

TWENTY

ROCK BLUES METAL BLUEGRASS

GUITAR LICKS

NEO-CLASSICAL COUNTRY LATIN



JORGE L. SALAS JR.

TURN IT UP

Twenty Guitar Licks

~~Vol. 1~~

Jorge L. Salas Jr.

All work is self-published by the author. All tablature was notated on Guitar Pro 7 and all audio was recorded using Logic Pro X software.

Jorge uses Gibson guitars, Marshall amplification, D'Addario strings, and Seymour Duncan pickups.

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Introduction

Hello and welcome to "Twenty Guitar Licks Vol.1". This is a collection of licks that I have used in studio recording, jamming, live concerts, and teaching. The idea started off when I had students ask to teach them some of my own phrases (licks) and to write them into notation. After doing so, I realized that it would be best to share with the world and do my absolute best to transcribe my ideas into writing. After collecting a plethora of licks and phrases, I decided to take twenty of my favorite and start a little book.

I hope this finds you well and that you're able to create bigger, better music using these licks as stepping-stones or get you out of your rut. Enjoy!

-Jorge L. Salas Jr.

Audio/File Downloads

To download all audio files for free, click [HERE](#)

To download all examples as Guitar Pro files, click [HERE](#)

These links lead to two different Google Drive folders. There is no sign-in necessary. All audio files will be visible once you click the appropriate link. By double-clicking the audio file, it will playback to you the selected example. By right-clicking the audio or .gpx file, you will see a menu where you have the option to download either file.

To use .gpx files, you must have a version of Guitar Pro. To purchase a copy of the latest version of Guitar Pro, click [HERE](#)

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Lick 1

Genre: Country

TAB 2 3 0 0 0 0 1 2 0 0 2

This lick sounds best when you allow the open strings to ring out. Take your time bending that last note up to the G. Also, keep a little bit of nail growth on your right hand to get a nice tone with your hybrid-picking.

Lick 2

Genre: Blues/Rock

The musical notation for Lick 2 is written in E major (two sharps) and 4/4 time. The melody consists of the following notes (fret numbers in parentheses): E4 (4), F#4 (1), G#4 (4), A4 (1), B4 (4), C#5 (1), D5 (4), E5 (3), F#5 (1), G#5 (3), A5 (3), B5 (2), C#6 (1), D6 (3), E6 (1). The picking pattern is: V, v, V, v, V, v, V, v, V, v, V, v, V. The guitar tablature (TAB) shows the fret numbers for each note: 5, 2, 5, 2, 5, 2, 5, 4, 2, 4, 5, 4, 2, 4, 2. The lick starts on the 5th fret of the low E string and ends with a wavy line indicating a bend or vibrato.

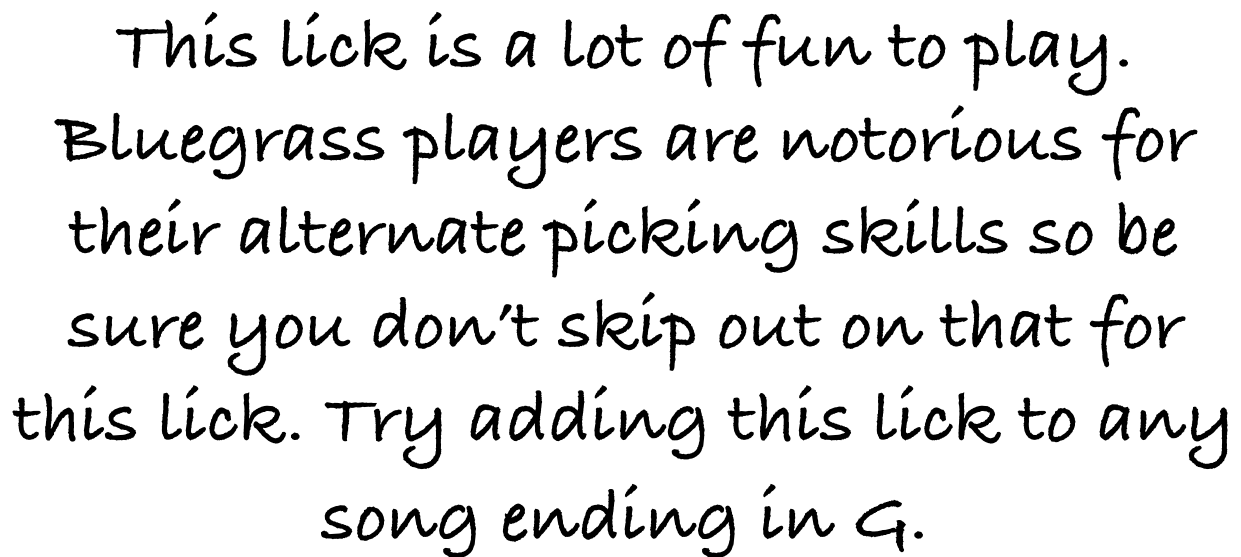
Start this lick in 2nd position. Focus on mastering it with the exact fingerings and picking pattern notated. Wherever your pinky starts the lick, is the key of it. Try this lick in many different keys.

Lick 3

Genre: Neo-Classical/Metal

The first measure is a G# fully diminished 7 arpeggio descending. The second measure is an a harmonic minor scale with an ascending/descending pattern. You should alternate pick this lick throughout. Recommended pick direction is notated.

Genre: Bluegrass



Lick 5

Genre: Rock/Metal

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

There's a very specific picking pattern to this lick. Once you get it down, you'll be surprised how easy the rest of the lick is. Be sure to follow the notated picking and articulation. The "vibrato" notation at the end is actually meant for whammy vibrato if you have the capability.

Lick 6

Genre: Country

(♩ = ♩³)

TAB

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

This is the only lick in this book that is performed using shuffle rhythm. Play it in first position and be clean with the articulation. You'll find that the key of G is highly used in Country and Bluegrass music.

Lick 7

Genre: Rock

The image displays a musical lick in standard notation and guitar tablature. The notation is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes, with some notes beamed together. The guitar tab below the staff shows the fret numbers for each note: 0, 2, 5, 2, 5, 2, 5, 2, 5, 3, 5, 3, 5, 3, 0, and a final chord of (0) over (5). The tab is written on a six-line staff, with the letters 'T', 'A', and 'B' indicating the strings from top to bottom.

This is such a cool lick inspired by guitarists like Slash, Zakk Wylde, and Jimmy Page. Pull out the Les Paul and crank the overdrive. Make sure you get both notes ringing at the end. While they are the same note, they have different timbre because of the different string gauges. The overtones ring out well.

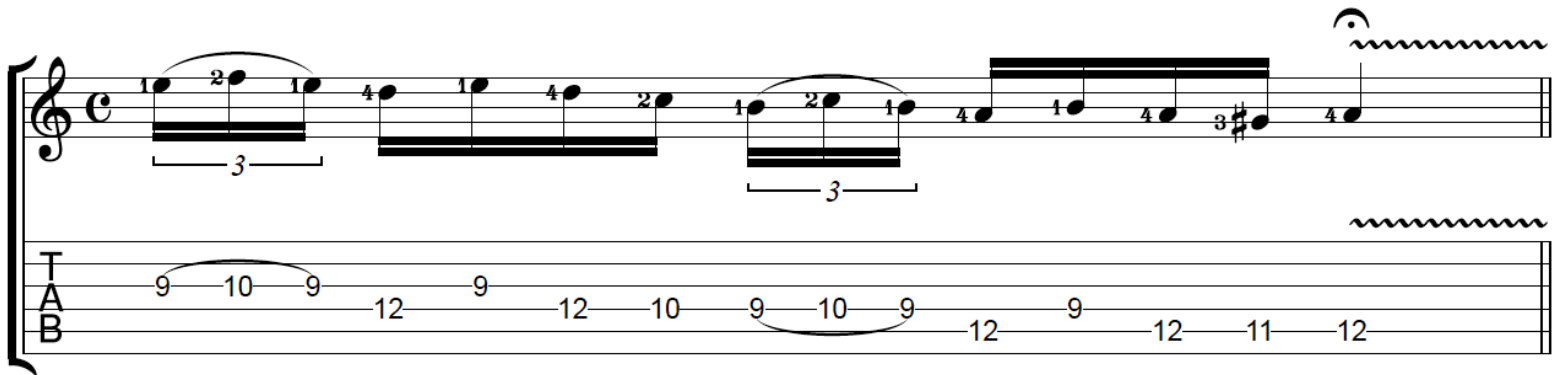
Lick 8

Genre: Neo-Classical/Metal

Inspired by guitarists like Yngwie Malmsteen and Michael Romeo, this lick uses a G# diminished arpeggio up the neck. The pattern is the exact same just shifted up 3 frets or also known as a minor 3rd. Try this lick over an E7 chord...

Lick 9

Genre: Latin



Similar to Neo-Classical music, Latin uses the harmonic minor scales for its flavor. However, the main difference is the rhythmic variation and syncopation that Latin music has. Neo-Classical is much more straight-forward whereas Latin has more complex rhythm.

Lick 10

Genre: Blues

The image shows the musical notation for 'Lick 10', a blues guitar lick in E major (three sharps: F#, C#, G#). The notation is presented in two staves: a standard musical staff and a guitar tablature staff. The key signature is E major, and the time signature is common time (C). The lick consists of two measures. The first measure contains three eighth-note triplets, each marked with 'm' (minor) and 'a' (accidental). The second measure contains a triplet marked with 'm' and 'a', followed by a chromatic descent (E4, D#4, C#4, B4) marked with a wavy line. The tablature staff shows the fret numbers for each note: 4, 3, 0, 3, 2, 0, 1, 0, 0, 1, 0, 0, 0, 1, 2, (2). The first measure is marked 'let ring' and the second measure is marked 'let ring'.

Inspired by the Texas guitar giant, Stevie Ray Vaughn, this lick is a great blues turnaround. Take out that Stratocaster with a clean/twangy amplifier. For that chromatic descent, I'd just shift my hand as opposed to switching fingers.

Lick 11

Genre: Country

2nd pos

3rd pos

TAB

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

As usual with country, we have a lick in G Major. You'll also find that it is very typical to include a Bb (or b3) along with a B natural in country licks. Stay in the positions that are notated for easiest playability.

Lick 12

Genre: Rock

Light Palm Mute until the end

1 4 1 4 1 3 1 3 1

5 8 5 8 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 8 5

This lick is heavily inspired by Zakk Wylde and is so easy to navigate to different keys. It is definitely one of my go-to licks while improvising. Keep that alternate picking going throughout!

Lick 13

Genre: Experimental

The image displays the musical notation for 'Lick 13', categorized as 'Experimental'. It consists of two systems of notation, each with a standard guitar staff and a corresponding tablature (TAB) staff. The first system contains eight measures, and the second system contains seven measures. The notation includes various musical symbols such as treble clef, common time (C), and accidentals (sharps and naturals). The tablature staff uses numbers 12, 16, and 18 to indicate fret positions, with curved lines connecting them to show slides or bends. Above the guitar staff, there are circled numbers 1 and 2, and the letter 'T' (likely for 'Tie' or 'Tone'). The second system ends with a double bar line and a final note with a circled 2 and a 'T'.

Inspired by a guitarist that blows my mind, this Buckethead-sounding lick is super cool to play and learn. For best results, use a string dampener.

Lick 14

Genre: Rock/Blues

The musical notation for Lick 14 is written in treble clef with a key signature of one sharp (F#) and common time (C). The melody consists of eighth and quarter notes, including triplets and slurs. The guitar tablature below shows fret numbers: 7, 6, 5, 3, 5, 3, 5, 3, 5, 3, 5, 8, and a final measure with (8).

Bust out the Les Paul or Hollowbody and put on a creamy overdrive for this one. It reminds me of older-style licks that BB King would incorporate to his playing. There's much more shifting than usual in this lick.

Lick 15

Genre: Latin

The first system of musical notation for Lick 15. It consists of a treble clef staff with a common time signature (C). The melody is composed of eighth notes, with fingerings (1-4) indicated above. There are three triplet markings (3) over groups of three eighth notes. Below the staff is a guitar tablature (TAB) with six lines. The fret numbers are: 13-12-13-15-13-12, 13-12-13-15-13-12, 14-13-14-16-14-13, and 14-12-14-15-14-12. There are also some vertical lines and a 'V' symbol above the first few fret numbers.

The second system of musical notation for Lick 15. It continues the melody from the first system. The treble staff shows eighth notes with fingerings (1-4) and triplet markings (3). The guitar tablature (TAB) continues with fret numbers: 14-12-14-15-14-12, 13-12-13-15-13-12. The system ends with a double bar line.

This lick is heavily inspired by the great Al DiMeola and Paco DeLucia. You can hear the Latin influence due to harmonic minor and Phrygian-style mode. Follow the fingering for easiest and fastest results.

Lick 16

Genre: Metal/Shred

The image displays the musical notation for 'Lick 16' in a standard guitar format. The top staff is a treble clef with a common time signature (C). It contains a sequence of eighth notes, many of which are beamed in groups of three, indicating triplets. The bottom staff is a tablature (TAB) staff, labeled 'T' and 'B' on the left. It shows the fret numbers for each note in the lick. The lick is divided into two measures by a vertical bar line. The first measure contains 10 notes, and the second measure contains 10 notes, ending with a double bar line and a wavy line indicating a continuation or a final flourish. The tablature for the first measure is: 1-3-5, 2-3-5, 3-5-7, 5-7-8, 7-8-10, 7-8-10. The tablature for the second measure is: 8-10-12, 8-10-12, 9-10-12, 9-10-12, 10-12-13, 10-12-13, 17-15, 17-15.

One of my favorite legato licks of all time... To extend the lick, repeat every three notes of the first measure. Once you memorize the patterns, you can take this up to some really crazy speeds. Sometimes I "Tap" the highest note and pull-off to the 15th fret.

Lick 17

Genre: Country

The image displays a musical score for a guitar lick. The top staff is in treble clef, key of D major (one sharp), and common time. It features a sequence of notes with bends and accents. The bottom staff is a guitar tablature (TAB) corresponding to the notes on the top staff. The TAB uses numbers 0-4 to represent frets and includes bend markings (1/2) and accent markings (a). The lick is divided into four measures by vertical bar lines.

More hybrid-picking! For the best tone, use Telecaster or Stratocaster style guitars. When you bend the 5th string, bend towards your face to keep from touching the 4th string. When you bend the last note, bend towards the ground and accurately find the pitch.

Lick 18

Genre: Blues

Lick 19

Genre: Rock

The image displays a guitar lick in two staves. The top staff is in standard notation, featuring a treble clef and a common time signature (C). The lick consists of a series of eighth and sixteenth notes, with some notes beamed together and others separated by slurs. The bottom staff is a guitar tablature, showing the fret numbers for each note. The fret numbers are: 0, 3, 5, 3, 5, 7, 5, 7, 5, 7, 9, 7, 9, 8, 10, 8, 10, 8, 10, 12. The tablature includes slurs and ties to indicate the sequence of notes and the overall flow of the lick.

Similar to Lick 16, this lick makes going up the fretboard look easy. Articulation is very important for this one since it includes shifting and the overall feel. This reminds me of something Randy Rhoads would incorporate.

Lick 20

Genre: Neo-Classical/Metal

The image displays the musical notation for 'Lick 20', a Neo-Classical/Metal piece. It consists of two systems of notation, each with a guitar staff (treble clef) and a bass staff (bass clef). The guitar staff includes chord symbols above the notes: Am, Dm, G, C, F, G#dim, E, and Am. The bass staff includes fret numbers and a 'TAB' label. The notation is written in a style that combines standard musical notation with tablature, showing specific fret numbers and fingerings for each note. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The piece concludes with a double bar line at the end of the second system.

Last but not least, we've got a two-string sweeping pattern. Start slow and notice the patterns regarding chord qualities (Major, minor, diminished). Shift quickly...

Conclusion

Now that you have played through and hopefully mastered all these licks, you can begin to expand on them and personalize each one to fit your own taste. If you are a teacher, share these with your students. If you're not a teacher, now you have some licks you can teach after you learn them of course.

Learning new licks always brings students of any level out of the technical realm and into a more creative realm of playing. Challenge them (or yourself) to expand on these licks or re-create them in different genres or using other various techniques.

About the Author

Jorge Salas is a versatile musician who has worked alongside some of the industry's top performers. His collaborative work and solo work has reached many audiences throughout the world. Aside from recording in many studios, writing, and performing, he is also an accomplished educator with 5 years experience in public school and 2 years experience in private school. Jorge has also authored his latest book titled "Modern Guitar Workbook" available on Amazon.

Upon completing a degree in music school, he was offered a job as a full-time guitar teacher and would pursue freelance music on the side. Some collaborations include writing music with Khalid (Artist), John Karpowich (5 Time Grammy-Winning Producer), Mark Saenz (Former Lik and American Stone), Ryan Morales (Local Composer/Producer), Enrique Ponce (Film and Video Game Composer), and many others.

Jorge currently resides in El Paso, TX teaching High School Guitar class, being a freelance musician, and authoring more books.

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