



guitarcoach

40 Blues Licks

Plus Backing Tracks

In the style of:

Albert Collins

BB King

Billy Gibbons

Eric Clapton

Jeff Beck

Joe Bonamassa

Matt Schofield

Stevie Ray Vaughan

Tab Book

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Albert Collins

BB King

Billy Gibbons

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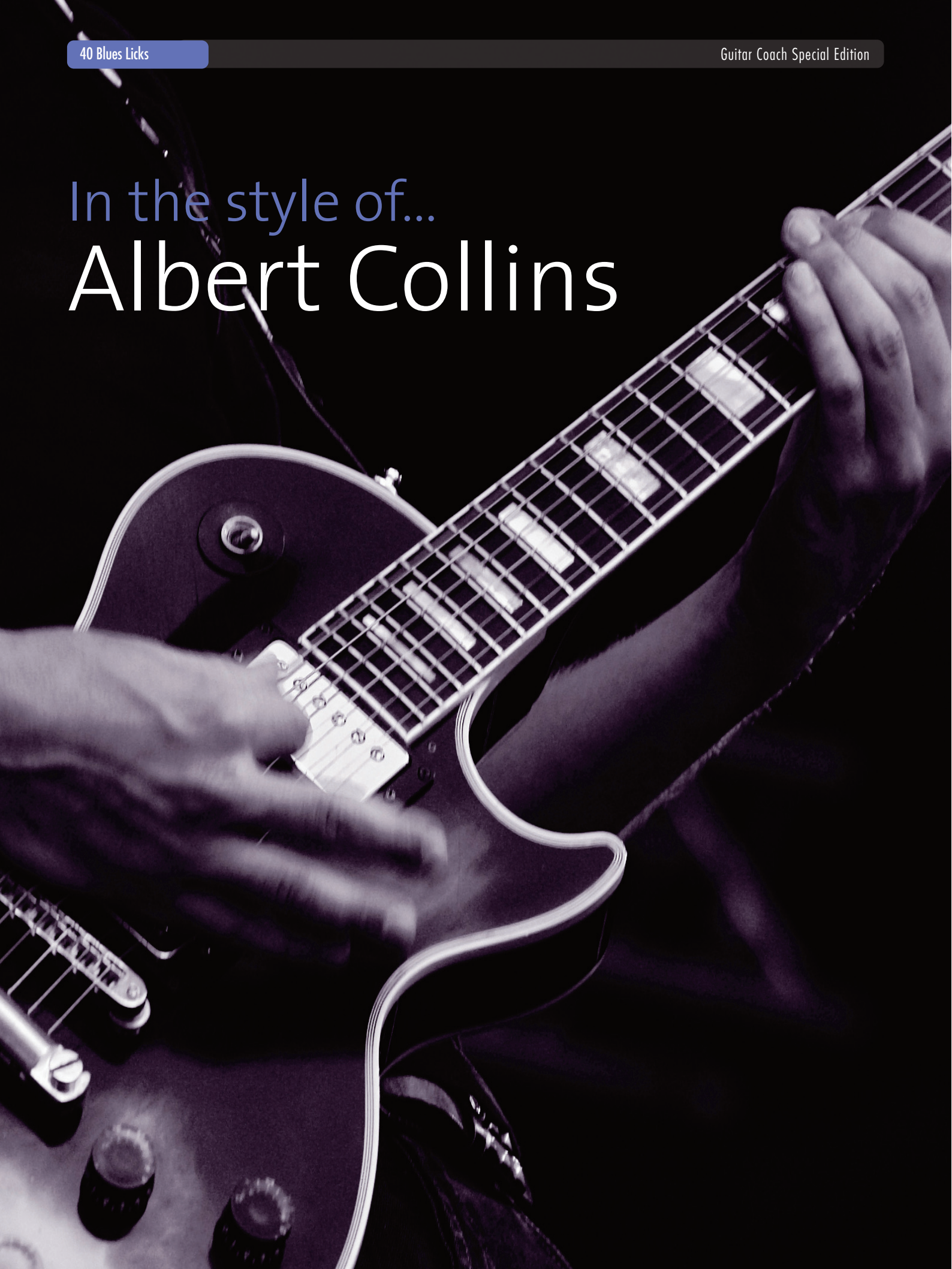
Joe Bonamassa

Matt Schofield

Stevie Ray Vaughan

Jeff Beck, Jimmy Page, Robben Ford,

Larry Carlton & Sam Lay



In the style of...

Albert Collins

Albert Collins: introduction

Iceman. Why? Because he had a ferocious pluck on the strings. Seriously Ferocious. Albert Collins was a eclectic player unlike many before and after him; he used 60-100ft guitar leads so he could roam around the audience, and he used a capo to adjust what key he was playing in. Kind of basic by todays standards, but it was the sheer guts and heart that went into what he played that made Collins the revered guitarist that he is today.

The idea behind this set of licks is to get that Albert Collins 'icepick' sound. I've said that you can opt to play it all with a pick or you can use your fingers a-la Albert, because by plucking the

strings hard you will get that sharp twang that you need. It also means that most of these licks are slower than what you may expect and, again, it is all about the phrasing. You'll notice small variations that separate Collins from the other players we have profiled, most noticeably that he is a very 'minor' player and likes to hit that minor 7 sound.

Albert has always been a diehard telecaster fan and is often seen sporting a beautiful blonde with a neck hum bucker and a traditional ashtray cover. Use your bridge pickup to get a nice thin tone and use a bit of drive for a rasp. I would go for another Fender Twin sound and dial in a bit of reverb to add a bit of ambience.

Albert Collins:

Lick 1

[illegible]

Albert Collins:

Lick 4

Lick 4 (Pick or Fingers)

full

12 9 12 9 11 9 12 12 10 12 10 12

$\frac{1}{4}$ $\frac{1}{4}$

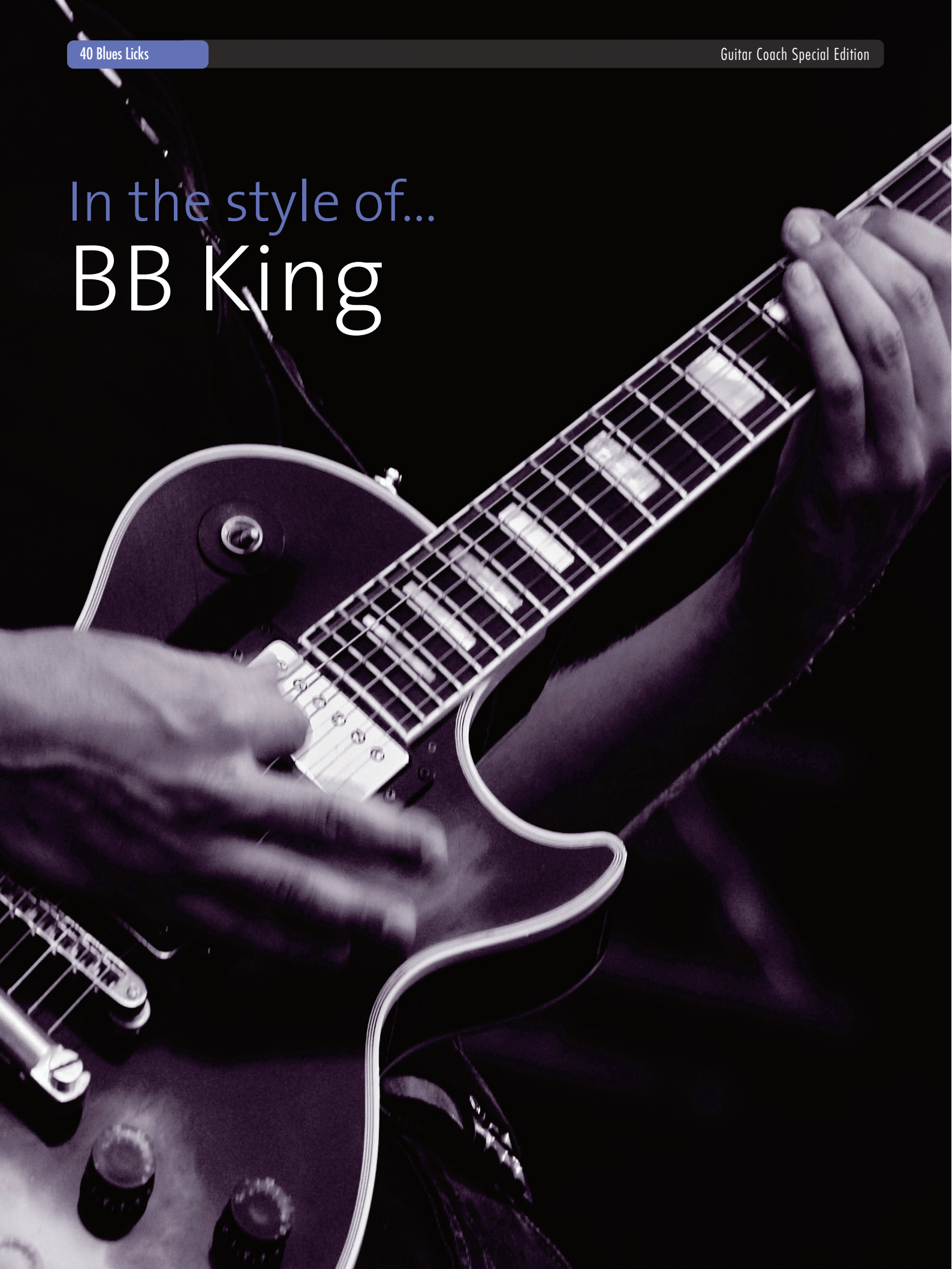
Lick 5

tr~ tr~

17 15 12 14 12(13) 14 12 12

In the style of...

BB King



In the style of: BB King

BB King is revered as one of the most influential bluesman of the last 50+ years; his touch and tone are simply incredible, magical and enchanting.

He may be over 80 years old, but he can certainly hold any listener captive with his vocal lead lines, and he famously told John Mayer that if he kept playing too many notes he would politely leave the stage.

So with that in mind I have tried to take some quintessential 'Blues-Boy' phrases and demonstrate them here for you; they are very major-sounding due to his natural ability to wring every last drop of emotion from the note.

In order to sound like King you need to use a neck pickup and roll the tone control down very low, creating a very rounded, warm and woody sound.

You may be familiar with the story of his old ebony 335 guitar named Lucille, whom which he saved from a burning marquee at a wedding many moons ago; so if you have a hollow-body guitar it will definitely help you track down that sound easier. BB liked to collect old Gibson amplifiers that were very clean and very piercing if left to stand on their own, but you can combat this by replicating (or using) a Fender twin type sound with a splash of reverb.

Finally, don't forget the subtleties of Kings playing; he used a very shallow and a very fast vibrato which is instantly recognisable from hundreds of other players out there. A deft touch and plenty of commitment is needed to make your audience/listener 'feel' like you are in the moment and playing from the heart. BB did, and so should you!

BB King:

Lick 1

Lick 1 (E Chord)

mf

1/2 full

Lick 2

Lick 2 (A Chord)

3

1/2 full

Lick 3

Lick 3 (B chord run down)

5

full

BB King:

Lick 4

Lick 4

12 7 5 5 5 3 5 7 3 4 5

Lick 5

Lick 5

full 1/4

11 9 11 10 12 11 9 11 9 11 9 7



In the style of...

Billy Gibbons

In the style of: Billy Gibbons

A man with such a beard and such a crazy collection of guitars is not often associated with such a deft touch and catchy songs of women and booze....actually that's a lie, because 'Revered Willy G' is not only a rock-star, he is a connoisseur of the blues genre.

Gibbons plied his trade opening for the one-and-only Jimi Hendrix with his band the Moving Sidewalks before forming ZZ Top with Dusty Hill and the ironically named Frank Beard; and after a few guitar purchases and battles with the ever changing industry, that 'Little Ol' Band from Texas' are still going strong.

The licks here outline a few of what I think are the corner-stones of Gibbons sound. Billy is all about knowing where you are on the fret-board, hence why I have put in the descending 6ths lick

and the open string licks. He is a very big hybrid picker too, so be sure to watch my picking when I demonstrate the licks. Everything else is a variation on what I will affectionately term 'the cliché lick', and each player has their own take on this.

There is also a little pinched harmonic on the first lick that you should pay close attention too, because once you have it down, you are well on your way to building an impressive array of tricks to add to your own bag. It is incorporating the flesh of your thumb to 'pop' that harmonic out.

Gibbons has a sound that is mostly associated with early Marshall Plexi's; loud, dirty and raucous. So that is what we're looking for here, bridge pickup on your guitar with everything up full and coax each lick from your fingers in a controlled way, but spread some attitude over that too. ZZ GO!

Billy Gibbons:

Lick 1

Lick 1

mf

P.H.

$\frac{1}{4}$

Lick 2

Lick 2 (Hybrid Picked)

let ring -----|

Lick 3

Lick 3

full

$\frac{1}{4}$

Billy Gibbons:

Lick 4

Lick 4

The musical score consists of two systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a sixteenth rest, followed by a sequence of eighth and sixteenth notes, including a triplet of eighth notes. A slur covers a phrase ending with a quarter note. The second system continues the melody with a half note and a quarter note. Below the staff is a guitar tablature with six lines labeled T, A, B, G, D, and E from top to bottom. The first system of the tablature includes fret numbers 3, 3, 0, 3, and 0, with triplet markings (1/4) above the first three notes. The second system includes fret numbers 2, 3, 2, 0, and 2. The score concludes with a double bar line and a final chord indicated by a diamond-shaped symbol on the right.

Lick 5

Lick 5

[illegible]



In the style of...

Eric Clapton

In the style of: Eric Clapton

'Clapton is God'. That is what was scrawled across London's walls back in the '60's when the Bluesbreakers were releasing 'Beano'. Eric Clapton has enjoyed worldwide success both as a member of influential bands (Cream, Derek & The Dominos) and as a solo artist; he has constantly reinvented himself but stayed true to one thing that lays deep in his DNA...the blues.

He has the uncanny ability to spray attitude and grit from Les Paul and Marshall one minute and bring people close to tears via glassy strat tones the next, he has been blessed with talent only us mere mortals can dream of.

In this group of licks I have tried to combine some

Clapton's earlier and grittier ideas with some of his more modern, traditional ones. They combine both major and minor tones with stinging vibrato as well as a renewed focus on phrasing. Phrasing was key in making EC a force to be reckoned with.

Eric had two very distinct sounds in his career; the earlier, heavier sound which came in the form of 1959 Les Pauls and SG's into 100w Marshall stacks and the recent sound of glassy strat tones combined with Fender EC Branded Bassman combo's. I have gone for a sound a little between these two. It's still a fairly overdriven sound but is more manageable with the licks and won't mask any mistakes you may need to hear.

Play with plenty of aggression and plenty of nice wide vibrato. Clapton was all about making a statement. So make these yours....

Eric Clapton:

Lick 1

Lick 1 (E chord)

mf

full

12 14 15 12 14 12 9 11 9 11 11 9 11

Lick 2

Lick 2 (A Chord)

full

13 13 10 12 10

Lick 3

Lick 3 (E Chord)

full

$\frac{1}{2}$

5 3 4 5 4 5 4 5 4 5 4 5 3 5 3 5

Eric Clapton:

Lick 4

Lick 4

The notation for Lick 4 is in E major (three sharps). The treble staff shows a sequence of notes: G4 (fret 6), A4 (fret 7), B4 (fret 8), C#5 (fret 9), D5 (fret 10), E5 (fret 11), D5 (fret 10), C#5 (fret 9), B4 (fret 8), A4 (fret 7), G4 (fret 6), and F#4 (fret 5). The tablature staff shows the corresponding fret numbers: 6, 7, 8, 9, 10, 11, 10, 9, 8, 7, 6, and 5. A 'full' vibrato instruction is placed over the first five frets (6-11). A 1/4 note vibrato instruction is placed over the final fret (5).

Lick 5

Lick 5

The notation for Lick 5 is in E major (three sharps). The treble staff shows a sequence of notes: G4 (fret 6), A4 (fret 7), B4 (fret 8), C#5 (fret 9), D5 (fret 10), E5 (fret 11), D5 (fret 10), C#5 (fret 9), B4 (fret 8), A4 (fret 7), G4 (fret 6), and F#4 (fret 5). The tablature staff shows the corresponding fret numbers: 6, 7, 8, 9, 10, 11, 10, 9, 8, 7, 6, and 5. Two 1/4 note vibrato instructions are placed over the first five frets (6-11) and the final fret (5).



In the style of...

Joe Bonamassa

In the style of: Joe Bonamassa

Cited as the best guitarist of his generation, Joe Bonamassa is riding a huge wave of success across the globe. He fuses his American blues influences with his heavy British blues influences to make a style all his own.

Bonomassa was a child prodigy supporting BB King as well as taking lessons from the late, great Danny Gatton, and he has experienced the highs and lows of a record label. However it is his insistent touring schedule that has brought him to where he is today. He has sold out the Albert Hall and the Hammersmith Apollo and he has been a member of classic rock band Black Country Communion. This guy is the real deal and has plenty of chops to show for it.

I've taken some of JoBo's technique and based it around some of the pentatonic positions. The key

here is to take everything nice and slow and build up the speed. You don't want to breed bad habits because then they will take longer to smooth out. Start as you mean to go on. I would go as far to say that Bonamassa is the Line 6 POD of guitar players and has the phrasing of multiple players down to a fine art, so use these as a spring board for your own playing and try and see where he has taken inspiration from.

Joe is a bona-fide Gibson man and owns two-yes two!-1959 Les Pauls and a 1960's one to join in. So we're going for a bridge hum bucking tone with plenty of drive on it; amps-wise he usually runs 6 amps at one time, but we are going to make things simple and use a Marshall tone. I'm using a Silver Jubilee model with more-than-your-average drive to really make it sing.

Go forth and have some fun!

Joe Bonamassa:

Lick 1

Lick 1

mf

1

full

1½

T
A
B

9 12 12 12 9 12 12 9

Lick 2

Lick 2

3

full

full

full

T
A
B

14 12 14 12 15 12 15 12 14 15 12 14 14 12 14

Lick 3

Lick 3

5

full

T
A
B

12 14 12 14 12 15 14 12 14 12 11 9

Joe Bonamassa:

Lick 4

Lick 4

7

full

1 1/2

full

9

Lick 5

Lick 5

9

15-12

15-12

12

15-12

15-12

14

14-12

14-12

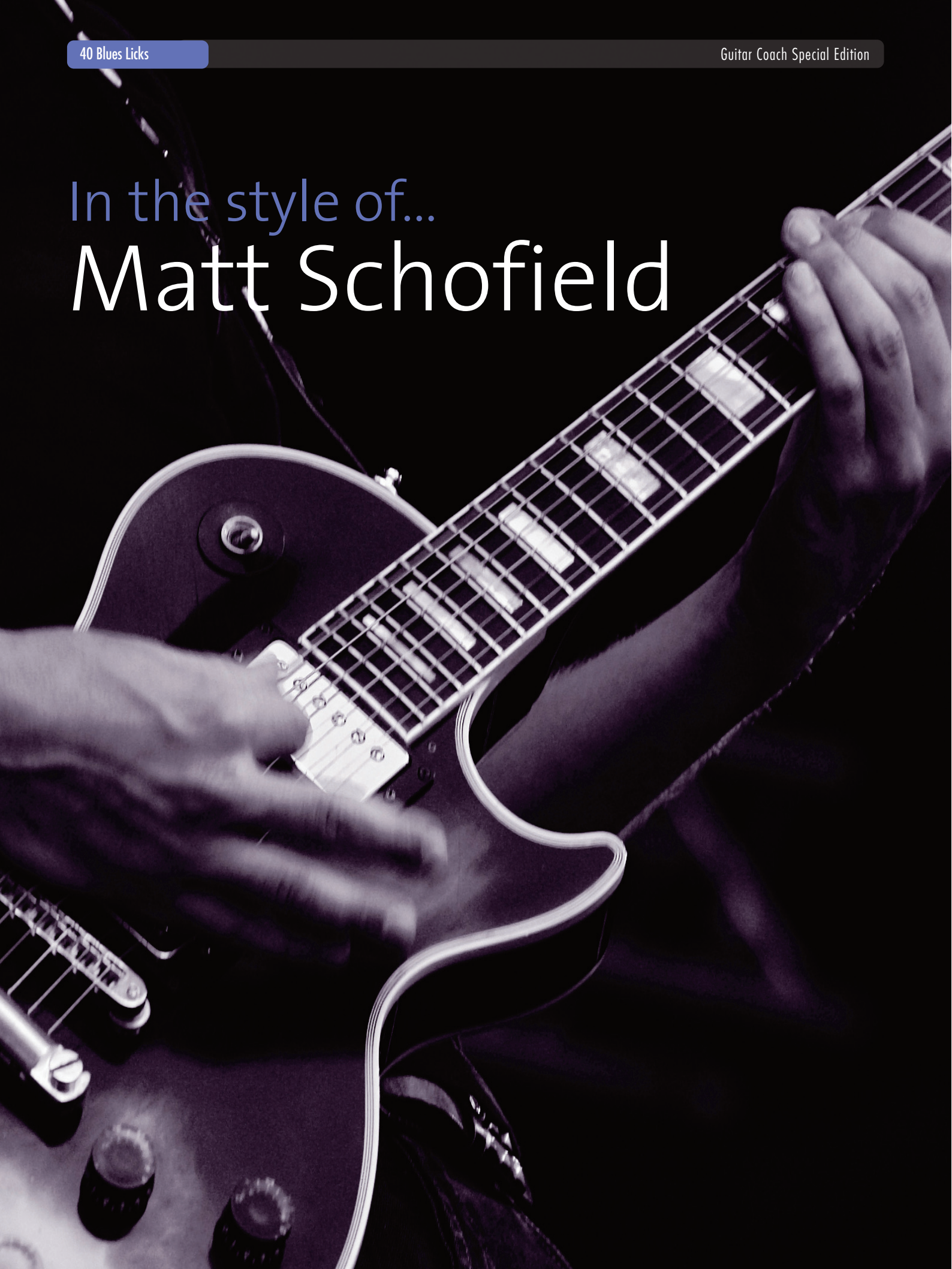
14

12

14

In the style of...

Matt Schofield



In the style of: Matt Schofield

Matt Schofield is one of today's top blues guitar players. He is an amalgamation of all the classic bluesmen such as BB King and Albert Collins and the jazzier folk such as Robben Ford and Larry Carlton.

He makes statements with his playing and is a master of combining the major and the minor sounds to create something that flows between chords, as well as being able to break it down and play something that is simple and effective. He is THE modern classic blues player, and this is being demonstrated right now by his current success in the US and his consistent touring cycle.

These licks are designed to showcase Matt's major leanings a little more; so this is a little bit more advanced than BB King but still in the same kind of vein. There are a few minor licks in there

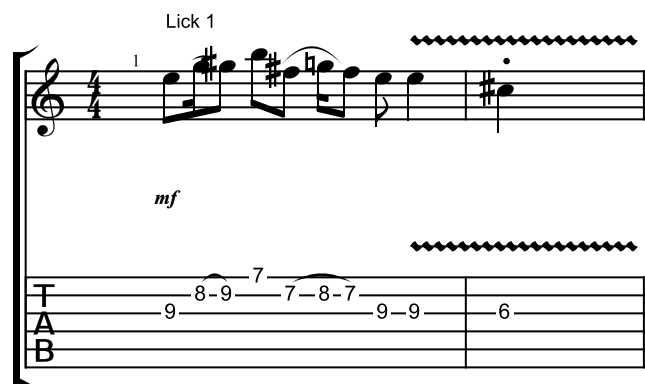
but Matt invariably manages to make them his own, so after you have seen them demonstrated be sure to see what you can do to string some together. He is a straight ahead picker and combines a few hammer on's and pull off's in there too, so nothing should be too advanced technique-wise.

Schofield plays SVL guitars as his usual '61 strato-caster had to be retired due to heavy touring damage, but they are hand built replicas of this particular axe and they do the job accurately. We are using neck positions on a strat style guitar to get a nice round tone but you can use the neck hum bucker if that is what you have. Amp-wise he normally uses a signature Two-Rock amp, but you can achieve a similar sound by using a Fender style amp with a bit of natural drive, and a smudging of reverb to fill everything out.

Matt Schofield: Lick 1

Lick 1

Lick 1



mf

T 8-9 7 7-8-7 9-9 6

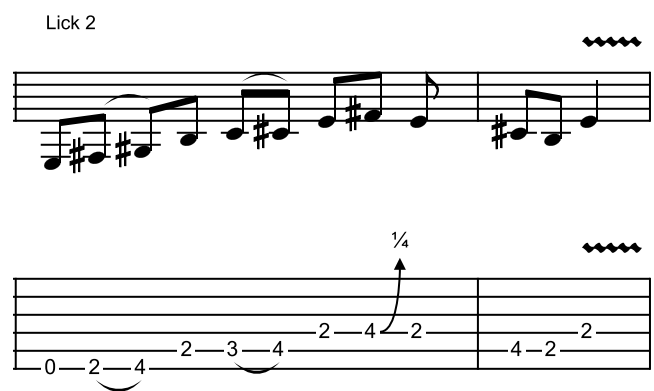
A 9 7-8-7 9-9 6

B

Detailed description: This block contains the musical notation for Lick 1. It features a treble clef staff in 4/4 time with a key signature of one sharp (F#). The melody starts on the first string, first fret, and moves through a series of eighth and quarter notes, ending with a dotted quarter note on the second string, second fret. A dynamic marking of 'mf' is placed below the staff. Below the staff is a guitar-specific notation system with three lines labeled T, A, and B. The T line shows fret numbers 8-9, 7, 7-8-7, 9-9, and 6. The A line shows fret numbers 9, 7-8-7, 9-9, and 6. The B line is empty.

Lick 2

Lick 2



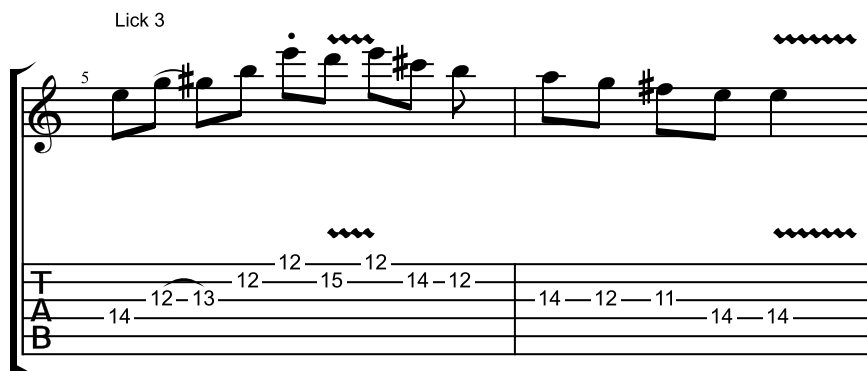
1/4

0-2-4 2-3-4 2-4 2 4-2 2

Detailed description: This block contains the musical notation for Lick 2. It features a treble clef staff in 4/4 time with a key signature of one sharp (F#). The melody starts on the first string, first fret, and moves through a series of eighth and quarter notes, ending with a dotted quarter note on the second string, second fret. A dynamic marking of 'mf' is placed below the staff. Below the staff is a guitar-specific notation system with three lines labeled T, A, and B. The T line shows fret numbers 0-2-4, 2-3-4, 2-4, 2, 4-2, and 2. The A line shows fret numbers 0-2-4, 2-3-4, 2-4, 2, 4-2, and 2. The B line is empty.

Lick 3

Lick 3



5

T 12-13 12-15 12-14-12 14-12-11 14-14

A 12-13 12-15 12-14-12 14-12-11 14-14

B

Detailed description: This block contains the musical notation for Lick 3. It features a treble clef staff in 4/4 time with a key signature of one sharp (F#). The melody starts on the first string, fifth fret, and moves through a series of eighth and quarter notes, ending with a dotted quarter note on the second string, second fret. A dynamic marking of 'mf' is placed below the staff. Below the staff is a guitar-specific notation system with three lines labeled T, A, and B. The T line shows fret numbers 12-13, 12-15, 12-14-12, 14-12-11, and 14-14. The A line shows fret numbers 12-13, 12-15, 12-14-12, 14-12-11, and 14-14. The B line is empty.

Matt Schofield:

Lick 4

Lick 4

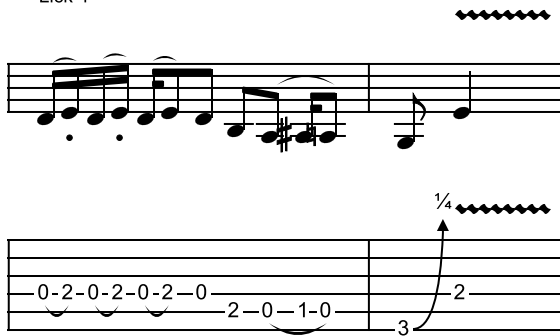


Diagram of Lick 4. The top staff shows the musical notation in standard notation. The bottom staff shows the fretboard positions: 0-2-0-2-0-2-0-2-0-2-0-1-0-2-3. A 1/4 note is indicated above the final 2-3 sequence, which is followed by a wavy line indicating a vibrato or sustain effect.

Lick 5

Lick 5

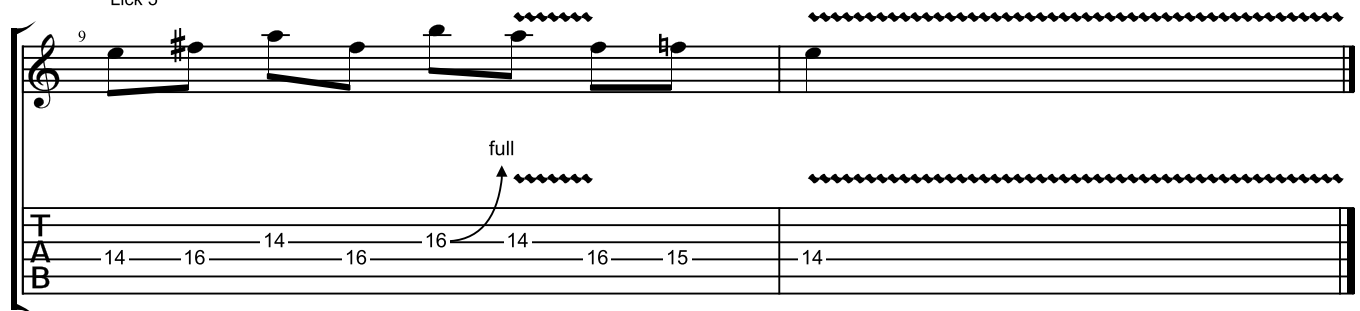
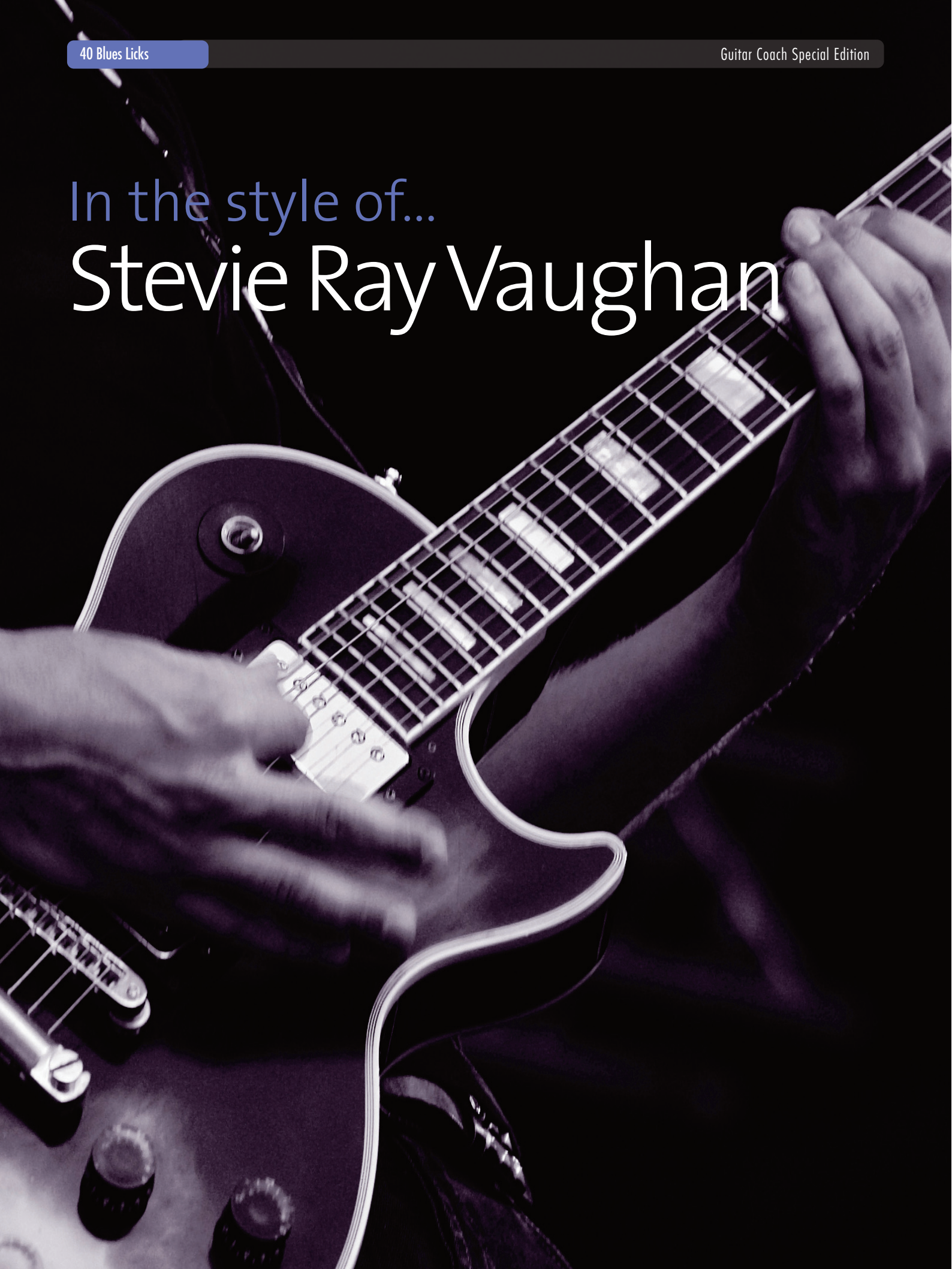


Diagram of Lick 5. The top staff shows the musical notation in standard notation. The bottom staff shows the fretboard positions: 14-16-14-16-16-14-16-15-14. A "full" vibrato or sustain effect is indicated above the final 14-16-15 sequence, which is followed by a wavy line indicating a vibrato or sustain effect.

In the style of...

Stevie Ray Vaughan



In the style of: SRV

They don't come much bigger than SRV. Stevie turned down a world tour with none other than David Bowie in order to travel with his band 'Double Trouble' playing the music he just loved to play, and what started as a humble trio traveling in a milk float to shows, morphed into something much, much bigger.

By the time of his death, he was standing on top of the world reaping the rewards of such hard work and sheer talent. Sadly missed.

So, what I want you to think about here is a super charged Albert Collins; everything is heightened here including aggression, tone and technique. Each lick you will recognise as something you

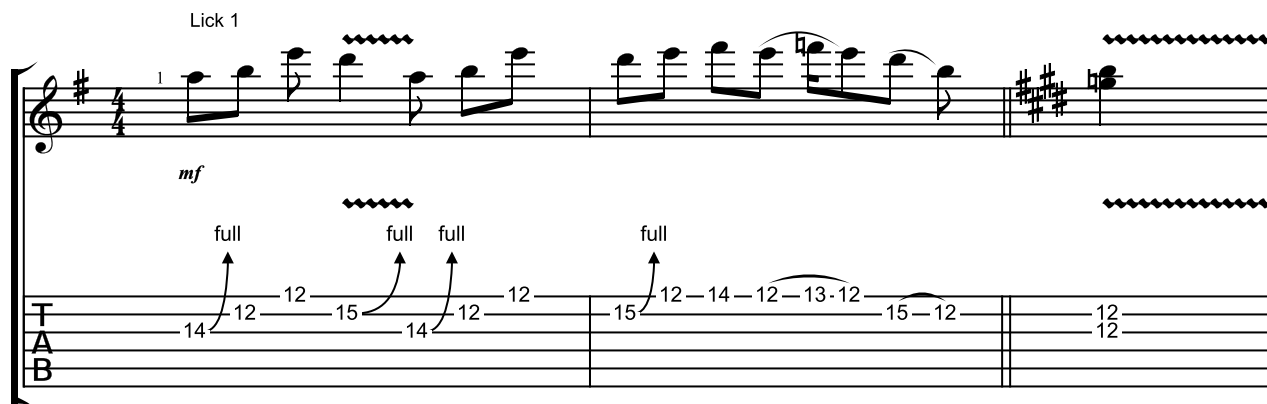
have heard before in most modern bluesmen's repertoire, so don't be afraid to tweak them as you see fit. Stevie was always at home switching between pickups to gain some twang from the bridge or a glassy neck tone. There are a lot of double stops/bends, so make sure you support each of them with the necessary force from your fingers.

SRV was a Strat man through and through and had a few signature models with Fender, so for this reason, I have used the neck pickup on a strat. You can get close with most neck pickups be it single coil or hum bucking. He also liked to use multiple Fender amps such as twins and band masters driven really, really loud. I've gone for a twin replica here and cranked the drive so it has a natural sound to it.

SRV: Lick 1

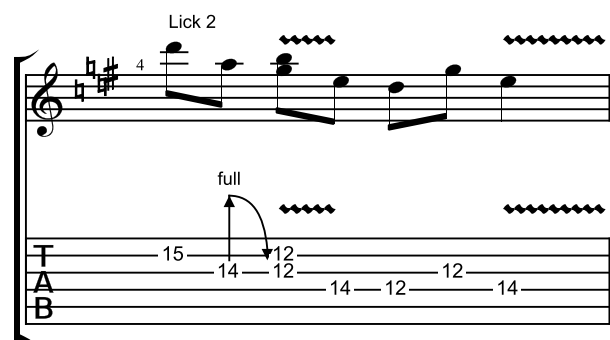
Lick 1

Lick 1



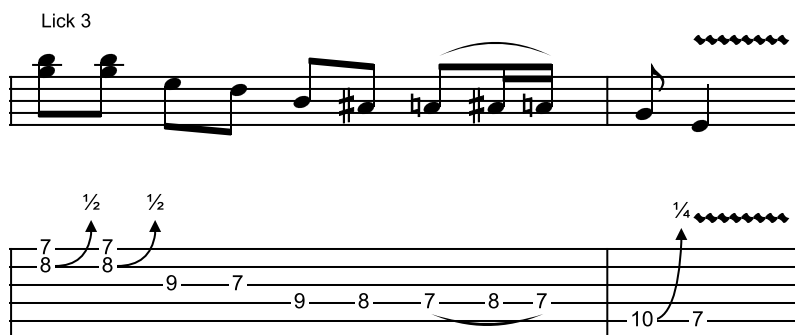
Lick 2

Lick 2



Lick 3

Lick 3



SRV: Lick 2

Lick 4

Lick 4

7 12 15 14

full full $\frac{1}{4}$

TAB 14 12 12 15 14 12 14 12 14 12 14

Lick 5

Lick 5

10

mf

let ring

$\frac{1}{4}$

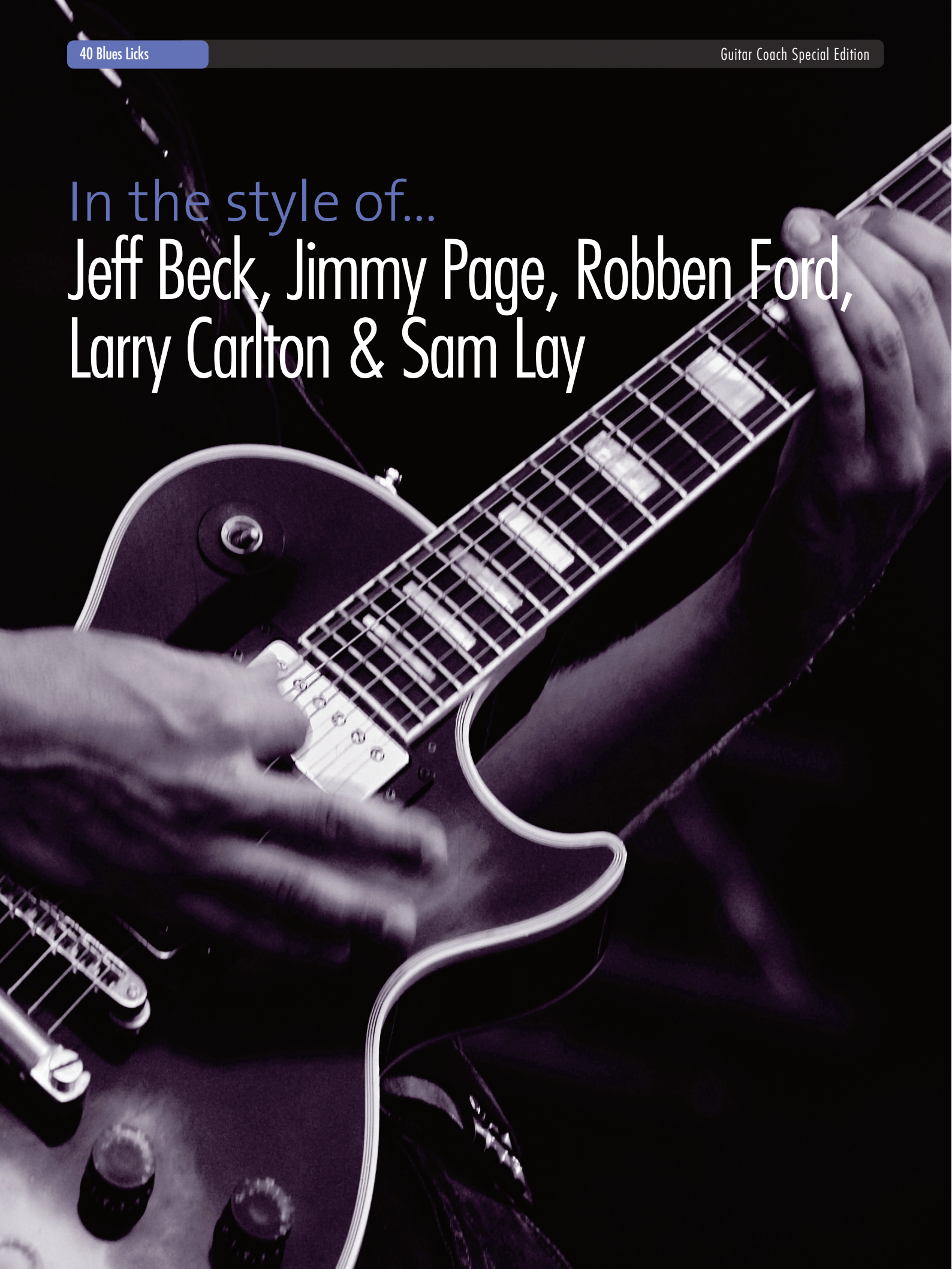
full

TAB

2 0 0 3 3 0 3 2 0 4 4 3 2 0 2 0 2 1 0 1 0 3

In the style of...

Jeff Beck, Jimmy Page, Robben Ford,
Larry Carlton & Sam Lay



Jeff Beck, Jimmy Page, Robben Ford, Larry Carlton & Sam Lay

So in this final section I have got 5 licks in the style of a few players who maybe weren't quite 'blues', but they could certainly turn their hand to it when they wanted to. I've included one lick from myself, so you can hopefully see how this group of licks can influence you to create your own by combining different bits and pieces together.

So, the first lick is the incomparable Jeff Beck; there is some whammy bar trickery here if you have a strat or a guitar with a tremolo unit on it. It's a very simple lick but it's the little inflections that make Jeff who he is and those are what to focus on here.

Second is the rock titan Jimmy Page. He was well versed in the blues and often used this as a base for some Zeppelins finer riffs such as 'Rock n' Roll' and 'Black Dog'. So in this lick I have taken a slight variation on the opening line to 'Since I've Been Lovin' You' and moulded it to a slight uptempo backing; go with the flow of the rhythm and, again, this is a variation on a lick we've seen many times in these lessons, so make it your own.

Robben Ford is next up, and although a jazzier, his solo albums are usually all blues based and very

articulate. What I've done here is tried to give you a lick that is Ford's take on a BB King style line. but with a bit more technical wizardry; not enough to scare anyone but it is a little step up from the mighty Mr King. Compare the two and see what you can do with it.

Larry Carlton follows very aptly. He is mostly known for his superb theory knowledge and session extraordinaire in the 70's. Carlton once said in blues it is all about communication of the most information with the least amount of notes; wise words I feel and so here we've taken a relatively tame lick by Mr 335's usual expression and used it to create a wonderful flowing statement. Feel it and play it with conviction.

Finally, here is a lick that I have written myself. I've included it so you can see how all these players can influence the licks you want to play and how you play them, and let's be honest here; everyone plays differently and that is what makes the guitar such a personal instrument.

Sound-wise I'm using a Marshall setting again on a Line 6 POD for a bit of natural drive in the sound, but this is now your choice; utilise what has worked for you and dial in your own tone.

You have the power of the blues!

Jeff Beck: Lick

Lick 1 (Jeff Beck)

mf

1

1

T
A
B

14—12 14—14 12—13 12— 12—

Jimmy Page: Lick

Lick 2 (Jimmy Page)

full

$\frac{1}{4}$

12— 12— 15—12—15— 15—12— 14—12— 14—

Robben Ford: Lick

Lick 3 (Robben Ford)

let ring

full

full

Larry Carlton: Lick

Lick 4 (Larry Carlton)

full

$\frac{1}{4}$

Sam Lay: Lick

Lick 5 (Sam Lay)

Lick 5 (Sam Lay)

9

full

full

1/4

1/4

T

A

B

15 12 12 15 12 16 12 15 12 15 12 14 12 14 12 14