

# Guitar inspiration

## BLUES LICK LESSON #8

FULL TAB, NOTATION & PLAYING GUIDE  
for the video

<https://youtu.be/Q5imRimWKmc>

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### thank you

Thank you for checking out this free **FREE LESSON GUIDE** for this BLUES GUITAR LICK #8.



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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



Play the **14th fret** on the G-string 2 times. I play it with a down- and upstroke, but If you prefer 2 downstrokes, I think there's enough time for that. Play them with your 2nd finger.

Next is a group of 4 sixteenth notes. Play them with a 'straight' feel, just like you would in 4/4 (common time). So don't worry too much about the number 4 above the tab. This indicates that these sixteenth notes last as long as they would in 4/4 time. This creates an interesting contrast. I like to call this effect 'mixing metrics'. You can drag this part way behind the beat if you like to grab some more attention ;-)

Mixing metrics



**Mixing Metrics**

Mixing Metrics is done a lot in blues, jazz and R&B, and you might recognize the cool effect this creates. In a track with a triplet or swing feel, play 'straight'. In a track with a straight feel, play 'triplets'. This contrast can bring out **intense emotions** in your playing. It can be quite **funny** too, listen for example to the intro of Chicken An' Dumplings, a Jazz Tune written by Ray Bryant: <https://www.youtube.com/watch?v=mok1c0fPXno>

Play the **13th fret** on the B-string with the 1st finger, the **15th fret** on the 3d finger, the **14th fret** on the G-string and then the **13th fret** on the B-string again.

Play this group of 4 sixteenth notes with alternate picking. By the way - for reference - we're playing the A minor pentatonic in this position here.:

A minor pentatonic

Bar 2 starts with the **15th fret** on the E-string, played with the pinky. Play it with a downstroke. Pay attention to not let the 13th fret on the B-string ring while playing on the E-string. In the video, I show you a little trick to clearly separate these two notes.

Next is the **15th fret** on the B-string, bent a full step up. I prefer playing this with a powerful downstroke, although technically, you could use an upstroke.

Perform the bend with your 3d finger, supported by your first and second fingers. In earlier blues lessons, I already talked about this 'multiple-finger' bending technique (see: blues lick lesson 1 & 2).

In bar 3, our opening statement still isn't finished. The great thing about blues improvising is that you don't need to comply strictly with barlines and time signatures. If you want to span your phrase over multiple barlines and chords, you can do it in blues!



### The King Of Phrasing

Listen to **B.B. King** if you want to learn blues phrasing. His fantastic guitar playing had a voice-like quality and B.B. King himself often made the analogy that playing guitar is like **having a conversation**. When talking, we intuitively use rhythm, spacing, and dynamics. Try to achieve the same effect when improvising. And don't forget to pause for breath every now and then (which is precisely what we're doing in bar 3).

Release the bend back to the **15th fret**, pull-off to the **13th fret** again, but this time follow this up by the **15th fret** (not bent). This is the D, a note that fits nicely over the backing track, where the harmony has now moved to the iv-chord in A minor, so D minor. Add vibrato here for extra effect.

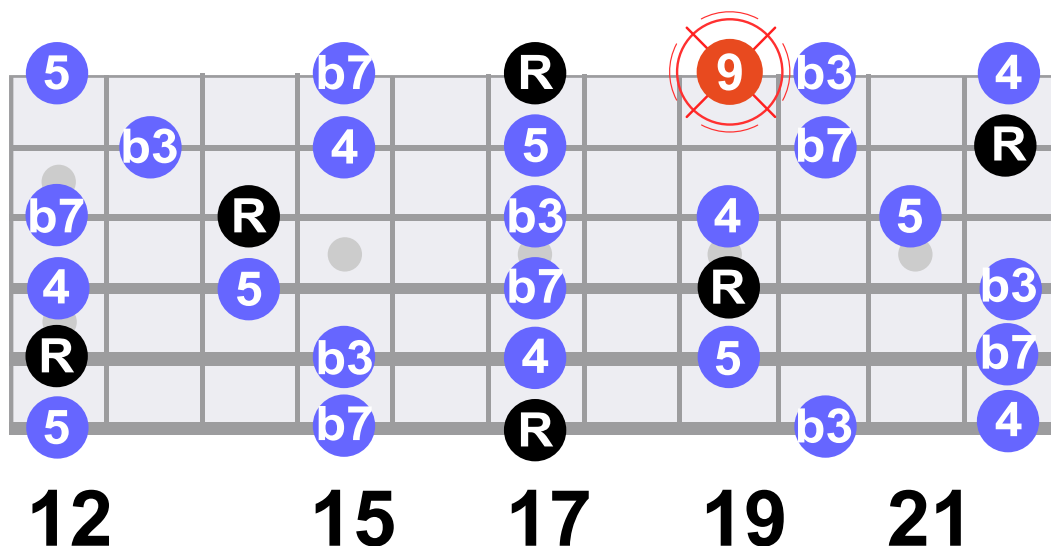
Notice how we're not landing on the D on the first beat of bar 3. We're delaying this landing point for extra blues feeling! Next, play the **13th fret** on the B-string with a downstroke, the **14th fret** on the G-string with a downstroke, and the **13th fret** on the B-string again, this time with an upstroke. Give this note a little nudge (1/4 step bend), before hammering on the 15th fret. Here is a little **pause for breath or comma**. ♪

## ■ part 2: “PICK YOUR TARGET”

Our big opening statement is finished—time for some fresh ideas. In the rest of bar 3 and bar 4, we’re going up the neck. What helps me a lot here is thinking about **a specific note, a target to aim for**, and building a lick around it.

In my minds-eye, I chose the 9th, the B. My goal was to play a minor pentatonic lick in this position around this note. This B not part of the A minor pentatonic, but it’s part of the A minor or A Dorian scale. I love the captivating sound of the 9th in minor keys, something you may have noticed in my other videos.

At the end of bar 3, play this fast run of four 32nd notes, played with alternate picking. On the B-string, play the **15th, 17th, and 18th fret**, followed by the **15th fret** on the E-string. Land on the **17th fret** of the E-string, the A again, played with the 2nd finger. This fast run may require a bit of practice. An extra tip: try to tilt the pick a little bit, with the body of the pick down and the tip up (**downslanting**).



A minor pentatonic, with the position of the 9th marked

Now we’re already very close to our target. Now instead of following the A with the B, jump over it to the **20th fret** on the E-string, played with a downstroke (btw: an upstroke works too, especially in slower tempos, as you’ll see in the video), and with your 3rd finger after a little position shift with the fretting hand. Close, but no cigar ;-)

While the next note that we’re playing is the B (**19th fret**), bend it up immediately with your 2nd finger, a half step up, to the C. So you see how we keep **dancing around** the target we picked. Don’t play your target too quickly, or else you think of something different.

Release the half step bend back to the **19th fret** on the E-string., pull-off the **17th fret** (1st finger), and hammer powerfully on the **20th fret** of the B-string. This is a hammer-on ‘out of nowhere’ followed by the **17th fret** (upstroke) on the E-string again.

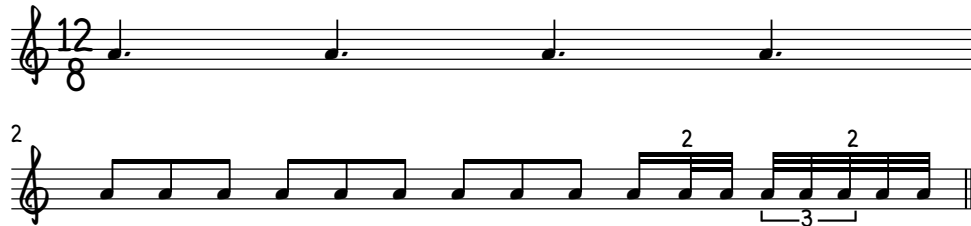
End this passage with a full step bend from the **20th fret** on the B-string. Add some vibrato again. This bend serves as a virtual breathing point before we move to part 3.

note: in the video, I show sections of part 2 an octave lower.



Next, we're back to the **20th fret** on the E-string (3d finger). Now we're performing a double bend., or 2 consecutive bends The goal here is to bend it a full step up, but we're doing a smaller bend first. I wrote it as a half-step bend on the tab, but in reality, it's more of a 3/4 bend, so somewhere between a half step and a full step.

So bend the string up, failing to hit the full step up (on purpose), release (partially or complete), and bend again, this time reaching the correct pitch. This is an exciting way of delaying the pitch of the D here. You can find these types of double bends, e.g., in David Gilmour's playing. We'll do another one of these at the very end!



#### Mixing metrics again with this Clapton-style rhythm

**In our final lick**, we're again pretending that we're playing in 4/4 time. Don't let the notation scare you. This Eric Clapton style-lick is more straightforward than it might seem at first glance :-)

Play the **20th fret** on the E-string (3d finger) with a downstroke, the 17th fret (1st finger) with an upstroke, and the **20th fret** with an upstroke again. Next, we're doing a little legato lick. Hammer on from the **17th fret** to the **20th fret** (3d finger), and pull back off the **17th fret** (1st finger). Land on the **20th fret** of the B-string (3d finger), followed by the 17th fret on the E-string again (1st finger, upstroke).

Our blues phrase ends in bar 6 with another double bend, this time played from the **20th fret** of the B-string.

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Thank you for spending this with this lesson,

I hope this **guitar** lesson gave you some ideas and **inspiration** for your next blues solo!

I love making these lessons and sharing this with everyone interested. If you like these free guitar lessons, backing tracks & tabbed solos, consider subscribing to the Guitar Inspiration channel on YouTube.

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Maarten, february 2021

