

LICK 9

Muddy Waters-style 12-bar

In this lick, I've taken the techniques demonstrated in the previous examples and added a few subtle twists—"walking" bass-type lines on each chord, and an ascending, instead of a descending, turnaround riff at the end of the progression.

In bar 1, I begin with a root-fifth E5 voicing on the bottom two strings, but on beat two I add a G-to-G# walking line on the low E string to the fretted B note on the A string, sounding both strings together. This same technique is then applied to the four chord, A, and the five chord, B.

At bar 11, a new turnaround is introduced: based on notes sixths apart,

I begin with the fifth and major third on the A and G strings—B and G#, respectively—and then ascend chromatically on each beat, culminating in a D-B double-stop on beat one of bar 12. Use alternate picking, down-up-down, when playing these sixths in the eighth-note triplet rhythm. Notice also the use of hybrid picking at the end of the phrase: the pick-hand ring finger plucks the high E string while the G string is picked with a downstroke.

Techniques used: palm muting, downstrokes, alternate picking, hybrid picking.

Moderately Slow ♩ = 90

□ = downstroke w/pick a = pluck string w/ring finger

1 E5 E7 E6 A5 A7 A6

P.M.

2 0 0 3 4 0 0 5 4 0 0 0 3 4 0 0 5 4 0

sim.

3 E5 E7 E6 E5 E7 E6

P.M.

4 0 0 3 4 0 0 5 4 0 0 0 3 4 0 0 5 4 0

5 A5 A7 A6 A5 A7 A6

P.M.

6 0 0 3 4 0 0 5 4 0 0 0 3 4 0 0 5 4 0

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7

E5 E7 E6 E5 E7 E6

P.M. -----

2 0 2 3 2 4 0 2 0 5 4 2 0 2 0 2 3 2 4 0 2 0 5 0 0

9

B5 B6 B5 A5 A7 A6

P.M. -----

4 2 4 2 4 5 4 6 4 2 2 2 2 2 2 0 0 2 3 2 4 0 2 0 5 0 4

11

E(7) B7 (E7)

P.M. -- - - - - | P.M. ----- | let ring ----- |

w/pick and fingers

1/2

0 0 2 2 3 3 4 4 5 0 3 0 1 2 2 2 3 4 2 3 4 2 3 4 2 3 4