

# Guitar inspiration

## **BLUES LICK LESSON N°9**

### **STRING SKIPPING SLOW BLUES (Cm)**

FULL TAB, NOTATION & PLAYING GUIDE  
for the video

<https://www.youtube.com/watch?v=ZvHD7qhbhwk>

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## thank you

Thank you for checking out this **BLUES LICK N°9** 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)

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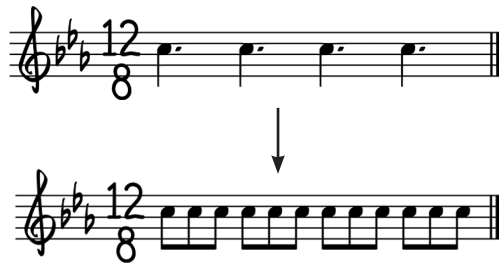
# BLUES GUITAR LICK #9

**YouTube Lesson Video:** <https://www.youtube.com/watch?v=ZvHD7qhbhwk>

In this lesson, you'll learn how to play a slow blues phrase in the key of C minor and 2 stylish variations on it. In this lesson, we'll focus on blues licks that **skip strings**. If you're already familiar with the minor pentatonic and blues scale but struggle to break out of those scale patterns, you're in the right place! Also, you'll learn something about **hybrid picking** & **targeting chord tones** in a blues turnaround.

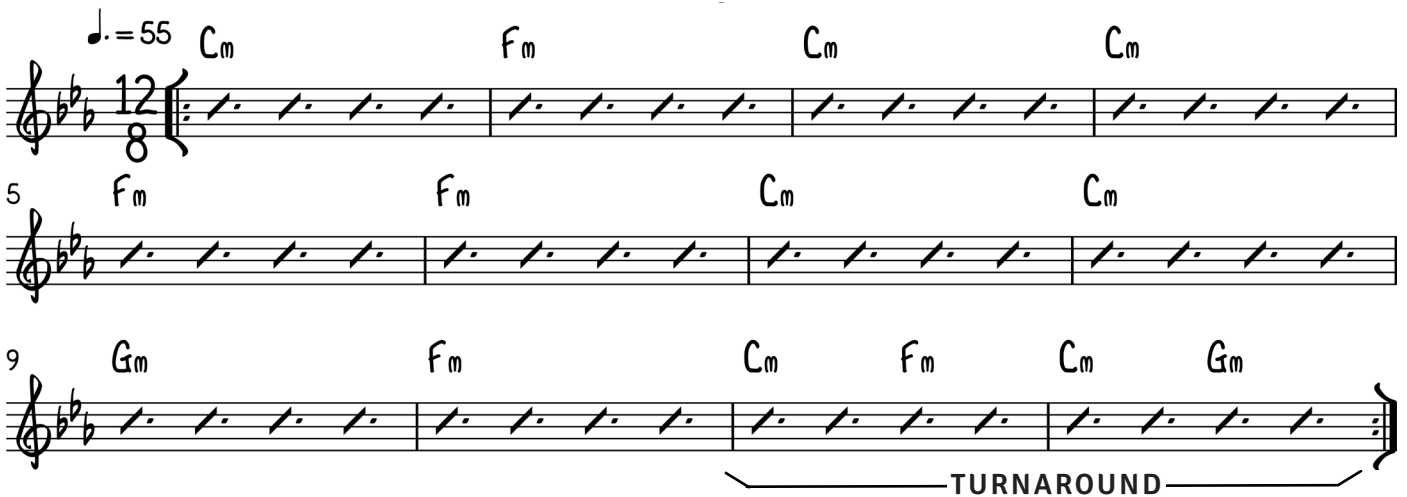
## ■ TRACK & FEEL

The track has **12-8** time signature, so every beat is divided into three eighth notes.

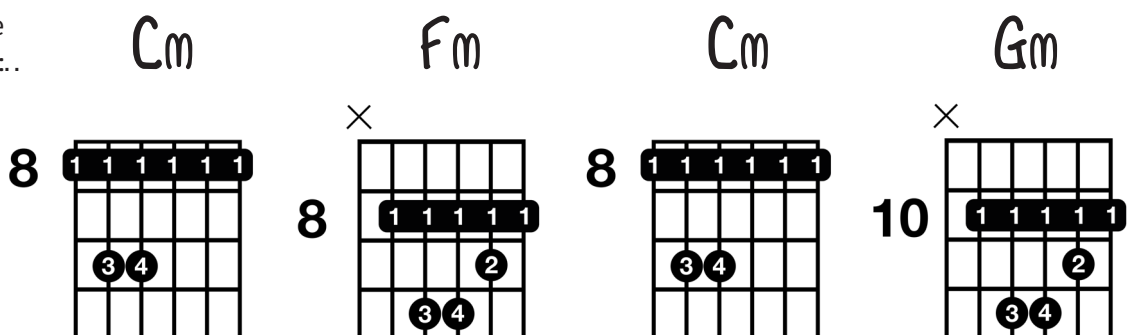


## ■ TURNAROUND

This C minor blues lick is a **turnaround**, a small two-part phrase that fits the last 2 bars of a blues chorus:

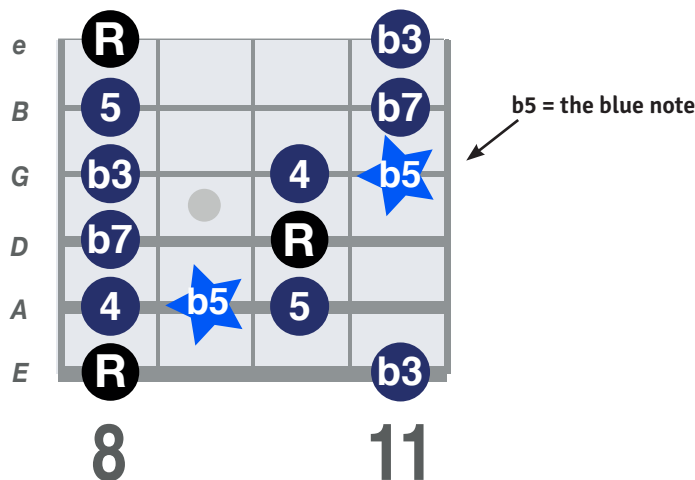


The **chords** we're playing over are:..



### ■ C MINOR BLUES

This is the **scale** we're using:



C minor BLUES  
(8th position)

### ■ THE BASIC LICK

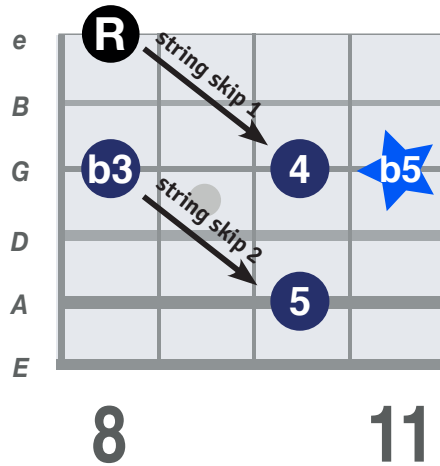
PART 1 of the lick is a short melodic idea on the G-string. Bend the **10th fret** on the G-string half a step up the Gb (**11th fret**), that's the blue note. Play this with your 3d finger, and a downstroke. Release the bend and hit the string with an upstroke when you land on the **10th fret** again.

Next, release your 3d finger to expose the **8th fret**, but quickly hammer-on again with your 3d finger, picking the **10th fret** again with a downstroke. Stay on this **10th fret** a little longer and give it some vibrato.

At the end of that 1st bar, release back to the **8th fret**, and typically this would resolve to the root C here on the **10th fret** of the D-string, but since we're trying to do things differently here, let's **slide** to that same root C on the **5th fret** of the G-string.

PART 2 is where the actual string skipping occurs.

First, play the **8th fret** on the E-string with an upstroke. Play it with your first finger. This is our root C. The upstroke is very important here, as it starts an upward motion of your right hand.



STRING SKIPS in PART 2

Next, SKIP OVER THE B-STRING and target the **10th fret** of the G-string, again with your 3d finger. Play it with a downstroke, and immediately slide to the **11th fret** and back. Pull-off to the **8th fret** on the G-string,

End the lick by targeting the **10th fret** on the A-string. So here, we're SKIPPING OVER THE D-STRING and hitting that G here with our 3d finger. That's the root of the Gm-chord, the v-chord that, at the end of a 12 bar blues, indicates that another chorus is starting.

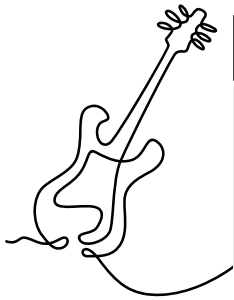
■ SHIFT & REVERSE (variation 1)

PART 1 or bar 1 is unchanged, so let's focus on PART 2. When the Gm chord arrives, I'm playing a trill from the **8th** to the **10th fret** on the A-string. Played with a downstroke, and then rapidly alternating between your first finger (**8th**) fret and 3d finger (**10th**) fret. You could look at this as a series of pull-offs hammer-ons

By doing this, I'm focusing on the **G**, the root of the V-chord, but I'm alternating it with the F, so technically that makes it a Gm7. This is a classic move on the V-chord in a blues, **something you really should know**.

At the end of bar 2 you may recognize that same slide/pull-off lick, but I changed the sequence of notes a bit to resolve to the C minor chord in the next bar better.

After pulling off from the **10th** to the **8th fret** on the G-string, hit the **10th fret** on the string, that's the C. And I know we're cheating a little bit here, as our game was to skip strings, BUT we're making up for it by skipping over 2 strings to the **8th fret** on the E-string.



### Get creative with guitar licks

I wanted to show you this variation to encourage you to get creative with the licks you learn. Instead of just reproducing licks - which can be great! - learn to tailor every new lick that you learn to its context. Over time, this will help you develop your own playing style.

### ■ STEVIE'S HYBRIDS (variation 2)

This variation is quite a bit different, although it starts in the same way. In bar 1 you can recognize that melodic motif on the G-string, or at least a part of it. Then, there's a little pickup of three notes the first on just being the **10th fret** on the D-string played with a downstroke.

Next, we're into **hybrid picking** territory, meaning, the pick, together with my 3d finger. The pick plays the downstrokes on the G-string, and the finger plays the **8th fret** on the high E-string. So we're again string skipping, omitting the B-string. This is hybrid picking = playing with the pick and the fingers at the same time.

Now why the **8th fret** on the E-string? Maybe you guessed it, the track's key is C, so this note, the root, is always your best bet as a pedal point or the play continuously like we will do here. So for every picked note we'll pluck the **8th fret** on the E-string. Form a bar with your fretting hand (first finger) at the **8th fret** to play this part (I show this in the video).

Play the **8th fret** on the G-string, played with a downstroke, and while you're playing this one, pluck the E string with your 3d finger, playing the **8th fret** on that string. Follow it up with the **10th fret** on the G-string, but stay on the **8th fret** for the E-string.

Next, hammer on from the **10th** to the **11th fret**, with your pinky, while keeping that first finger bar in place. Pick with a downstroke, while plucking the E-string with your 3d finger. Only pick & pluck once, so when your pinky hits the **11th fret**, don't pluck the E-string.

Next is the **10th fret** on the G-string, again, played simultaneously with the **8th fret** on the E-string. Follow this up with an hammer-on from the **8th** to the **10th fret** (3d finger) on the G-string. Play another **10th fret** on the G-string (this one lasts a little longer), and end this part with a pull-off to the **8th fret** again.

To end this variation, we're outlining the V-chord once more with a little hybrid lick. Hammer-on from the **8th** to the **9th fret** on the D-string. Skip the G-string this time, and play the G, the root of the V-chord, on the **8th fret** of the B-string. Let these 2 strings ring together (see 'let ring' on the TAB).

Finally, slide from the **12th** to the **13th fret** on the D string, skip the G-string and play the **13th fret** on the B-string. These notes are part of a C minor first inversion triad.

## Conclusion

To conclude, if you know your minor pentatonic & minor blues scale boxes already, **start skipping strings** to add a new dimension for your blues licks. I hope the licks I showed you in this lesson gave you some inspiration to start using this technique! Develop your own creative variations of these licks in different keys and styles to evolve your personal playing style.

Keep on playing that guitar!

*maarten*

september, 2021