

Guitar inspiration

BLUES GUITAR LICK #4

FULL TAB, NOTATION & PLAYING GUIDE
for the video

<https://www.youtube.com/watch?v=llY3SgbVJDY>

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thank you

Thank you for checking out this **FREE PDF** for this Blues Guitar Lick #4.



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 #4

YouTube Lesson Video: <https://www.youtube.com/watch?v=ILY3SgbVJDY>
YouTube Backing Track: <https://www.youtube.com/watch?v=4MYclhN0TwM>
YouTube Full Solo: <https://www.youtube.com/watch?v=VSz9LAbyopc>

This lick builds on some of the concepts of my Blues Lick Video lessons 01 tot 03 that are also on my channel. Also, you'll find a full blues solo with this lick in bar 23 AND a backing track to practice it on.

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

THE LICK

This is mostly an **E major blues** lick that is used as an outro, but you can use it in other places as well. It is a very rhythmic lick played in the 12th position on the guitar neck.

Did you know....?

That the E major blues scale is a **mode** of the C# minor blues scale? Most players are more familiar with the minor blues scale (as it is used more often). Remembering the fret diagrams of the major blues scale can be easier if you link it to its relative minor.

The lick starts with a **triplet pickup**. Pick the 14th fret on the B string with a downstroke. Fret it with your ring finger. Pull-off to the 12th fret (the first finger) and then do a hammer-on back to the 14th fret.

Next is an accented note on the 12th fret of the E-string. Emphasizing this note is essential because it builds energy that needs to be discharged in the following beats. Play it with your index finger. You can add some dead string noise - if you like that - for effect.

Pro tip!

Do not bar the 12th fret (on the B-string and E-string) with your fretting hand. Although this may seem more comfortable, chances are that your B-string will continue ringing as you play the notes on the E-string. Instead, move the tip of your index finger from the B-string to the E-string. This can be a small, rolling movement with the tip of your index finger.

After that pickup, we're moving to a **double-time rhythm**. Double time simply means that the rhythm is now moving twice as fast, so sixteenth notes instead of the basic eight notes that build the shuffle. From a rhythmic standpoint, this adds a little bit of jazz- or bebop-feel. It makes me think of how a saxophone would improvise. But harmonically speaking, this is still a blues lick. :-)

Let's analyze that double-time part:

play **4 groups of 3 sixteenth** notes.

The diagram illustrates four groups of three sixteenth notes on a guitar staff. Each group is enclosed in a box and numbered 1 through 4. Below the staff, fret numbers and picking patterns are indicated:

- Group 1: Frets 12, 13, 14. Picking pattern: H H.
- Group 2: Frets 12, 14, 12. Picking pattern: H P.
- Group 3: Frets 15, 14, 12. Picking pattern: P.
- Group 4: Frets 15, 14, 12. Picking pattern: P.

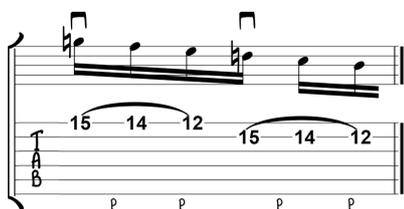
1. First, we're going up. Pick the 12th fret of the B-string with a downstroke (first finger). Hammer-on to the 13th fret (with your second finger) AND the 14th fret (with your ring finger). We're connecting the 5th of the scale with the 6th chromatically.

2. Next is the 12th fret on the E-string with an **upstroke**. Hammer-on to the 14th fret with your ring finger and pull-off to the 12th fret.

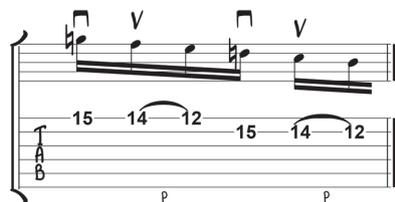
3. The third group of 3 begins on the 15th fret of the E-string. This is the minor third or flat third, also known as the blue note in a major scale. I like to fret it with my ring finger because of what follows. Pick the string downstroke, then perform 2 pull-offs to the 14th fret and the 12 frets. This creates a typical **ROLL pattern** that is used a lot in rock & roll, for example. It's more comfortable with fingers 1,2,3 than 1,3,4.

4. The fourth group of 3 is identical to the previous one but played on the B-string. So you can roll on the E-string and then the B-string. The fingering and picking pattern stay the same.

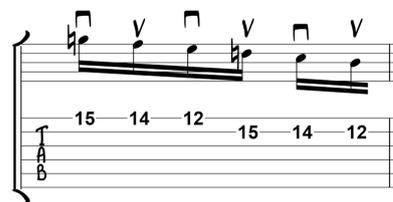
As a side note, you can play these rolls **legato**, so 1 pick per roll, OR you can choose to pick the first 2 (and then do 1 pull-off), OR you can just pick'em all if you want a heavier rock sound. When Angus Young from AC/DC plays these rolls, he tends to pick all the notes.



A. legato, 1 pick per roll
works best with some distortion or compression added, or at higher tempos



B. 2 picks per roll: down-up-pull-off
my favorite way of playing these 'rolls'. Just enough 'pick attack'. Just enough time to change strings and start each time with a downstroke.



C. 3 picks per roll (true alternate picking)
watch how you have to pick the B-string with an upstroke. Conversely, if you start on the E-string with an upstroke, you have to start on the B-string with a downstroke.

Next, we're moving on to the G-string, but we'll change the pattern a little bit. Play 15th fret on the G-string. This is a B-flat, that is the blue note in the minor blues scale. Pick the 14th fret and then land on the 12th fret on the first beat of the next bar.

Instantly, do a powerful hammer-on to the 13th fret, so from that flat third or minor third to the major third, a typical blues, and rock & roll move.

It is again essential to emphasize on this note because it complements that 12th fret accent that we played in the previous bar. That way, the double-time part serves as a mechanism to connect these **2 energy points**.

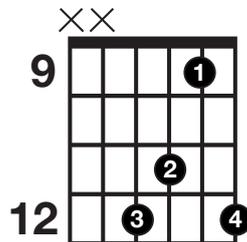


Finally, the outro lick ends with one of my favorite E9 chord voicings. There is a separate video (chord workshop) with more in-depth detail on this chord.

E7 Chord Workshop : <https://www.youtube.com/watch?v=akq6sekOmPw>

The chord is moved chromatically down (a half step), another classic blues outro move!

E9_(no5)/D



Practice this lick slowly first, then with the backing track on my channel. Try to use it in different places of a 12 bar blues, for example, to connect the **I to the IV chord** in bar 4 of a blues. The lick is also easily transposable to other major blues songs, so I hope you'll get some mileage out of this one.

In any case, try to make the double-time part of your improvisation. I love this concept because it adds another rhythmic dimension to the story you're trying to tell with your instrument.

Keep on playing that guitar!

Maarten

june, 2020