

# Guitar inspiration

## BLUES LICK LESSON N°10

### GROOVE & LICKS IN E

FULL TAB, NOTATION & PLAYING GUIDE  
for the video

<https://youtu.be/P8qeT00JSgU>

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## thank you

Thank you for checking out this **BLUES LICK N°10** LESSON GUIDE



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I sincerely hope this detailed guide & 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](mailto:maarten@guitar-inspiration.com)

Maarten

# BLUES GUITAR LICK #10

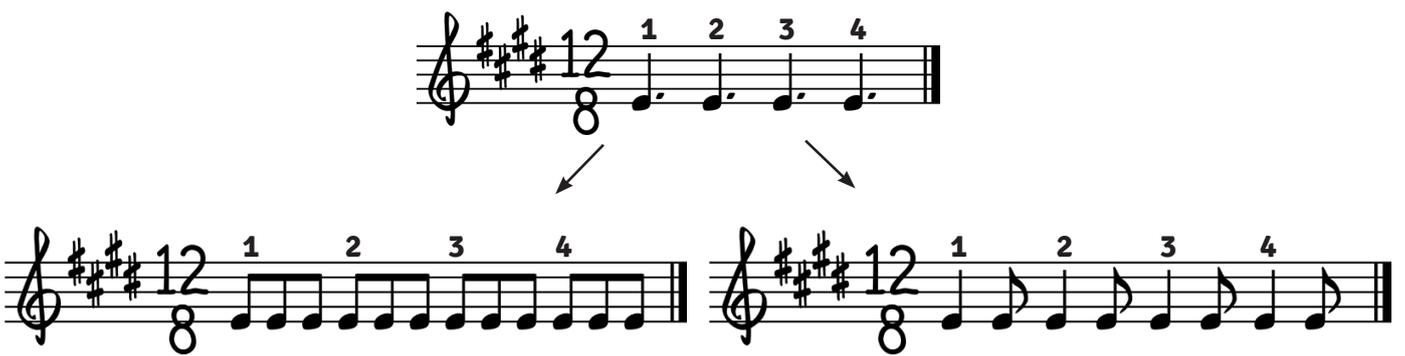
In this lesson, you'll learn how to play a collection of blues licks & riffs over a **one chord blues groove in E**.

This lesson's **primary goal** is to teach you to play this continuous vintage blues groove while adding the licks on top. I hope you will get familiar with the feel of this groove, and the sound of the **E minor blues scale**, so you can come up with your licks and jam by yourself.

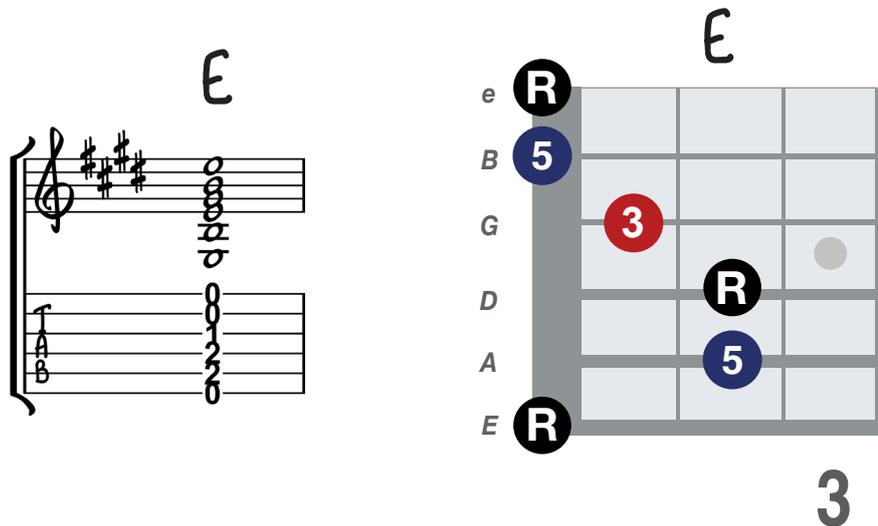
The inspiration for this blues lesson comes from early blues songs that stayed on one chord, often just a vocalist accompanied by an acoustic guitar. These licks translate very well to electric guitar and formed the basis for countless rock songs in later decades.

## TRACK & FEEL

The track has **12-8** time signature. Every beat lasts for dotted quarter note, which equals three eighth notes (left), **or** one quarter note and 1 eighth note (right).

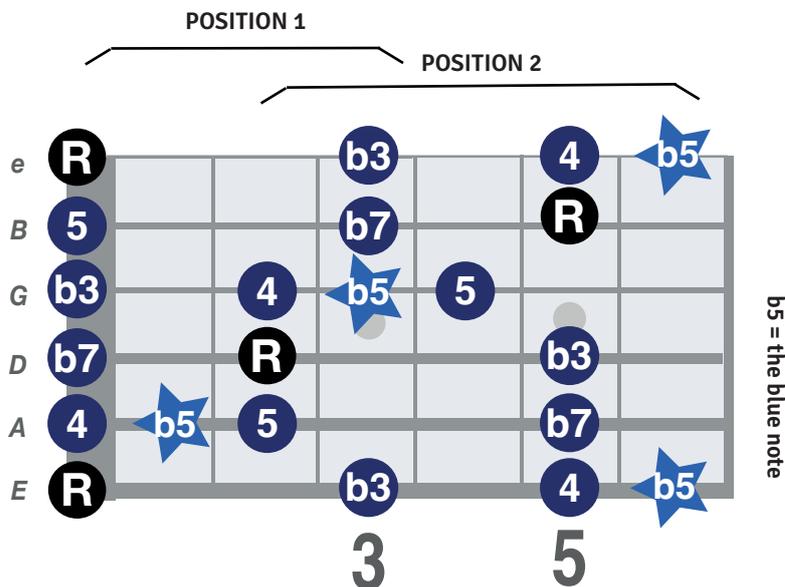


All the licks in this lesson fit over a one chord (E), blues groove



This is the **scale** we'll use:

## E MINOR BLUES



POSITION 1 (ascending)

POSITION 2 (descending, starting from the b5)

Yes, we're using a **minor** scale over a **major** chord. In blues, this is possible! Notice that the major 3d of the chord (the G#) isn't present in the minor blues scale (only the minor 3d). The ambiguous use of minor 3d (G) and major 3d (G#) is a cornerstone of blues improvisation.



This 2-bar pattern stays on the E-chord and can be repeated multiple times. Played continuously, **this creates a haunting blues groove.**

In the rest of the lesson, we'll learn more blues licks while **keeping this underlying groove going.**

## ■ THAT BEND

x = dead string

The underlying groove hasn't changed, so you'll notice that the beginning of bar 1 is identical. On the **3d** fret of the low E-string, play a little (**quarter step bend**), a technique I covered in blues lick lesson 2.

Bend the 2nd fret of the G-string **half a step up** with your **3d** finger. Hit the string forcefully, with a downstroke, and try to add some dead string noise (x=the sound of the muted, adjacent string). We're bending to the **b5 (flat five or blue note)**. Release the bend, back to the **2nd** fret, and - without picking - pull-off to the open G-string. End this must-know blues lick with the second fret on the D-string, played with the **2nd** finger (and I like to play a downstroke here).

### ***f* = forte = loud!**



Pay special attention to your playing dynamics here. Classic blues players often played by themselves, without a band, playing rhythm and lead simultaneously. The open strings groove we're playing is the rhythm part. The licks in between are the lead part. **It's important to emphasize these licks**, hit the strings harder, and push your amplifier over the break-up point.

There are many ways to bring variation to this lick. You could, for example, bend the G string a full step instead of half a step, giving it more of a major feeling. Or - that's what I did at the end of bar 2- you could **change the timing of the lick, starting it 1/8th later.**

So in bar 2, first play, the open E-string once more, then the same lick, but since we started it an instant later, we can't rest as long on that **2nd** fret of the D-string. This means our resting point will be the first note of the next bar (in this case bar 1).



## ■ CHORD HOPPING

We're going to spice things up a little bit by implying the IV-chord (the A) on top of our groove. So, we are going to 'hop' over to the A chord and back, in a syncopated blues lick that used **double stops**.

First, let's take a look at the E, A and A7-chord in the open position:

We're implying the A7 chord at the end of bar two with that little **double stop**. Place your second finger on the **2nd** fret of the B-string and your 3d finger on the **3d** fret of the E-string. Pick these two strings together with a downstroke and bend them a quarter step up. End bar 1 with picking the open high E and B-strings with an -up and downstroke.

In bar 2, slide your third finger from the **3d** to the **5th** fret on the B-string, while at the same time, picking the open high E-string. Pick these two strings with a downstroke, and make sure you place your fretting finger quite vertical so the open string has room to vibrate. We're playing a similar, syncopated rhythm as in the end of bar 1. After the slide, pick the **3d** fret on the B-string (upstroke, 1st finger), and the **4th** fret on the G-string (second finger).

Next is a classic move to - again - outline the A-chord. Play the **2nd** fret on the B and G-string as another double stop. As you can see, I'm barring that **2nd** fret with my 3d finger, and I'm also covering the D-string, since the **2nd** fret on the D-string is what follows next.

End this group of 3 notes with another double stop, playing the open B- and G-strings. Rapidly perform a hammer-on to the **1st** fret of the G-string to play the G#, the major 3d of the E-chord. This clarifies to the listener that we're back home, on the E chord.

I'm playing this group of 3 notes with all downstrokes, although you could play it with alternate picking if you like.

At the end of bar 2 is a simple slide from the **2nd** fret on the G-string to the **3d fret** (the blue note), and back. Those of you that watched blues lick lesson N#9 may recognize this move.

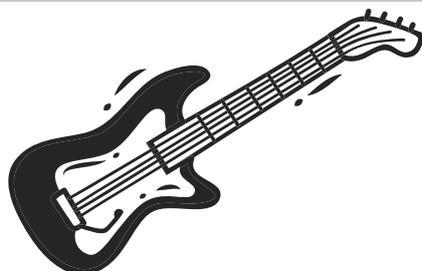
## Need an extra challenge?

If you need some more challenge, try playing a **bass note on each beat** of the groove. Until now, we left out the bass notes. If we were playing licks, but some blues artists kept the groove going by adding short, **slightly palm muted** bass notes under the licks. This creates a cool effect!

To make this work, you need to either **fingpick** or use **hybrid picking** (picking with the pick and fingers) a technique I demonstrated in detail in my previous blues lick lesson (N#9). It takes a bit of practice, but it's worth it!

For example, if I would play that last lick with hybrid picking, I'd pick the bass-notes with the pick and pluck the other strings with the fingers of my right hand.

The image shows a musical score for a blues lick. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. Below the staff is a guitar tablature. The tablature includes various fret numbers (0, 2, 3, 4, 5) and techniques such as (P.M...), SL., H, and P. Annotations include boxes around the 0 fret on the E and A strings, with arrows pointing to them and the text 'boxes: extra bass note'. Another annotation points to a 0 fret on the G string with the text 'some of the bass notes were already in place!'. There are also notes about a 1/4 note slide and a hammer-on.



I hope you enjoyed this **10th** blues lick lesson!  
Keep on playing that guitar!

Maarten  
february, 2021