

1: Blues Licks | www.enganchecubano.com

blues licks Licks are memorable musical phrases that can be strung together to create a solo, fill in behind a vocal phrase or simply spruce up the end of a tune. In any form of music, some melodic ideas sound more at a home than others.

I show you how to play riffs in minor pentatonic shapes and then I show you how to play major pentatonic riffs. I show you the major pentatonic ideas by using rhythm ideas from Jimi Hendrix so that you can get an idea of how to play major pentatonic riffs, as well as familiarize yourself with the sound of major pentatonic. This means learning how to use both of these scales as well as how to start using different inversions of chords within those scales so that you can start playing the correct notes from those scale shapes all over the neck over the chords in your progression. DVD 2 On this DVD I continue with major pentatonic ideas and using the chord shapes within my scales so that I can learn to hit target notes all over the neck while soloing. This is where you really start sounding "in control" and "more expensive" than you may already sound. And I also now start applying these major pentatonic ideas over a jam track to start learning how to solo over chord changes. DVD 3 I start this disc off with a smokey minor blues jam track fit for any biker bar in town. I start exploring in-depth ideas to help add feel to your playing. I do this by teaching you different types of bending and vibrato. How to spice up common blues licks with different techniques such as hybrid picking and adding more modern approach to the blues in the style of Van Halen. Ever hear a killer lick and go, "What in the world did he just play? How to play a "Lay Down Sally" Clapton-style blues tune with a bit of a swing feel. Learn one of my favorite tracks out of the whole bunch: This one is all about learning how to play melodic! DVD 4 On to the next three original jam tracks! This is perfect for learning those powerful psychedelic rock riffs! The next track is "Sweet Clone" where I go back to the style of the Clapton-era blues centered in the style of Cream. How classic is THAT? Well, you can now, haha! I will show you how to be melodic in your note choice and also how to chain the positions together. Oh and get this Bret also shows you how to get the various awesome tones for playing all of the types of music covered on these DVDs. These descriptions are only a partial list.

2: Top 5 Blues Guitar Riffs - Jamie Holroyd Guitar - Jamie Holroyd Guitar

Enjoy this guitar lick, and I hope to help you develop your own arsenal of cool lead guitar licks in my Guitar Lick Factory course. Blues Rock Guitar Lick in A Jam Tracks Here are a couple of Jam Tracks to put your new guitar lick into practice.

He has taught hundreds of students via the MGR Music platform to find their own voice with their classic rock and blues guitar playing. When he is not helping students find their way to the stage, Leigh is on stage performing with various bands. Cover photo by MusicOomph. But how do you get to the podium of legends? How do you rub shoulders with Slash and Angus and shake hands with Page and Hendrix? Here are 10 awesome blues and classic rock style guitar licks you can use in your playing today and help you start rolling on the path to your first stadium show!

Guitar Lick Example 1: It is made up of a short repeated phrase consisting of the 7th fret of the G string bent a full tone followed by two consecutive double stop hits on the 5th fret of the B and E strings. This phrase is repeated five times before hitting the full tone bend on the 7th fret of the G once more and sustaining this for a full bar. You should be able to keep your hand in one position for this whole lick. Use your first finger to hold the double stop across the 5th fret and bend the other note with your third finger, using your second finger to support the bend.

Guitar Lick Example 2: This lick echoes all the vibes of a Cream-era Eric Clapton. He is known for his fast, repeating licks. This A Minor Pentatonic lick is a slurry of hammer-ons from the 8th to the 10th fret on the B and E strings, played as 16th notes. The second bar is a note on the 8th fret of the E string for a duration of one 8th note followed by the 10th fret on the B as a double dotted half note. This will last the remaining three and a half beats of the bar. Add lots of screaming vibrato to the last note to make it sing.

Guitar Lick Example 3: If you ask most guitar players who is the master of classic rock guitar, you hear them say the name Jimmy Page from Led Zeppelin from time to time. This lick is fast, so brace yourself and get your metronomes ready. Each beat will have four notes to it. The lick is made up of two fast pull-offs from the 8th fret to 5th fret and 7th fret to 5th fret on the E string and a jump up from the 5th fret of the B to the 5th fret of the E. Take your time with this, slowly work on the pattern to lock it into the groove and get the notes clean.

Guitar Lick Example 4: The ending is a series of full tone bends at the 8th fret of the B string, broken up by a short pull off before ending on a longer bend.

Guitar Lick Example 5: This lick moves into the key of E Minor using the pentatonic scale at the 12th fret, it also ventures briefly into the higher end of the second shape of this scale. The lick starts with four unison bends played as 8th notes two per beat. Watch your pitching on these bends, you have to bend the 15th fret of the B up a full tone to the same pitch as the 12th fret of the E. The final two bends on the 17th fret of the E are the upper end of the second shape, the first bend is an 8th note in length and the second bend is the same length but sustained for a full four beats after playing.

Guitar Lick Example 6: This E Minor pentatonic lick is a great lick to push the tempo on. This is a great crossover lick when you start playing towards the heavier end of the classic rock spectrum. Aim to keep the note lengths consistent throughout to maintain the flow.

Guitar Lick Example 7: This lick is in the style of Thin Lizzy. It starts in the E Minor Pentatonic scale with some descending 16th notes before ending on a double unison bend. Notice the lengths of both bends are different. The first bend will be an 8th note half a beat followed by the second, slower bend as a dotted half note three beats long. Like the previous lick, this works great at a moderate tempo and even better when you start to bump that tempo up and really get those fingers flying.

Guitar Lick Example 8: Another lick that lends itself very well to pushing the tempo is this Jimmy Page style lick, which uses the E Minor Pentatonic scale. A lick like this can be repeated for as long as you need it to be, the example has six repeats of the triplet followed by a two-beat bend.

Guitar Lick Example 9: This E Minor Pentatonic lick is a great way to end a lead run and it has some triplet pull-offs and slides. The lick starts with two quarter note bends followed by two sets of descending triplets on the third and fourth beats. The last triplet group in the first bar is played with a single pick stroke, you pull off the 15 to the 14 and off to the 12 all with one stroke. The second bar starts with two more triplet groups, the first being a pull off from 14 to 12 on the D string, then hitting the 14 on the A. The lick ends with a slide up to the 14th fret on the D string.

Guitar Lick Example 10: This runs through the first and

second shapes of the A Minor Pentatonic scale. There are some tricky position shifts in this run, especially when you get into bar 2, notice the jump from the 5th fret back up to the 10th. Take your time with this lick, alternate pick and make sure that every group of four notes lasts for one beat of music. Want even more guitar lessons to help you in your musical journey?

3: Solo Guitar "Blues Licks and Solos" 12bar Blues Guitar

Guitar Lick Factory - Play cool sounding rock and blues guitar licks without having to memorize long hard to remember phrases? All of the rock blues guitar licks in this lesson are going to be in the key of C, and will work well over a C7 chord in bluesy context.

The Boss Katana series about amps and effects is close to release too - just filming to do the easy part! Wishing you much love and laughter and an awesome guitar journey! He was the teacher who kickstarted my guitar career and persuaded me that I was ready to join a band. That was 14 years ago and many dozens of gigs later. Where he demonstrates songs, I have found his versions to be consistently more accurate and easy to follow than those of any other online teacher. On this website you really will find all the skills and information you need to become an excellent musician. DAHN7 I would especially like to stress the gentle approach Justin takes with two key aspects that contributed to my development as a musician - music theory and ear training. Justin has succeeded in conveying the importance and profoundness of understanding music both theoretically and through your ears while maintaining a simple and accessible approach to them, all while sticking to what is ultimately the most important motto: I purchased guitars, amps, books, private lessons. Nothing ever stuck, until I found justinguitar. The only reason I can play guitar today is because of Justin. His courses are well thought out, easy to understand, easy to follow, and easy to make progress on. You make playing guitar easy and understandable and fun. You explain very well the hows and whys when presenting a new song to learn and walk it through so that anyone can learn. I have played guitar for 20 years now and have learned more from you in the last five years than the previous 15 by myself. You have also been a tremendous help to both my son and my daughter in learning to play as well by making playing fun and interesting. I have a couple of pictures of me and my children all doing what we love. Then I found Justinguitar! Flash forward to today; my son is almost fully recovered YAY! None of this would have been possible without your guidance and generosity, Justin. Thank you for being part of the journey! He has come up with a well-designed series of courses that will take you from nowhere to proficiency. I tried to learn how to play years ago, using books, and got nowhere.

4: 12 KILLER BLUES LICKS INTERACTIVE TAB by Lessons - Blues @ www.enganchecubano.com

A definitive list of 25 licks spanning the entire blues-rock universe is a contentious thing; we'd all come up with different results. These are simply a set of phrases that could form the core of a superb lick armoury - something that, if you were just starting out, would send you happily into the fray; and which, if you've been playing for years might fill out a tired or depleted.

A lick contains a few notes which belong together like words in a sentence and have special meaning or express a certain feeling. In a solo you can use all these licks as a base, combining them and using additional notes. This is quite different than most other guitar styles, where you start with learning a scale and then play ready-made songs from a sheet of paper. When I wrote this, I was a beginner myself, back in the 70s. In the meanwhile there are lots of tutorial web sites and many videos on youtube about playing a solo. But this tutorial is still valid, complete and free. Use what you like. So much for the introduction, now let us begin!

At first, listen to the intervals of the Blues scale: Then proceed taking the other notes and compare them. This is your basic material. Remember that when you are playing a Blues solo, you still use the I-IV-V chord progression or in general the chord progression of the song. Start with playing around the corresponding notes, for example in the key of E: E 7 during the IV: A7 during the V: B7 The notes using first minor pentatonic pattern in E, 12th fret, a mixture of tab and fretboard view: Use a 12 bar Blues song for the background or stamp the rhythm with your feet. We start with a classic 12 bar Blues, 4 measures of I tonic, E: A typical Blues opening "step by step Scale: A minor pentatonic at the 5th fret. No Mississippi Delta, no Chicago Blues club, nothing. We add a full-tone bending: The beginning of the lick is OK now, but the end is still boring. We add a vibrato at the end: Now we add a slide: Take a closer look: The other way is to replace the slide with a second bending, more difficult to play than the previous lick, bending with vibrato at the same time: The complete verse is: Including a note from the major scale makes it sound less dramatic: The last examples end on a different note and need to be continued, like in the second bar. Timing When you start playing you should try to be in time with the rhythm. This is essential, playing off-beat faster and slower all the time is nerveing. Usually a drummer cares for the rhythm. Guitar players can do this, too " by adding a small pause just before the note actually starts. Everyone expects the note " virtually hearing it " but there is none. Most Blues players are a master of this technique: We play at the 1st fingering pattern of the E scale at the 12th fret, starting from E root note with a variation of the ascending lick above. Then we add a note from the major scale with a bending into the next minor. We close the solo with a descending lick including a release bend and end again on the root note E: The first lick uses only the minor pentatonic ending with the root note. We play in the key of E, 12th fret. This gives a different color to this lick. The same vocal as above now sounds really like a question: This lick has an open end, it needs to be continued. Most of them are discussed on the page for that certain song. Although all pentatonic licks can be played in the I, IV and V position you should find out where to use them by simply analysing which notes are important " see above. For the A Blues scale: You can vary speed, sound and volume and use them as a part of your solos. Klaassen

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5: 50 Blues Rock Licks for the Guitar – McCormick Guitar Lessons

Add these 50 Blues-Rock Guitar Licks You MUST Know to McErlain's original 50 Blues Guitar Licks, and you'll possess enough blues firepower to raise the roof and deliver powerful, evocative solos within a broad range of styles from British to Chicago, Austin to Detroit, Memphis to the Mississippi Delta.

What more does a great rock lick need? Phrasing Image 3 of 51 We could have filled this entire article with bending licks from this area! Intonation and control are the issues here so use your ears and watch your tuning. Consider your fingering options as this is a massive influence on your effectiveness in executing the idea cleanly and efficiently. Notice that this is not an exact mirror image of the descending version, but when you attempt to connect the two up at any point within the sequence everything should make perfect sense. Sequential Ascending Image 8 of 51 We shall ease you into our triadic based section with a simple three-against-four idea. The thickening effect of playing two notes at once is remarkably effective when projection is an issue. This three-notes-per-string finger-twister neatly boxes in our first area pentatonic shape, and fills in the scale tones courtesy of the Aeolian-endorsed and metal-approved flattened 6th F and natural 2nd B! Scalar Image 11 of 51 Unison bends sound great. None more so than when Jimi Hendrix employed them. Phrasing Image 13 of 51 The essence of three guitar gods within three bars! Bends Image 14 of 51 Gary Moore is the inspiration behind this repetitive cyclic idea, based entirely on the minor pentatonic. Repetition Image 15 of 51 The abundance of tone gaps on the high strings is exploited fully in this slippery example. Ensure that the three-fret slide in bar 2 gets to pitch accurately. Slides Image 16 of 51 This triplet-based example is again derived from a sequence of three, although this time it alternates between descending and ascending notes. Sequential Descending Image 17 of 51 And here is the ascending version of the same idea. You can loop this alternating sequence of ascending and descending threes at any point in the sequence. Sequential Ascending Image 18 of 51 We begin with a rhythmically displaced minor triad. Later in bar 1 the 5th of the triad is flattened for a more sinister sound. Then we exploit the sophisticated minor-add2 arpeggio R 2 b3 5 , but the bends stop things from sounding clinical. This Gary Moore-inspired phrase showcases this concept perfectly. This is the first of these pathways, and is a highly effective device to cover ground in a logical and highly musical way. The reduced tension of the second string and using support fingers makes this perfectly feasible. Bends Image 24 of 51 This nifty move between a bent note and rapid pull-off requires both precision and stamina, so be patient when building it up to both the necessary speed and duration. Repetition Image 25 of 51 The interval of a 6th is effective within all styles of music, implying a great sense of sophistication, and rock is no exception. This idea switches between articulate intervallic skipped single-notes and harmonically dense double-stops. It works because all of these chords can be found within the harmonised A minor scale, on degrees I Am , flattened 7th G , and flattened 6th F. The pentatonic scale works great when played in double-stops, as this phrase demonstrates. Needless to say, you should get to work with ideas of this nature throughout all of the remaining positions. These go some way to establishing the personal identity or signature sound of the artist. This idea comes from Tony Iommi, and can be found all over the place in his soloing. Horizontal Image 32 of 51 This bending idea demonstrates that the rhythm of a phrase is as important as the note selection. Rock requires conviction, so be bold and play with authority. Phrasing Image 33 of 51 The trick to this finger twister is to bend the first string at the 15th fret and allow your finger to push the second string at the same time, without sounding it. Once the bend is up to pitch, shift the weight of this finger try the third over to the second string, which should be already bent up a tone. Sound this note and then return the string to its unbent pitch. Jimi Hendrix and Joe Walsh have used this idea. Aim for as much volume as possible and remember that the best way to make sustainable progress is to increase speed a little bit at a time. Streams of 16th notes can be exciting to listen to, but your timing precision is crucial. Slides Image 36 of 51 This idea utilises an ascending intervallic pattern that shifts through the minor pentatonic scale from each degree in a descending direction. Take time to consolidate your picking though - no slides or legato to hide behind here! Feel free to try any numeric permutation you see fit. This lick morphs from Blackmore to Clapton. You may find that alternate picking is the way to go for the final bar. See if you can come up with a

selection of variations based around this idea. Once again, the rhythm and flow of each phrase is a crucial factor in determining the effectiveness of each new musical idea. This Slash-style lick moves predominantly along the length of a single string and it is derived from the exotic sounding Harmonic minor scale R 2 b3 4 5 b6 7. Be careful with the rapid position shifts and slides. Horizontal Image 42 of 51 The only thing that separates many classic rock phrases from their closely related blues cousins is the amount of gain and dynamic attack. This lick is one such example and would be equally at home in either setting. Phrasing Image 43 of 51 Each position presents new possibilities, with the new fingering placing different notes under string-bending fingers. Here the minor 3rd bend between E and G is easily attainable as it is found under the third finger. To achieve the same sonic result in Area 1 you would either have to use your first finger not the most desirable digit! Bends Image 44 of 51 The first bar of this example features a triplet hammer-on pattern that toggles between the use of the major 6th and the flattened 7th intervals, both present in the harmonically appropriate Dorian mode R 2 b3 4 5 6 b7. Paul Kossoff was particularly fond of using this kind of idea. Why not keep the rhythm and change the notes to come up with an idea of your own? Aim to stay in time. You can start with 16th-notes four notes per click and aim to work your way up to 16th note triplets six notes per click. This is to maintain fingering integrity, and it sounds cool. Most of the intervals are a perfect 4th apart, with two major 3rd exceptions in the first and third bars. In the second bar we also see a brief appearance of the flattened 5th, giving us effectively the blues scale R b3 4 b5 5 b7 , another hugely used scale in all rock styles. Scalar Image 51 of 51 You may remember Area 2, Ex 2. You can view this as three versions of the same two string pattern in low, middle and high octaves. Any phrase performed in one can be instantly transposed to the next. Simple, but really useful! Horizontal 50 rock guitar licks For the past few weeks, Guitar Techniques have been posting sections of this bumper feature showing you how to dramatically increase your rock soloing potential, and boost your fingerboard knowledge at the same time. Here, though, are all 50 licks in the same place for the first time. What you will find, however, is a choice selection of medium-tempo classic rock phrases that are stylistically diverse, melodically flexible, and display a wide range of articulation and dynamic devices. They are all also completely useable to guitarists of many levels and in a variety of settings. When the tempo gets cranked up there are generally less workable options. This study divides the fretboard into five areas, or positions. Scale diagrams scale diagrams For each area of activity we have presented ten different ideas - a lick, a melodic fragment, or some form of sequential permutation of the notes. Whilst the pentatonic scale is generally at the core of each idea, we are by no means restricted to it exclusively. Follow the associated text for each idea and all will become clear. You have two strategic choices when approaching this study. The first is to work through each idea in sequence with a single isolated fretboard position. The second option is to read through the pages, and therefore move along the fretboard horizontally. Moving each associated idea bends, for example in sequence through each of the CAGED minor pentatonic shapes. The beauty of the five-position system is that it gives you some very bold and instantly identifiable visual, aural and physical landmarks when learning new ideas. Go on, we dare you!

6: Blues Guitar Licks - Guitar Alliance

This guest post on classic rock and blues guitar licks is written by Leigh Fuge, a guitar teacher and professional musician from the UK. He has taught hundreds of students via the MGR Music platform to find their own voice with their classic rock and blues guitar playing.

7: 50 rock guitar licks you need to know | MusicRadar

Blues professor Dave Rubin adds, the best kept secret in Texas, a pastel of original blues and rock." No doubt about it, Bugs Henderson is a bona fide living legend.

8: Guest Post: 10 Awesome Classic Rock and Blues Guitar Licks - Cennarium

BLUES ROCK GUITAR LICKS pdf

In the video we zoom in on the neck and get into learning a few standards sounds of Rock-Blues guitar licks that fit nicely into in this classic guitar sound. As always, Thanks for writing in.

9: Blues Rock Guitar Lessons - Home of Learn a Lick Friday

Watch out this video to get some more tips about playing Blues-Rock guitar licks in the style of Ac Dc. Beginners to Advanced, All Ages.

Beautiful Cottages and Villas Daily power and prayer devotional myles munroe Ju-Jutsu and Judo Drug abuse in America Writing Management The Rock Licks Casebook (Guitar Casebook Series) Babys Toys (Babys World) Skills in Language 1 Medical Informatics Europe (Lecture Notes in Medical Informatics) Great riding schools of the world Administrative medical assisting 7th edition Stigma, social risk, and discrimination Generalised anxiety disorder A Guide to Psychological Debriefing Narrings and Nearfields Common sea-shells of California. A trip to the volcano The Mind of Islam At the conjunction of rhetoric and composition Science Stew: First Discoveries (Great Beginnings : Level 2) In Hell Before Daylight Catholic stewardship Cracked wheat and other stories Air bags, car seats, and child safety Russian tortoises Graph paper The Cheyenne Indians, Vol. 2 A medieval mirror Mississippi Basin Carbon Project Conditions of peace The hairy ape, by E. O'Neill. What makes a bird a bird? Fling by jana aston Order and diversity Rethinking the criminal justice system Pro Football Guide Stages of psychosocial development International business environments and operations 14th Killing Steamboats We May Never Return