

Guitar inspiration

BLUES GUITAR LICK #5 Jump Blues Lick

FULL TAB, NOTATION & PLAYING GUIDE
for the video

<https://youtu.be/lv-xGfneZVc>

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thank you

Thank you for checking out this **FREE PDF** for this Blues Guitar Lick #5.



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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 #5

YouTube Lesson Video: <https://www.youtube.com/watch?v=lv-xGfneZVc>
YouTube Backing Track: <https://www.youtube.com/watch?v=ix3i5leNeC0>
YouTube Full Solo: <https://www.youtube.com/watch?v=XVdmGpmmt0>

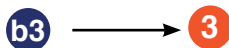
This lick builds on some of the concepts of my Blues Lick Video lessons 01 tot 04 that are also on my channel. Also, you'll find a full blues solo with this lick in bar 12 AND a backing track to practice it on. **Everything is connected** here on the Guitar Inspiration channel, so  to stay updated ;-)

THE BASIC LICK

This jump blues lick is a great lick to break out of that minor pentatonic box, as it **combines** elements from both the C minor and C major pentatonic. A recurring theme here is the use of the E natural or **3** from the major pentatonic (or you can look at it as a **chord tone** from C7).

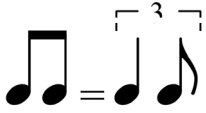
C minor pentatonic
1 b3 4 5 b7

C major pentatonic
1 2 3 5 6



The lick starts with a slide from the **8th fret** to the **9th fret** on the G-string. Pick the 8th fret with a downstroke and transition very quickly to the 9th fret. (The 8th fret or E flat is just a grace note)

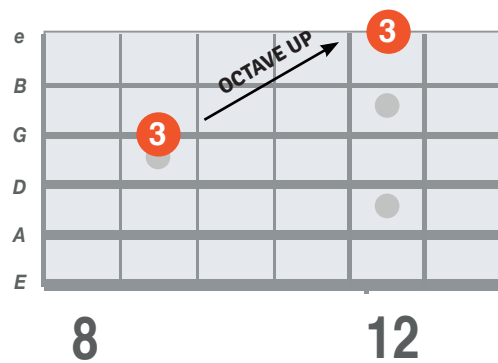
Next, play the 8th fret on the B-string with an upstroke, then play 10th fret with a downstroke, and then do a pull-off to the 8th fret.



Triplet feel (shuffle, swing)

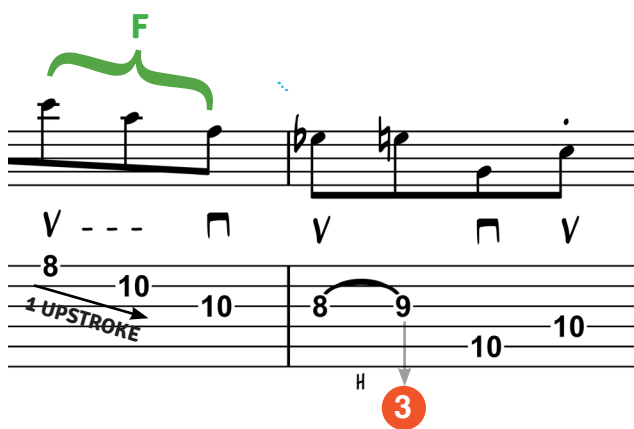
Pay special attention to the **pulse** of the eight notes. As the metric modulation at the top of the chart indicates, the first eighth note of every pair is a bit longer than the second one. This creates a groovy **triplet feel (or shuffle)**.

Moving on, slide up from the 10th to the 12th fret on the E-string. Pick with a downstroke, **BEFORE** the slide, so don't pick the 12th fret. This 12th fret is - you guessed it - another E natural, this time an **octave higher** than the previous one.



I prefer sliding from the 10th to the 12th fret with my ring finger. Another option is your pinky, but to me, this makes the sliding movement sound a bit weaker. In any case make sure you have your index finger ready for an important upstroke on the 8th fret of the same string.

This 8th fret (C) indicates the start of a reverse arpeggiated **F major triad (IV-chord)**. The first upstroke is extended to the 10th fret of the B-string, followed by a downward picked 10th fret on the G-string.



So we're doing a little reverse sweep here, a type of **economy picking**, where you hit two strings with one, upward picking movement across the strings.

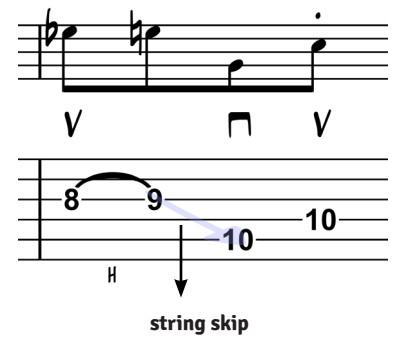
A few tips for this technique: keep the fingers of your fretting hand moving to separate the individual notes. Slant the pick a little bit upward and make sure you're not too tense in your picking hand. It's a controlled, brushing motion that feels a bit awkward at first.

Don't worry if you don't get it right the first few times. This usually takes some time to learn.

By the way: most of the time, I will do these types of sweeps over 3 strings*, but I changed the last note (F) to a downstroke to avoid some picking trouble in the final bar.

In the FINAL BAR, we start with a similar hammer-on as before, but this time it's played slower. The 8th fret on the G-string is NOT a grace note this time. The last note in the previous bar was picked with a downstroke, so its easiest to pick with an **upstroke** here.

This upstroke is especially useful because it moves my hand already in the direction of the next note, the 10th fret of the A-string (so we're skipping the D-string entirely).



Economy picking

Economy picking isn't just a 'bag of tricks' to become a shredder. It's a whole philosophy of making your picking hand movements as efficient as possible. When you write a lick, think about the picking pattern and how this affects the fluidity.

Play the 10th fret on the A-string with your ring finger. Play it with a downstroke, so you can reverse the motion of your picking hand again. The final note is the C (root), the 10th fret on the D-string. At this point, it doesn't really matter if you play this with a down or upstroke. Personally, I prefer the upstroke here, as the last note is played **staccato** (very short), and an playful upstroke helps me to achieve this effect a tad better.

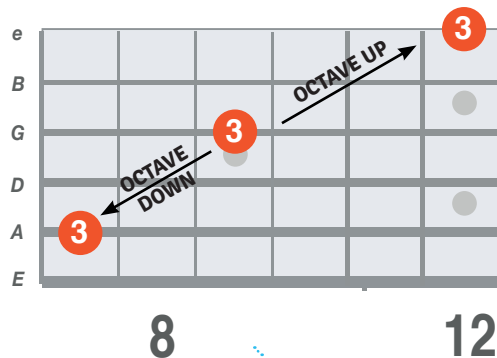
The C7-chord

Look at the lick and then play a C7 barre-chord in the 8th position. Do you see how this lick bounces around the notes of this chord? All scales aside, **chord shapes** can be a great (mental) reference for improvising.

CREATIVE VARIATIONS for a SLOWER BLUES

In this first variation for a slower blues, I replace the slide to the 12th fret with a half step bend. Other than that, the first bar stays the same. In the final bar, however, we're making some more changes. Remember that upward motion with the picking hand (for the string skip?). While our hand is moving upwards, we can use this motion to sweep across the D-string and play the 10th fret (ring finger). Continue this sweeping motion to the 10th fret on the A-string (middle finger). That way, we're playing a triplet with **1 one upstroke across three strings**.

The sweeping motion ends with a downstroke on the 10th fret of the A-string, followed by an upstroke on the 7th fret. The sweeping motion ends with a downstroke on the 10th fret of the A-string, followed by an upstroke on the 7th fret. This last note is my 'target', and this is - again - an E natural, this time an octave lower than the one we started with.



Another slight variation here is to hold on the first E of the final bar a little longer. This makes the upward sweep a little bit faster (and harder), but the great thing is that - even if you don't play all the notes clearly - the percussive effect of the picking hitting the strings can create a cool effect. Technically, this makes the sweep more of a 'rake', a very common percussive technique in blues guitar. With a rake, the strings are **intentionally** muted. You can do this by using the same finger movements as in the first variation (just don't fret the notes). Experiment with both at different tempos and see what you like!

Practice this lick slowly first (e.g. 100 bpm), then with the backing track on my channel. It's a **I-chord-lick** however, so only play it on the C7-chord. The lick is easily transposable to other major blues songs, so I hope you'll get some mileage out of this one.

Keep on playing that guitar!

Maarten
july, 2020