

# Guitar inspiration

## BLUES GUITAR LICK #6

FULL TAB, NOTATION & PLAYING GUIDE  
for the video

<https://youtu.be/CE0xChIF7Qw>

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### thank you

Thank you for checking out this **FREE PDF** for this Blues Guitar Lick #6.



Buy me a coffee

If you like my work, consider **supporting** my YouTube channel via [buymeacoffee.com/gtrinspiration](https://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](mailto:maarten@guitar-inspiration.com)

Maarten



# BLUES GUITAR LICK #6

**YouTube Lesson Video:** <https://youtu.be/CE0xChIF7Qw>  
**YouTube Backing Track:** <https://youtu.be/4MYclhNOTwM>

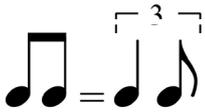
This licks builds on some of the concepts of my Blues Lick Video lessons 01 tot 05 that are also on my chan- nel. Also, you'll find a backing track to practice it on.  
**Everything is connected** here on the Guitar Inspiration channel, so  to stay updated ;-)

## THE BASIC LICK

▣ = DOWNSTROKE      V = UPSTROKE

♩ = 115      shuffle feel

In this 6th blues lick lesson, you'll learn an **E major pentatonic**. It's a great lick to break out of that minor pentatonic box that we all love so much. I'll explain the harmony, the rhythm, my picking pattern, and at the end of the lesson, I'll show you a few expressive variations on this lick.



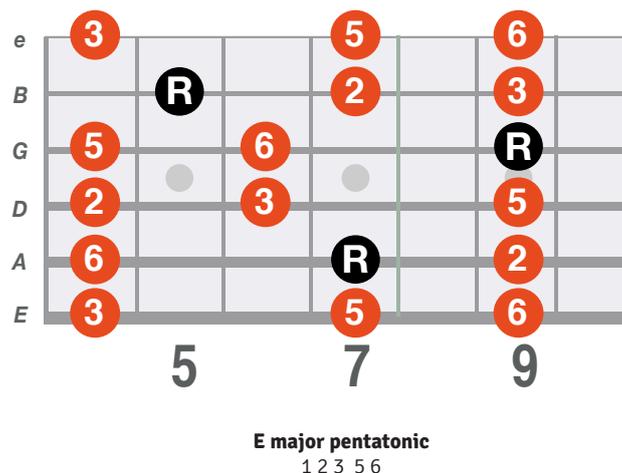
### Triplet feel (shuffle, swing)

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)**.

The lick starts on beat 2 of the first bar. So, skip beat 1, slide with your second finger (middle finger) from the 4th fret to the 6th fret on the G-string. Next, pick the 5th fret on the B-string with an upstroke. This is a very short note (**staccato**). Play it with your first finger. Pay special attention to the rhythm of the first two notes (triplets)

Next is an eight-note rest (part of the first triplet), so make sure to **mute the strings with your right hand**.

The first part of the lick is played in this position of the E major pentatonic scale. This position is the cornerstone of BB King's fantastic guitar playing. I localize this position by finding the root on the B string, in this case the E (5th fret). This also serves as a startup point to deduct other scales (major blues, major scale).



### ■ HOLD THE BEND

Play the 7th fret on the B-string with a downstroke, and bend it - supported with three fingers - a full tone up (from F to G). Like I mentioned in an earlier video, don't worry if the bend is not exactly a full tone bend. Actually, I like it more, when it's a little bit under the G# (more in the environment of 3/4 bend). But I still think of it as a full tone bend (we're never resting on it anyway).

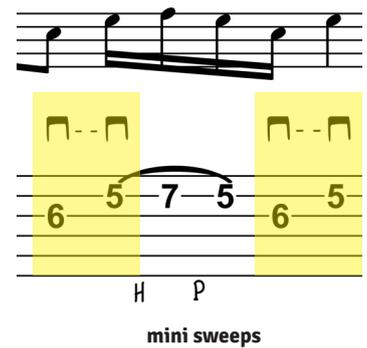
**Hold this bend** while you play the 7th fret on the E-string with your pinky. Play it with an upstroke. This is another staccato note.

At the end of bar 1, pick and release the bent B-string (from G to F). I prefer playing this with an upstroke. In bar 2, this continues into a triplet. Pull-off to the 5th fret (first finger) on the B-string and then play the 6th fret (with your second finger) on the G-string with a downstroke.

### MINI DOWNSTROKE - SWEEPS

Continue this downstroke motion from the 6th fret on the G-string to the 5th fret of the B-string. This makes it a little sweep.

This is the first of a group of 4 sixteenth notes (**double time**). The next note is the 7th fret on the B-string, played with a hammer-on, followed by the 5th fret again. End on the 6th fret with a downstroke that is - again - extended to the E on the B-string.

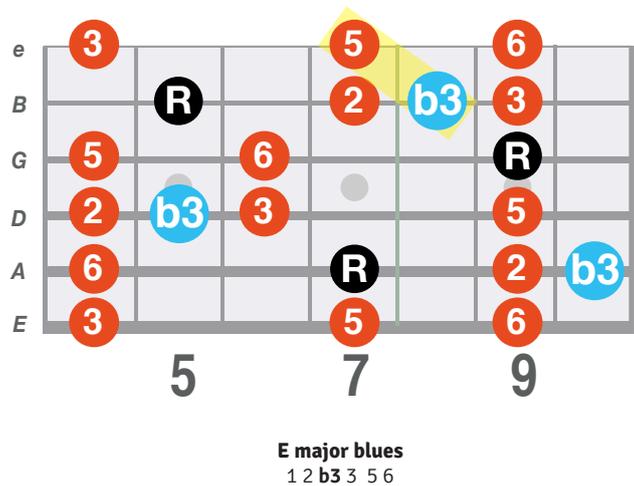


### Economy picking

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.

### THE BLUE NOTE **b3**

At the end of Bar 2, I add the b3 or blue note in a double stop. In E major this is the G natural. Bend it lightly - a quarter of a tone - to emphasize the bluesy dissonance. This double stop can be found even in acoustic blues songs, particularly the intro.



End bar 2 with playing the 9th fret on the G-string. This note extends far into bar 3 with a long vibrato. At first, I wanted to end the lick here, but I felt like it needs more resolution. So this is what I came up with next.

### BAR 3 to 5

Play the 12th fret on the last eight note of bar 3 as a singular, accented note. This is something I do a lot and is inspired by B.B. King's playing. Add some 'dead string noise' for effect. I like playing with more percussive picking sounds added. Listen closely to where I place the **accents** in the lick.

then, in bar 4, play the following major pentatonic lick to close the phrase. Pre-bend the 14th fret on the E-string to the 15th fret (so a semitone up). Release back to the 14th fret to enter a triplet pattern (just like we did earlier). Pull-off to the 12th fret, and then play the 14th fret on the B-string with your second finger.

End the lick with a long E, the 12th fret on the E-string, played with vibrato.

## PICKING VARIATIONS

If you watched my blues lessons before, you know I like to give you some variations. For this lesson, I want to focus on dynamic variations with the picking hand.

### OPTION 1 a little economy (video)

The notation for Option 1 shows a blues guitar lick in E7. The first staff is the treble clef with a 4/4 time signature. It features a triplet of eighth notes (4, 6, 5) followed by a quarter note (7), a quarter note (7), and a quarter note (7). The second staff is the bass clef with a 4/4 time signature. It features a triplet of eighth notes (6, 5, 7) followed by a quarter note (5), a quarter note (6), and a quarter note (5). The final eighth note in the first staff is an eighth note (7) with a 1/4 note value. The final eighth note in the second staff is an eighth note (9) with a 1/4 note value. The notation includes a 'SL.' (slide) and 'HOLD BEND' instruction. The final note is a long E with vibrato. The key signature is one sharp (F#) and the time signature is 4/4.

The picking pattern in the video uses a little bit of economy picking (**mini sweeps**). Although these may come over as a little awkward, there are benefits to adding these to your arsenal!

### OPTION 2 more alternate picking

The notation for Option 2 shows a blues guitar lick in E7. The first staff is the treble clef with a 4/4 time signature. It features a triplet of eighth notes (4, 6, 5) followed by a quarter note (7), a quarter note (7), and a quarter note (7). The second staff is the bass clef with a 4/4 time signature. It features a triplet of eighth notes (6, 5, 7) followed by a quarter note (5), a quarter note (6), and a quarter note (5). The final eighth note in the first staff is an eighth note (7) with a 1/4 note value. The final eighth note in the second staff is an eighth note (9) with a 1/4 note value. The notation includes a 'SL.' (slide) and 'HOLD BEND' instruction. The final note is a long E with vibrato. The key signature is one sharp (F#) and the time signature is 4/4.

A more **traditional** approach of picking. No downstroke sweeps here. Also, the final eighth note in bar one can be played with a (powerful) downstroke if you like.

## OPTION 3 hybrid picking

The image shows two systems of musical notation for a blues guitar lick. The first system is in the key of E7 (one sharp) and 4/4 time. It features a treble clef and a bass clef. The melody is written on the treble staff, and the bass line is on the bass staff. The bass line includes a 4-6-5-7-7-7-5-6-5-7-5-6-5-8-9 sequence. Asterisks on the TAB indicate where the middle finger is used. The notation includes slurs, a 'HOLD BEND' instruction, and dynamic markings like 'p' and 'H'. The second system is in the key of A7 (two sharps) and 4/4 time. It features a treble clef and a bass clef. The melody is written on the treble staff, and the bass line is on the bass staff. The bass line includes a 12-14-14-12-14-12 sequence. Asterisks on the TAB indicate where the middle finger is used. The notation includes slurs, an '8va' instruction, and dynamic markings like 'p'.

Why not go for a vintage, blues-roots vibe by using **hybrid picking**. The asterisks on the TAB indicate where I use my middle-finger. (This eliminates the picked upstrokes)

Hybrid picking adds a lot of character. Also, when I do this, I like to play behind the beat for maximum effect (clearly audible at the end of the video).

The first time you play hybrid, it feels weird. But just try it, and after a while, you'll notice you'll start doing it automatically. Also, notice that the double stop in bar 2 is played with the pick **and** the middle finger.

Practice this lick slowly first (e.g. 100 bpm), then with the backing track on my channel.

It's a **I-chord-lick** that fits the first 4 bars of a 12-bar blues. The lick is transposable to other major blues songs. Locate the root on the B-string to find the B.B.-box in every key.

Keep on playing that guitar!

**Maarten**

October, 2020