

Guitar inspiration

BLUES GUITAR LICK #7

FULL TAB, NOTATION & PLAYING GUIDE
for the video

https://youtu.be/I4fQvcxk_MU

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thank you

Thank you for checking out this **FREE PDF** for this Blues Guitar Lick #7.



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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 #7

YouTube Lesson Video: https://youtu.be/l4fQvcxk_MU
YouTube Backing Track: <https://www.youtube.com/watch?v=4MYclhN0TwM>

This lick builds on some of the concepts of my Blues Lick Video lessons 01 tot 06 that are also on my channel. Also, you'll find a backing track to practice it on.

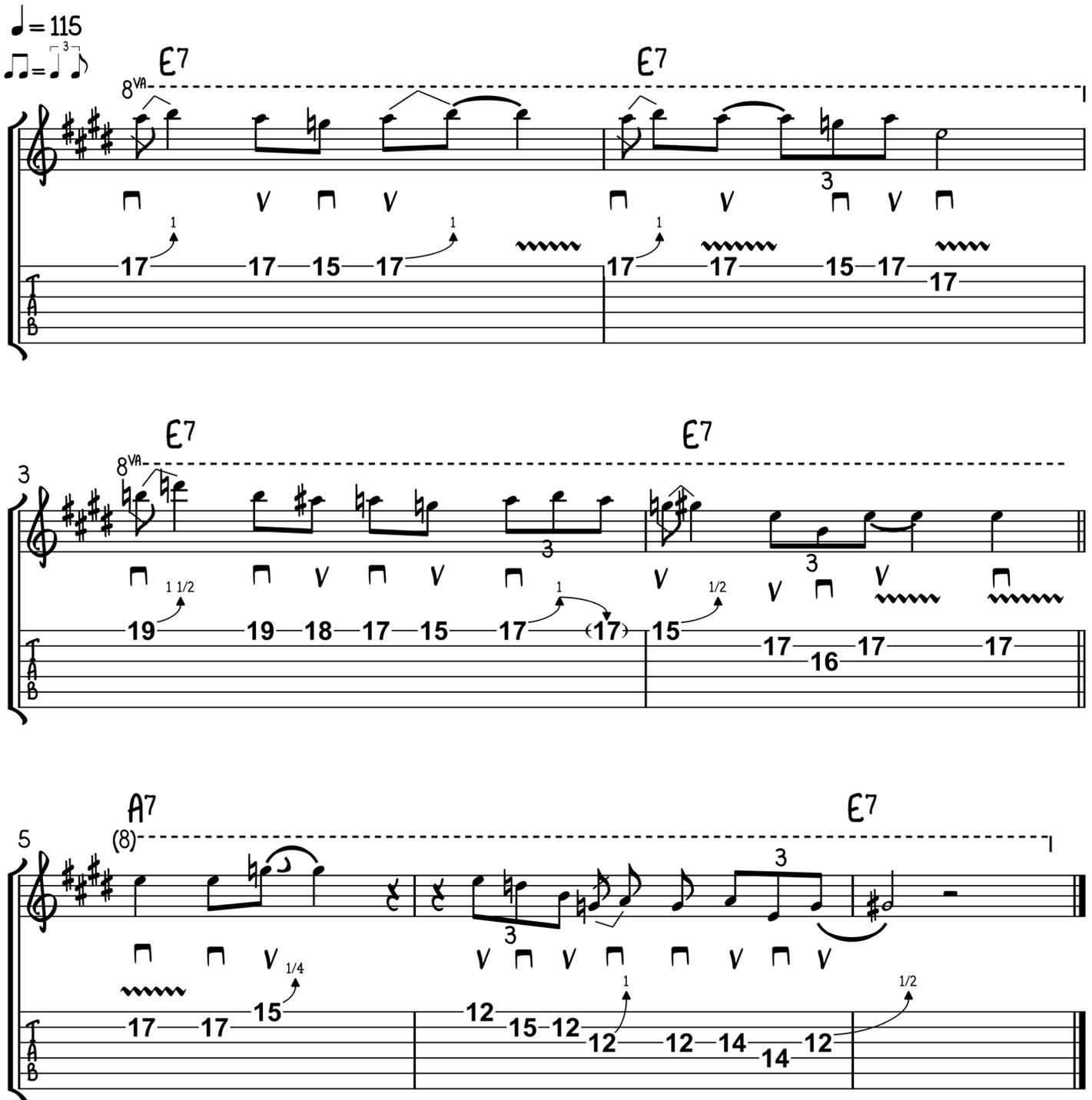
Everything is connected here on the Guitar Inspiration channel, so  to stay updated ;-)

THE LICK

▣ = DOWNSTROKE

V = UPSTROKE

♩ = 115
 ♪ = $\frac{3}{4}$



The notation shows three systems of guitar music. Each system consists of a treble clef staff and a bass clef staff (TAB).
 - **System 1 (Measures 1-4):** Treble clef has a key signature of three sharps (F#, C#, G#) and a common time signature. Chord symbols E7 are placed above the staff. Fingering numbers (1) and stroke directions (▣ for downstroke, V for upstroke) are shown below the bass staff. Fret numbers include 17, 15, and 17. A wavy line indicates a vibrato effect.
 - **System 2 (Measures 5-8):** Treble clef has a key signature of three sharps. Chord symbols E7 are placed above the staff. Fingering numbers (1, 1/2, 3) and stroke directions are shown below the bass staff. Fret numbers include 19, 18, 17, 15, 17, 15, 17, 16, and 17.
 - **System 3 (Measures 9-12):** Treble clef has a key signature of three sharps. Chord symbols A7 and E7 are placed above the staff. Fingering numbers (1, 1/4, 3) and stroke directions are shown below the bass staff. Fret numbers include 17, 15, 12, 15, 12, 12, 14, 14, and 12.

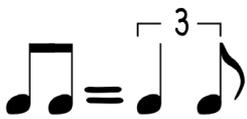


CONCEPTS

present in this lesson:

- powerful electric blues phrasing
- call & response patterns
- E minor pentatonic
- playing above the 12th fret
- blues bends
- vibrato
- blues rhythm & triplet feel

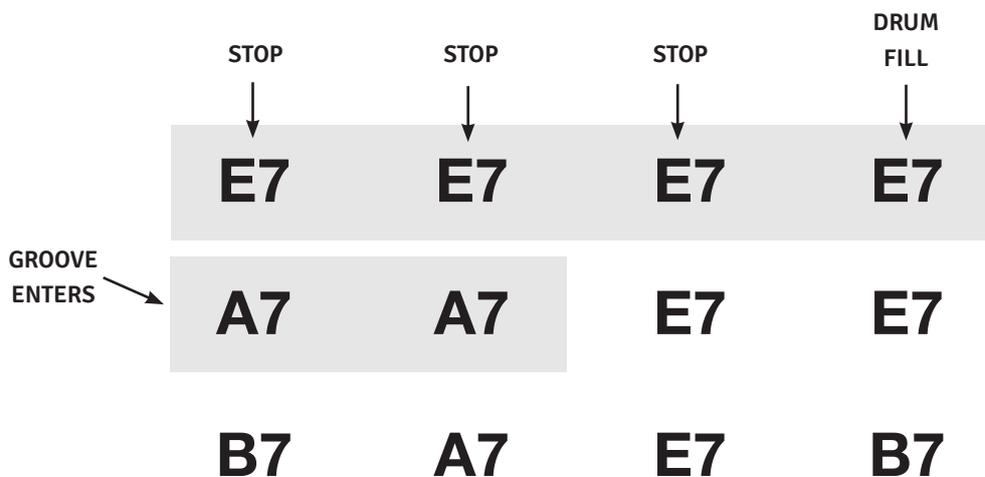
Blues Lick 7 is a **full blues phrase**. This phrase is extra powerful when played over accents or stops, as you heard in the intro. This type of 'short break' lasts for 4 bars until the main groove restarts in bar 5.



Triplet feel (shuffle, swing)

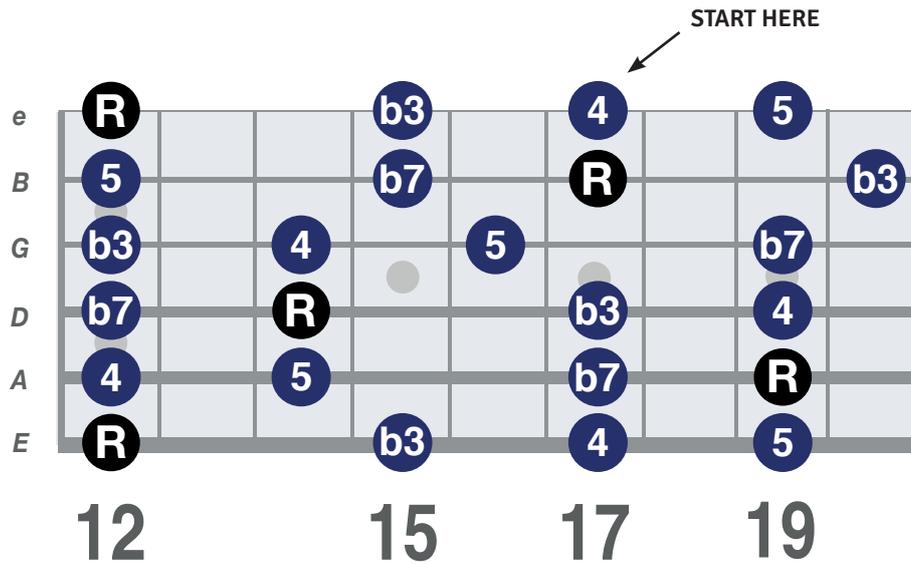
Pay special attention to the **pulse** of the eight notes. As the metric modulation at the top of the chart indicates, the first eight note of every pair is a bit longer than the second one. This creates a groovy **triplet feel (or shuffle)**.

The lick in the context of a 12-bar blues in E:



12-bar blues in E

■ E MINOR PENTATONIC



■ BARS 1 & 2 “Call & Response”

The musical notation shows two bars of music. The first bar starts with a quarter note on the 17th fret of the E string, bent a full step up. This is followed by eighth notes on the 17th and 15th frets, and another quarter note on the 17th fret. The second bar starts with an eighth note on the 17th fret, followed by a triplet of eighth notes on the 17th, 15th, and 17th frets, and ends with a quarter note on the 17th fret. The guitar tablature below the staff shows the fret numbers: 17, 17, 15, 17, 17, 17, 15, 17, 17. There are also vibrato markings and a triplet pattern.

Bars 1 & 2 follow a typical **CALL & RESPONSE** pattern.

Start the lick by bending the **17th** fret on the E-string a full step (full tone) up. Play this quarter note with a downstroke. If you’ve watched my previous blues lessons, you’ll know that I recommend **bending with three fingers** for extra strength.

Next, release back to the **17th** fret and play two eighth notes: the **17th** fret (with a downstroke) and the **15th** fret (with an upstroke). After that, play the **17th** fret (with a downstroke) again. Play this as an eighth note, and then, without picking, bend it back up a full step. Add some vibrato here for extra style!

Bar 2 responds to bar 1 with a slight variation. Again, bend the **17th** fret a full step up, but we’re playing an eighth-note this time. The note that follows is - again - the **17th** fret (played with an upstroke), but this time, it extends to a triplet pattern.

Pick only the second & third note of the triplet pattern - that is, the **15th** and **17th** fret, with a downstroke and upstroke. End the response in bar 2 on the **17th** fret of the B-string. Again, add some vibrato for maximum blues-feel.

Picking variation for bar 1

♩ = 115

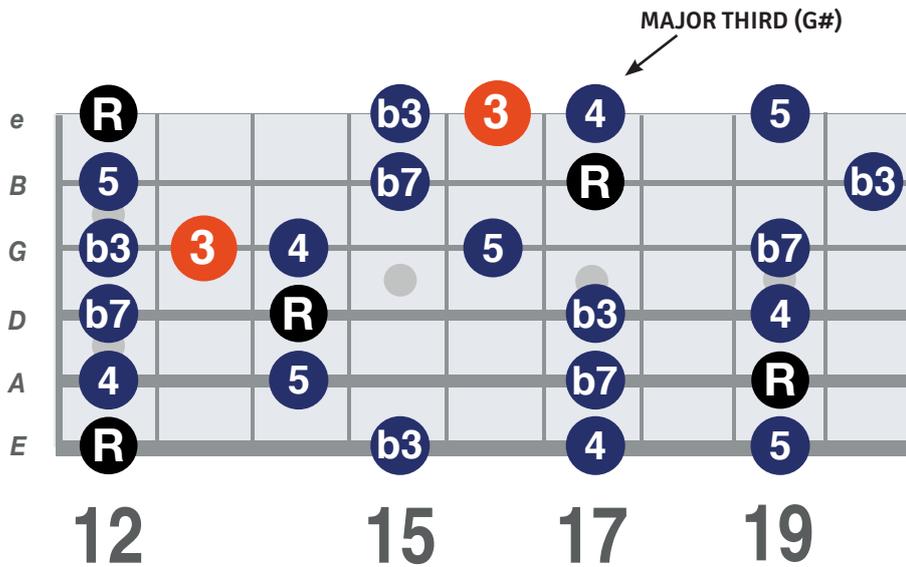
When practicing this lick, I started using the above picking pattern (**alternate picking**) in bar 1. At faster tempos, I often switch to alternating downstrokes & upstrokes. However, in this case, it was possibly triggered by the (similar) picking pattern in bar 2. If playing an upstroke on beat 2 of bar 1 feels awkward, stick with the downstroke (just like I did in bar 3) :-)

■ **BARS 3 & 4 “Energy & Motion”**

One of my favorite blues bends is the one on beat 1 of bar 3. Bend the **19th** fret up a step and a half. This is challenging but so powerful. When I first heard this sound, I was determined to add it to my playing, and I bet you can do it too! **Go for it!**

Next, play two groups of eight notes, the **19th** fret, **18th** fret, **17th** fret, and **15th** fret, played with alternate picking. So a little chromaticism here, that sounds great after that ‘power’ bend in beat 1. On beat 4, play another full step bend from the **17th** fret. Play it in a bend an-release fashion, following a triplet rhythm.

Bar 4 starts with a half step bend from the **15th** fret. Pick it with an upstroke. Aim for that G# (see next page), but don’t worry if you don’t hit it exactly. This is a very powerful note, as it is not a part of the E minor pentatonic. After that little blues ‘curl’, play another triplet, playing the **17th** fret on the B-string, the **16th** fret on the G-string, back to the **17th** fret B-string. Watch how I pick this triplet (upstroke-downstroke-upstroke). Beat 4 is another quarter note on the **17th** fret, played with a downstroke.



■ BARS 5 - 7 “Back in the Groove”

Finally, let me show you how to get **back into the groove** after the drum & bass pick up the rhythm. Notice that the harmony moves to the IV-chord here (the A7). Play the **17th fret** on the B-string with a downstroke twice. Follow it up by another quarter step bend on the **15th fret** of the E-string. I prefer playing this with an **upstroke**, but again, you could use a downstroke if this feels more comfortable.

Albert King’s playing inspired the lick in bar 6! Skip the first beat and play the following triplet on beat 2: play the **12th fret** on the E-string (with an upstroke), the **15th fret** on the B-string (with a downstroke) and the **12th fret** on the G-string (with a downstroke). Land this little lick on the **12th fret** on the G-string and bend it up a full step.

To end this phrase, I’m moving back towards the I chord with this little pickup pattern. Play the **12th fret** on the G-string (with a downstroke), the **14th fret** (with an upstroke), the **14th fret** on the D-string with (a downstroke) & the **12th fret** on the G-string (with an upstroke). Extend this note into bar 7 and bend it up a semitone to reach the major third, the G#, of the E7 chord (the I-chord, that is).

I hope you had fun with this 7th blues lick lesson!

See you in the next one!

Maarten

december, 1st, 2020