/4 time**). The idea here is to imitate spoken words and - again - create tension by playing 'against the groove'. You will find this polyrhythmic trick in B.B. King's playing, but also Peter Green, Gary Clark Jr., John Lee Hooker & countless other Blues & Jazz instrumentalists.

Play the 9th fret on the G-string with your ring finger, the 5th fret with your index finger, and the 7th fret with your ring finger again.

Drag this part somewhat behind the beat and try to give a 'free interpretation' of the time. Or listen to my rhythm on the video a few times and try to copy it. That's how I learnt it (by copying blues guitarists). When I use this rhythm while improvising, I use it instinctively, not intentionally. I'm pretty sure a lot of blues players do this.

Btw: I use all downstrokes for this.

After the longer D on the 7th fret of the G-string, I 'punctuate' the lick with two short notes: 5th fret on the G-string (index finger) and 7th fret on the D string (ring finger).

Have fun with these licks & concepts !

Maarten
january, 2020

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BASIC LICK

12/8

8

SL. SL. SL.

VARIATION 1: BEND IT

4

12/8

8

SL. SL.

VARIATION 2: BLUE NOTE

7

12/8

8

SL. SL. SL. P SL. SL.

VARIATION 3 JUNIOR FUZZ

DRAG BEHIND BEAT...

10

12/8

8

SLO-Ow BEND PRE-BEND

2
12

BONUS LICK:

WIDE VIBRATO

SL. SL. P

SL.