



DOUBLE STOPS

Double Stops

Double stops are a great technique to create amazing licks in any style.

A DOUBLE STOP is a lick using two notes at the same time instead of simple single note line.

These licks are popular in Blues, Bluegrass, Country but can be used in any style.

In this lesson, I'll show you my top double stop licks. Most of these licks keep one note in place while the other notes move around.

All of the examples are shown with music including the TAB. Finger notations are circled.

Blues Double Stop Lick

Here is a great double stop lick that works in two settings. For a very bluesy sound over a C7 chord, play this lick at the 8th position. This emphasizes the b3 and b5 notes of the C blues scale.

C7

8th Pos.

TAB

For a slightly less bluesy sound, play the same lick in the 5th position. Playing in the 5th position emphasizes the b3 and the 6th steps of the C major scale.

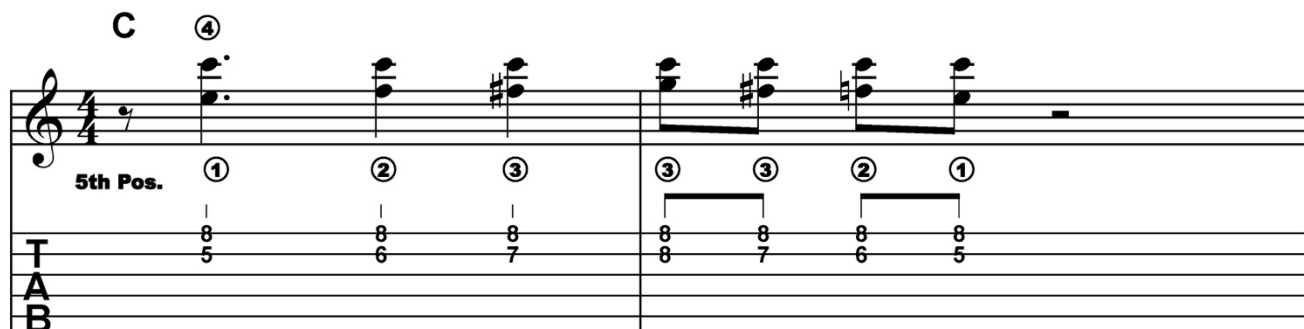
C7

5th Pos.

TAB

Jazz Double Stop Lick

This lick is in the style of the great Jazz pianist Count Basie. Played in the key of C, the upper note, C, is held while the other notes move from the 3rd to the 5th scale steps.

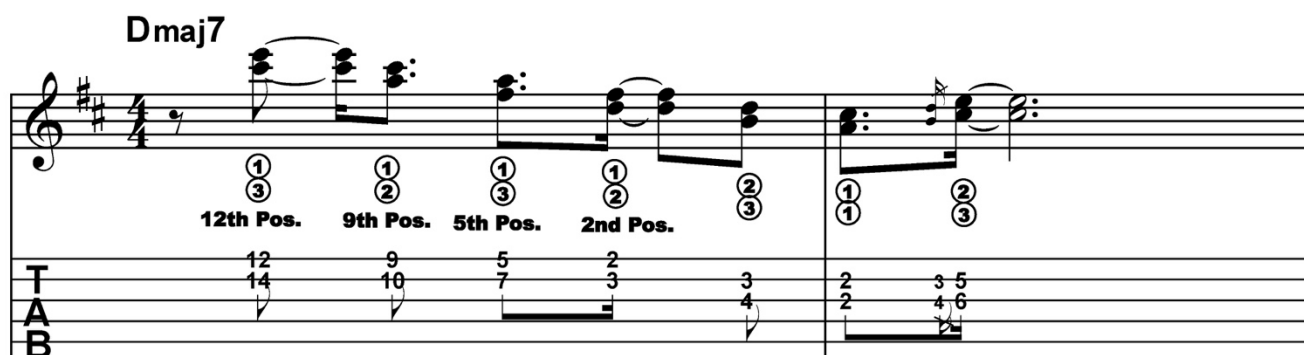


Try playing this lick on other string sets and in other octaves.

Descending Major 7th Intervals

While this lick isn't technically a "double stop" in the sense that only one note moves, it is a series of diads (two note intervals) that both notes are moving.

This is a great lick for accompanying in Jazz or R&B over any major 7th chord. Shown here over a Dmaj7. Try sliding up to and between the different diads.

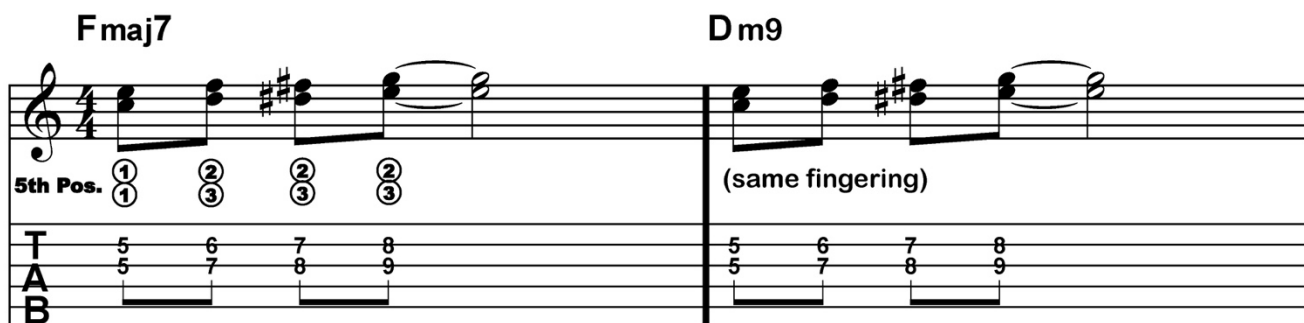


Ascending Thirds Intervals

This lick works great over a major 7th chord or its relative minor 7th chord.

Shown here it would work over an Fmaj7 or a Dm9.

Fmaj7 **Dm9**



5th Pos. (1) (2) (2) (2)

(same fingering)

T 5 6 7 8

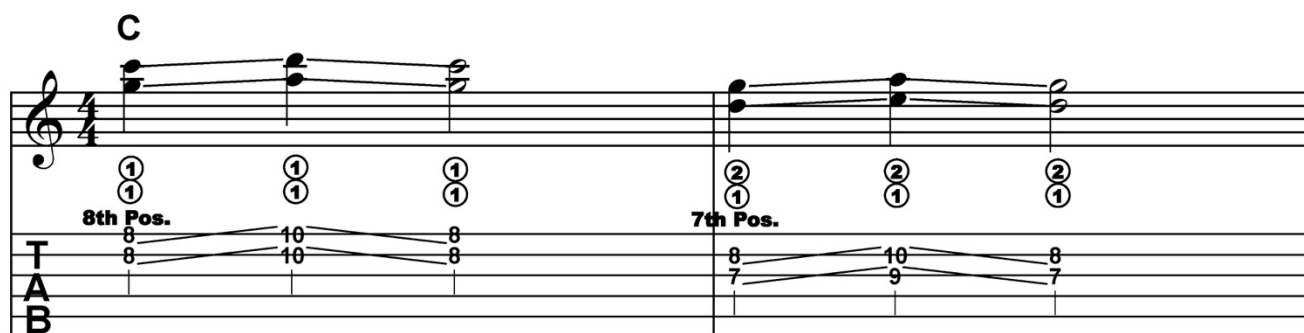
A 5 7 8 9

B

R&B Sliding 4ths

One of the most creative licks in all of Blues and R & B is this sliding lick. This riff and countless variations can be heard in innumerable R&B and Blues songs. This lick can be played going from the root to the 2nd and from the 5th going to the 6th scale step.

C



8th Pos. (1) (1) (1)

7th Pos. (2) (2) (2)

T 8 10 8

A 8 10 8

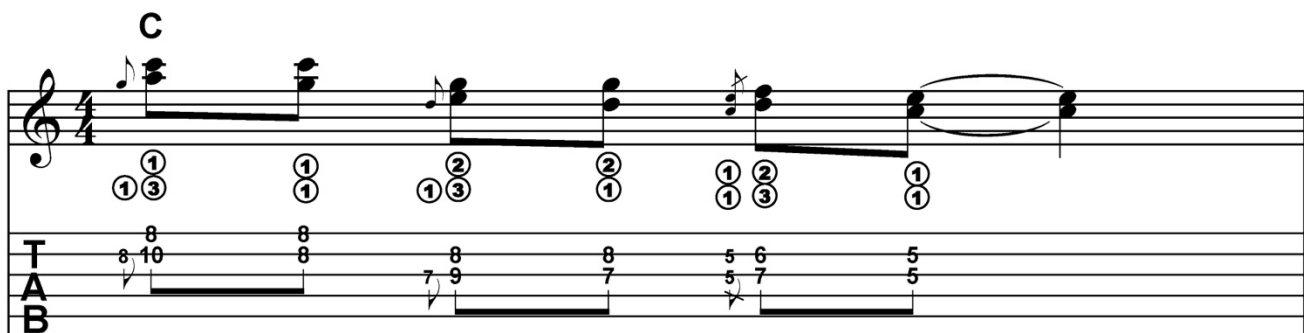
B 7 9 7

There are countless variations of this lick. Experiment to find your own variations.

R&B 4ths with Hammer-Ons

Another option when playing the R&B 4ths is to hammer-on between the lower notes of each pair.

C



(1) (3) (1) (2) (2) (1) (1) (2) (1)

T 8 10 8


A 8 10 8

B 7 9 7

Blues & Jazz Double Stop

This example is a slight variation from the first lick we learned. But since it is on adjacent strings this lick can be used in different ways – sounding particularly well over a minor 7th chord.

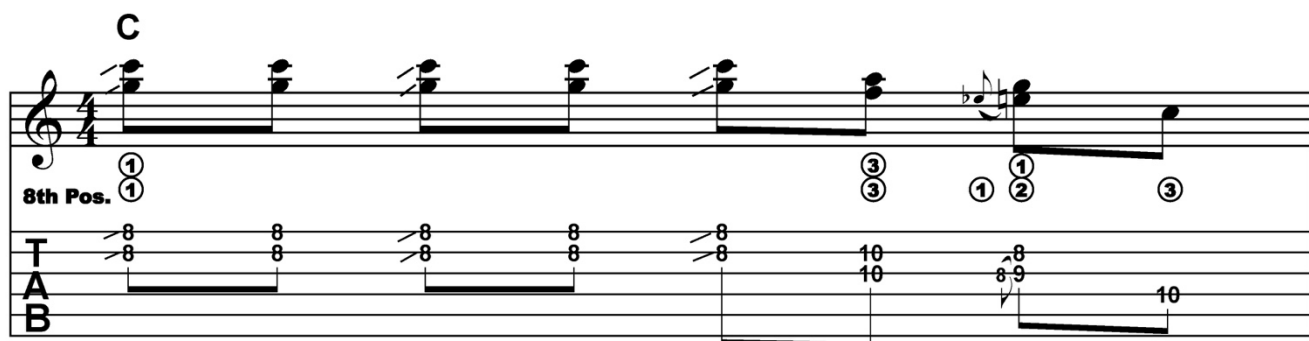
Dm7



Early Rock & Roll Chuck Berry Lick

One of the earliest signature licks in Rock and Roll is this Chuck Berry inspired lick – shown here in C.

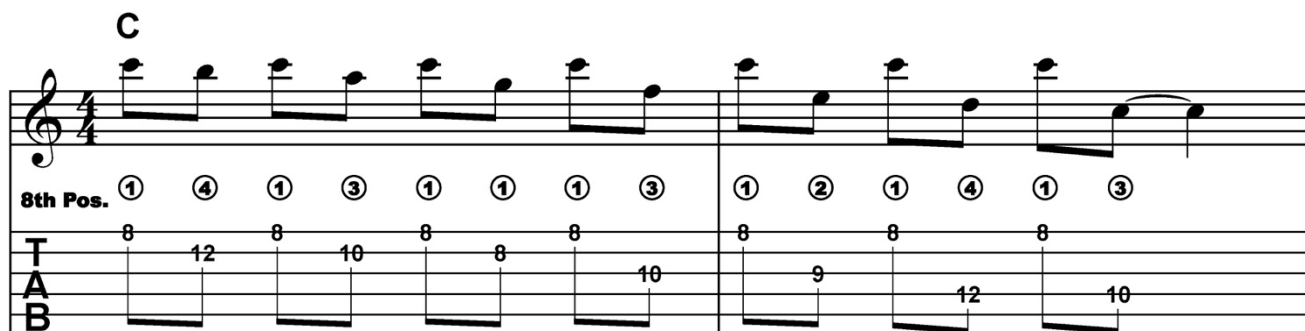
C



Descending Major Scale

A great exercise for holding one note while others move is to do a descending major scale. Try to keep every note ringing to create a bell-like cascading sound.

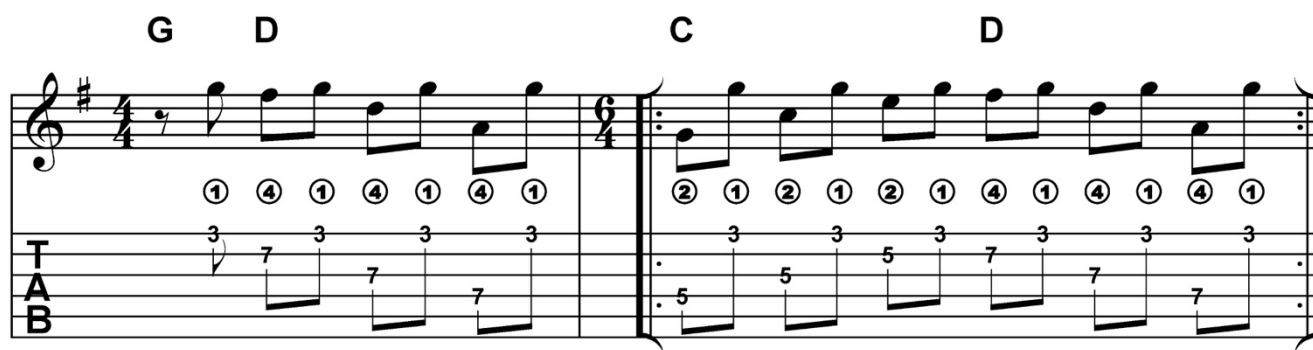
C



Eric Johnson “Cliffs of Dover” Lick

Eric Johnson in his iconic opening solo to “Cliffs of Dover” incorporates a variation of the major scale descending lick. In “Cliffs of Dover”, this lick is played in G, an octave up from where it is shown here.

Take a listen to the opening of “Cliffs of Dover” here... <https://youtu.be/aiRn3Zlw3Rw>



(Played up an octave at the 15th fret)