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## PHRASES IN THE STYLE OF Jimi Hendrix

**Phrase 1.** E Minor Pentatonic, Form I (for easy reference, all Forms are shown on page 72) at the 12th position is where we start off. Bends and articulation are crucial to sounding like Jimi on this lick, so make sure you have the details before moving on down to Form I, an octave lower, at 2nd position, for the bend and toggle-switch move. Standout, are the double-stop notes, D and G ( $\flat 7$  and  $\flat 3$ , top two strings, 3rd fret), and how it substitutes for the “Purple Haze Chord,” E7 $\sharp 9$ .

**Phrase 2.** Speaking of “Purple Haze,” this one is all about mixing minor and major pentatonic sounds. Check out the call and response of bar 1 (Minor Form I), bar 2 (Major Form II), and bar 3 (Minor Form I, again). The rest of the phrase highlights E Mixolydian (E-F $\sharp$ -G $\sharp$ -A-B-C $\sharp$ -D) morphed with a moment of Minor Pentatonic, Form I.

**Phrase 3.** This one is sheer blues-rock, pentatonic minor phrasing brilliance “in a box.” It all takes place in Form I, 12th position with the only added note being the  $\flat 5$  (B $\flat$ , 3rd string, 15th fret) from the blues scale. It gets fast and tricky leading up to and including the “rake,” so handle it carefully.

**Phrase 4.** Stand-out points of Phrase 4 are the highlighted 9th (bend to F $\sharp$  from E, 2nd string, 17th fret), and the next step-and-a-half bend from there, up to the  $\flat 3$  (G), and the slight half-step releases back down to F $\sharp$ . These indeed require hand strength and excellent intonation. You’ve got this! The E blues-scale lick that ends the phrase is simply beautiful and just reeks of Jimi’s style and touch.

**Phrase 5.** The Phrase 5 highlight points are the added 6th (C $\sharp$ ) to the Minor Form I. Note the 6th is not only hammered and pulled off from, but also bent to from the 5th (B, 2nd string, 12th fret). Next is the majorly challenging bend business at the end of bar 3 involving slipping the 3rd string, 15th fret, under your 3rd finger, mid-bend, from D up to E on the 2nd string, 15th fret. To make matters more difficult, you now need to play both vibrato notes simultaneously and come out of it smoothly with a funky double-stop rhythm lick.

**Phrase 6.** The first two-and-a-half bars of this phrase are just simple, but heavy, hammers and pulls on only four notes (E, G, B, and D) on the top two strings of Minor Form I in 12th position. Play it as legato as possible. The next lick, involving the  $\flat 3$  to the major 3 (G to G $\sharp$ ) plus E and D spells out an E7 chord, which is a nice turn of phrase after all that minor. The phrase ends with a heavy double-stop bend move that Hendrix fancied.

**Phrase 7.** This one starts out in Minor Form I, open position, riffing with many hammers and pulls, but quickly turns into an epic flight of the 3rd string up and down the neck. It uses a hammer/pull/slide pattern that commands a tight and even-keel technique. The bend on the 3rd string behind the nut is a fun one.

**Phrase 8.** Phrase 8 begins with heavy E blues scale wah riffing in open Form I. The  $\flat 5$  (B $\flat$ , 5th string, 1st fret) is the star of this show before a quick shot up the neck for Form I an octave higher in 12th position. Here, you have a bravado of wah trills, tremolo bar dives, and quick, open-string pulls on all the strings to reckon with.

**Phrase 9.** Bend vibratos are key to this one’s success—make them as big and fat as you can without losing the inherent groove of these lines. The entire phrase magically takes place “right in the box” of Form I, 12th position, with one added note, F $\sharp$  (1st string, 14th fret). This one truly has some staples of Hendrix’s minor pentatonic domination.

# PHRASE 1

1 1 1 1 1 1 1 1  
 T 15 12 15 12 14 12 15 12 P 1 P hold bend - grad. bend - 1  
 A 12 12 12 12 14 12 14 12 (14) 12 12 14 15 14 14 12 14 14 12 14 1  
 B 14

3 SL hold bend 1 P  
 T 12 2 (2) (2) (2) 0 2 0 3  
 A 12  
 B 15  
 (flip toggle switch)

6 tr  
 T 3 3 3 3 2 (2) 0 2 0 3 2 (0)  
 A 2  
 B 0 0 3 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3

# PHRASE 2

SL 1/4 SL 1/4 SL 1 SL SL 15 SL 15  
 T 12  
 A 12  
 B 14

4 H H H SL H P SL 1 SL SL  
 T 12 14 12 14 12 14 12 14 10 10 12 10 9 10 10 (10) 14 12 14 12  
 A 12  
 B 14

6 H P H P tr  
 T 12 11 12 11 12 11 9 7 7 9 7 6 7 7(9)  
 A 12  
 B 7

# PHRASE 3

SL H 1 P 1 P 1 P H P  
 T 12 12 14 12 14 12 14 12 14 12 14 12 15 14 12 14 12  
 A 12  
 B 14

3 P 1 P 1 P 1 P 1 P SL  
 T 14 12 15 12 15 12 14 12 15 12 14 (14) 12 12 15 12 14 (14) 12 14 12 (12)  
 A 14  
 B 14

**PHRASE 4**

**PHRASE 5**

**PHRASE 6**

