

**6 THING I LEARNED
FROM JIMMY PAGE**

BY BOB MURNAHAN

Introduction

James Patrick Page, known as Jimmy Page (born January 9th 1944) is unquestionably one of the most important guitarists in rock history. In 2003, Rolling Stone magazine ranked Page #9 in its list of the 100 Greatest Guitarists of All Time. He has been inducted into the Rock and Roll Hall of Fame twice, once as a member of The Yardbirds (1992) and once as a member of Led Zeppelin (1995).

Pages roles as a producer, songwriter and guitarist made Led Zeppelin the prototype for future rock bands. He was one of the driving forces of heavy riff rock that defined an era. It would be safe to say that just about every rock guitarist from the late '60s/early '70s to the present day has been influenced by Page's work with Led Zeppelin.

Page is truly a guitar god, one of the most captivating guitarists the rock world has ever known. His playing has been described as daring, spontaneous, melodic, bluesy and yes, sloppy. Yet it's the combination of these elements that define his style.

In this special report I would like to take a look at some of these special Page qualities and share x things that I learned from Jimmy Page. Things that help define my style, along with countless thousands of other guitarists. And in doing so hope to help you define your style and so on, as we continue to pass the torch.

The x things I have chosen are some of my favorite Page tricks and licks if you will. Some were chosen because they teach a valuable technique you can use to expand your ability to play lead guitar. Others were chosen because they are "must know" licks for any blues/rock guitarist.

I apologize in advance if you do not find your favorite Jimmy Page lick here. As you know there are many to choose from. And because this report is on lead guitar only, Pages brilliant rhythm work will have to wait for another day.

So without wasting anymore time let's get to it...

6 THINGS I LEARNED FROM JIMMY PAGE

THE FIRST THING I LEARNED FROM JIMMY PAGE

This has to be one of the most classic blues licks of all time. It has a tendency to show up everywhere, and I do mean everywhere. You can't even pretend to be a guitarist without knowing this one.

In fact, Page used this one as a jumping off point in many classic Led Zep solos including: "Good Times Bad Times," "Communication Breakdown," "Dazed and Confused," "Whole Lotta Love," "The Lemon Song," and "Moby Dick," to name a few.

EXAMPLE 1.

Musical notation for Example 1, showing a guitar lick in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lick consists of four triplet eighth notes on the treble staff, each followed by a triplet of eighth notes on the bass staff. The bass staff shows fret numbers 14 and 12, with arrows labeled "full" pointing to the 14th fret notes. The fret numbers 12 and 14 are repeated for each triplet.

This is pure minor pentatonic through and through. In fact, Page is a master of the pentatonic scale in both its minor and major forms. The thing to note about this lick is the repeating triplet figure. Strive to play this in an even steady 1, 2, 3 fashion.

Example two is taken from the opening lick in "Good Times Bad Times."

EXAMPLE 2.

Musical notation for Example 2, showing a guitar lick in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lick consists of four triplet eighth notes on the treble staff, each followed by a triplet of eighth notes on the bass staff. The bass staff shows fret numbers 14 and 12, with arrows labeled "full" pointing to the 14th fret notes. The fret numbers 14, 12, 12, 12, 12, 12, 14, 12, 12, 14, 12, 14, 12, and 16 are shown for the bass staff.

Page also employs a cool rhythmic device in example two. Notice that the three note triplet grouping has been changed to a sixteenth note figure. The rhythmic displacement here causes the to accents now fall on shifting parts of the measure, rather than always on the downbeat.

The next two licks come from the “Whole Lotta Love” solo. Once again these are classic rock/blues licks taken right out of the pentatonic scale.

EXAMPLE 3.

EXAMPLE 4.

Notice that the first three notes are the same jumping off point that we started with. This time the lick starts off the beat and once again, a different rhythm is used. This time Page changes them to eight notes.

Every great player has several licks in the trick bag that they go back to time and time again. Page is no different but he manages to get maximum mileage out of these licks by creating various permutations.

Explore and find ways to get more out of what you know!

THE SECOND THING I LEARNED FROM JIMMY PAGE

The power of pull offs and another classic blues pentatonic scale based lick in E minor. It's a six note grouping played on the top string pair. The most famous example of this lick comes at the end of the "Stairway to Heaven" solo.

EXAMPLE 5.

Example 5 shows a guitar lick in E minor, consisting of six groups of six notes each, played on the top string pair. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lick consists of six groups of six notes each, played on the top two strings. Each group is a pull-off lick starting on the 15th fret and moving down to the 12th fret. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lick consists of six groups of six notes each, played on the top two strings. Each group is a pull-off lick starting on the 15th fret and moving down to the 12th fret.

Page has great command of the technical elements of playing the guitar. This example demonstrates the use of pull offs to generate speed. Consistent picking direction is also key to nailing this one. Try picking down-down, up-down and hybrid picking to see which one you like best.

EXAMPLE 6.

Example 6 shows a guitar lick in A minor, consisting of six groups of six notes each, played on the top string pair. The notation includes a treble clef, a key signature of no sharps or flats, and a common time signature (C). The lick consists of six groups of six notes each, played on the top two strings. Each group is a pull-off lick starting on the 20th fret and moving down to the 17th fret. The notation includes a treble clef, a key signature of no sharps or flats, and a common time signature (C). The lick consists of six groups of six notes each, played on the top two strings. Each group is a pull-off lick starting on the 20th fret and moving down to the 17th fret. The notation includes a treble clef, a key signature of no sharps or flats, and a common time signature (C). The lick consists of six groups of six notes each, played on the top two strings. Each group is a pull-off lick starting on the 20th fret and moving down to the 17th fret.

Here's the actual "Stairway to Heaven" lick. Note that it is in A minor instead of E minor. Again Page uses a rhythmic device to get some extra mileage out of this lick. He chops off the two notes and starts the lick on the last note of the grouping. Simple but effective.

EXAMPLE 7.

The image shows a musical staff with a treble clef and a common time signature. The staff contains a repeated phrase of four eighth notes, each with a slur above it. Below the staff is a guitar tablature with three lines labeled T, A, and B. The tablature shows the sequence of fret numbers 8, 5, 7 on the first string, which is repeated four times across the staff.

Here's another Page classic that demonstrates the same concept, a repeated phrase and pull offs to speed up the lick. Notice that this lick is still based on the pentatonic scale in A minor and moves the notes from the first string to the second string. This one can be heard at the end of the "Rock And Roll" solo.

EXAMPLE 8.

The image shows a musical staff with a treble clef and a common time signature. The staff contains a repeated phrase of eighth notes, each with a slur above it. Below the staff is a guitar tablature with three lines labeled T, A, and B. The tablature shows the sequence of fret numbers 8, 5, 7, 9, 6, 8, 10, 7, 9, 11, 8, 10, 12, 9, 11, 13, 10, 12 on the first string, which is repeated across the staff.

Here's another one from the "Rock And Roll" solo. There are a couple of cool things to note about this one. First, it's still the same basic lick that was used in the previous example, but...it moves one fret at a time up the neck.

The rhythmic placement of the notes is crucial in this one. You have to start and end licks like this one in the right place to make them work. In this example the lick starts in A minor pentatonic and ends at the tenth fret or D minor pentatonic.

This is not an accident but by design to fit the chords. If you listen to the song you will hear this sequence start while the rhythm guitar is playing an A chord and land at the tenth fret at the exact time the chords change from A to D. This makes the lick work by creating tension on the way up and resolving the tension with a chord/scale match.

EXAMPLE 10.

This example contains many of the elements that we have already talked about and could really be an entire lesson all by itself. This lick comes from the second solo in “Since I’ve Been Loving You.”

It starts with the classic blues lick that we talked about in example number one. It’s amazing how many times that lick shows up, not just in Page’s playing but guitarists everywhere. Like I said before, this is a must know lick.

After the opening lick page starts into the scale sequence. This time we are in C minor and the lick descends down a C minor pentatonic scale. Again, it’s important to understand how the sequence is constructed. Take a few minutes to study and understand exactly what is happening here.

It’s really just the reverse of what’s going on in the last example. You play a scale note, followed by the next higher note in the scale and then return to the original note. Then, repeat that sequence on the next lower note in the scale.

Again if you think of this in terms of numbers it would look like this:

(4 5 4) (3 4 3) (2 3 2) (1 2 1) etc...

As I said earlier, it’s really not as complicated as it seems. Especially when you put it on the guitar and play it a few times. I have no doubt that it will come together in a short period of time and you will find some great ways to use this in your own solos. In fact, work through both examples slowly, gradually increasing the tempo as you master the moves.

Another thing I want to point out in this lick is the consecutive use of a hammer on followed by a pull off. Strive to make all of the notes equal volume. This is another one of those technical things that can really take your playing to a new level.

THE FOURTH THING I LEARNED FROM JIMMY PAGE

Using pull offs to open strings. Page has a particular penchant for this technique and you can find numerous examples of this throughout the entire Zeppelin catalogue.

EXAMPLE 11.

Musical notation for Example 11, showing a treble clef staff with a treble clef, a common time signature, and a guitar tablature staff below. The treble staff contains a melodic line with three triplet figures, each marked with a '3' above it. The tablature staff shows the corresponding fret numbers: 2, 5, 2, 0, 2, 0, 3, 2, 5, 2, 0, 2, 0, 3.

How about this one from “Heartbreaker?” This is from the A minor pentatonic scale. Make sure to nail the pull offs in this one. Good technique is essential here to keep the notes at equal volume and to keep out unwanted sounds.

EXAMPLE 12.

Musical notation for Example 12, showing a treble clef staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The treble staff contains a melodic line with two triplet figures, each marked with a '3' above it. The tablature staff shows the corresponding fret numbers: 2, 4, 3, 4, 2, 0, 2, 0, 0, 2, 0, 2, 0, 2, 0, 2, 0, 0.

This Page classic is the second lick from the “Whole Lotta Love” solo. Timing between your fret hand and picking hand is crucial in a lick like this one. Also, a consistent picking pattern plays a big role as well. Decide on one and do it the same way everytime. This will build your speed in the fastest way possible.

Important reminder: Always start learning anything new at a slow steady tempo. Let the speed happen naturally over time.

EXAMPLE 13.

The musical notation for Example 13 is presented in two staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth notes, some grouped in triplets, and pull-offs. The bottom staff shows fret numbers for strings T, A, and B. The fret numbers are: 0, 3 1 0, 3 1 0, 3 1 0, 3 1 0, 3 1 0, 3 1 0, 3 0, 0.

Example 13 comes from the song “Moby Dick.” This one is a bit unusual for a few different reasons. To start with, it’s in drop D tuning. If you don’t know what that is, you simply lower your sixth string a whole step down to D. The overall key for this song is D minor.

This lick is played over the second part of the riff which basically outlines a G minor chord. Part of what makes this lick sound the way it does is the added “neighbor tones.” These are notes that are not in the scale of the key but added outside sounds. They work because they are passed through quickly and resolve immediately to chord tones. The notes in question are the B natural, A flat and Eb.

EXAMPLE 14.

The musical notation for Example 14 is presented in two staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth notes, some grouped in triplets, and pull-offs. The bottom staff shows fret numbers for strings T, A, and B. The fret numbers are: 4 2 0 2, 4 2 0 2, 4 2 0 2, 4 2 0 2.

This example is from “Dazed and Confused.” It’s probably the easiest of the pulling off to the open strings examples but still has a few key elements to pay attention to. As a final reminder on this section make sure that your pull offs are nice and clean. Find ways to avoid unwanted noise and coordinate your picking and fretting hands.

THE FIFTH THING I LEARNED FROM JIMMY PAGE

Bending in some cool and unusual ways. Page has a few bending tricks up his sleeve that include the unison bends at the end of "Stairway To Heaven." He also played a few superhuman overbends and did some tricky bending behind the nut in "Heartbreaker."

EXAMPLE 15.

Example 15 shows a musical staff with a treble clef and a common time signature (C). The staff contains five notes, each with a bending arrow pointing upwards and the word "full" above it. The notes are on the third string. Below the staff, the fret numbers for the strings T, A, and B are indicated. The fret numbers for the T string are 15, 13, 12, 15, and 13. The fret numbers for the A string are 17, 15, 14, 17, and 15. The B string is empty.

Here is an example of the unison bends from the end of "Stairway To Heaven." Keep your first finger fixed on the second and use your second and third fingers to bend the notes on the third string. Initially it may be difficult to only bend the third string but with all things guitar, a little practice should get you where you want to be.

EXAMPLE 16.

Example 16 shows a musical staff with a treble clef and a 7/8 time signature. The staff contains five notes, each with a bending arrow pointing upwards and the notation "1 1/2" above it. The notes are on the third string. Below the staff, the fret numbers for the strings T, A, and B are indicated. The fret numbers for the T string are 14, 14, 14, 12, 14, 12, 14. The A string is empty. The B string is empty.

This one is also from "Stairway To Heaven." Notice the bends from the 14th fret up to the 17th fret or a step and a half. Most guitar players tend to only bend a half step or a whole but as you will see in a moment, Page is known to execute bends of two whole steps or more.

EXAMPLE 17.

The image shows a musical score for a guitar lick. At the top, there is a dashed line labeled "8va". Below it is a treble clef staff with a C-clef and a common time signature. The melody consists of a quarter rest, followed by a quarter note on the 17th fret, a dotted quarter note on the 20th fret, a quarter note on the 20th fret, a quarter note on the 17th fret, a quarter note on the 18th fret, a quarter note on the 20th fret, and a quarter note on the 17th fret. A slur covers the 20th fret notes, with an arrow pointing to the second note and the number "2" above it, indicating a two-whole-step bend. Below the treble staff is a tablature staff with three lines labeled "T", "A", and "B". The fret numbers are: 17, 20, (20), 17, 18, 20, 17. The "(20)" indicates a bent note.

This lick from “Whole Lotta Love” takes the bending a half step farther than the last example. This bluesy bend is a whopping two whole steps. Be careful not to hurt yourself on this one.

EXAMPLE 18.

The image shows a musical score for a guitar lick. It features a treble clef staff with a C-clef and a common time signature. The melody consists of four identical phrases, each starting with a triplet of eighth notes on the 5th, 2nd, and 0th frets, followed by a quarter note on the 5th fret. A slur covers the triplet, with the number "3" below it. An arrow points to the 5th fret note, with the number "2" above it, indicating a behind-the-nut bend. Below the treble staff is a tablature staff with three lines labeled "T", "A", and "B". The fret numbers are: 5, 2, 0, 5, 5, 2, 0, 5, 5, 2, 0, 5, 5, 2, 0, 5. Each phrase is separated by a bar line.

Page has his flashy moments as well like using a violin bow on “Dazed And Confused” or some behind the nut bending like this example from “Heartbreaker.”

A couple of key points here...first and foremost, be careful not to stab yourself with the guitar string that sticks out. That can be very painful. Second, as with the other licks timing and coordination are important to make this lick sound right.

To execute this bend, reach up beyond the nut and follow the third string out to the post of the tuning peg. Raise the pitch of the string by pushing down on the string. This will raise the pitch and has the same effect as bending the string.

If you use a guitar with a locking nut, you will not be able to do this.

THE SIXTH THING I LEARNED FROM JIMMY PAGE

If I wanted to understand rock lead guitar, I had better learn the pentatonic scale. Throughout Jimmy Pages playing you can find numerous examples of his use and mastery of the pentatonic scale. In fact, in my own playing, and many other guitarists as well, elements of Page's playing show up all of the time. A testament to his influence and place in rock guitar history.

In this final section I would to share a few of my favorite pentatonic licks from the Page library. I hope you enjoy them and get as much use out of them that I have.

EXAMPLE 19.

Example 19 is a major pentatonic lick in the key of D major (two sharps). The notation is in 4/4 time. The treble clef staff shows a half rest followed by a triplet of eighth notes (D4, E4, F#4), then a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (D5). The guitar tablature below shows the fret numbers: 0, 2, 4, 2, 4, 2, 4, 6, and 5. The 5 is positioned above the 6th fret line. The letters T, A, and B are stacked vertically on the left side of the tablature.

A major pentatonic lick from "Black Dog." Occasionally Page would let his country side show through and this major pentatonic lick does just that. It's a nice change from the minor pentatonic and as this solo moves along you can hear Page slip back and forth between major and minor.

EXAMPLE 20.

Example 20 is a major pentatonic lick in the key of D major. The notation is in 7/8 time. The treble clef staff shows a series of eighth notes: D4, E4, F#4, G4, A4, B4, D5, E5, F#5, G5, A5, B5, D6, E6, F#6, G6, A6, B6, D7, E7, F#7, G7, A7, B7, D8, E8, F#8, G8, A8, B8, D9, E9, F#9, G9, A9, B9, D10, E10, F#10, G10, A10, B10, D11, E11, F#11, G11, A11, B11, D12, E12, F#12, G12, A12, B12, D13, E13, F#13, G13, A13, B13, D14, E14, F#14, G14, A14, B14, D15, E15, F#15, G15, A15, B15, D16, E16, F#16, G16, A16, B16, D17, E17, F#17, G17, A17, B17, D18, E18, F#18, G18, A18, B18, D19, E19, F#19, G19, A19, B19, D20, E20, F#20, G20, A20, B20, D21, E21, F#21, G21, A21, B21, D22, E22, F#22, G22, A22, B22, D23, E23, F#23, G23, A23, B23, D24, E24, F#24, G24, A24, B24, D25, E25, F#25, G25, A25, B25, D26, E26, F#26, G26, A26, B26, D27, E27, F#27, G27, A27, B27, D28, E28, F#28, G28, A28, B28, D29, E29, F#29, G29, A29, B29, D30, E30, F#30, G30, A30, B30, D31, E31, F#31, G31, A31, B31, D32, E32, F#32, G32, A32, B32, D33, E33, F#33, G33, A33, B33, D34, E34, F#34, G34, A34, B34, D35, E35, F#35, G35, A35, B35, D36, E36, F#36, G36, A36, B36, D37, E37, F#37, G37, A37, B37, D38, E38, F#38, G38, A38, B38, D39, E39, F#39, G39, A39, B39, D40, E40, F#40, G40, A40, B40, D41, E41, F#41, G41, A41, B41, D42, E42, F#42, G42, A42, B42, D43, E43, F#43, G43, A43, B43, D44, E44, F#44, G44, A44, B44, D45, E45, F#45, G45, A45, B45, D46, E46, F#46, G46, A46, B46, D47, E47, F#47, G47, A47, B47, D48, E48, F#48, G48, A48, B48, D49, E49, F#49, G49, A49, B49, D50, E50, F#50, G50, A50, B50, D51, E51, F#51, G51, A51, B51, D52, E52, F#52, G52, A52, B52, D53, E53, F#53, G53, A53, B53, D54, E54, F#54, G54, A54, B54, D55, E55, F#55, G55, A55, B55, D56, E56, F#56, G56, A56, B56, D57, E57, F#57, G57, A57, B57, D58, E58, F#58, G58, A58, B58, D59, E59, F#59, G59, A59, B59, D60, E60, F#60, G60, A60, B60, D61, E61, F#61, G61, A61, B61, D62, E62, F#62, G62, A62, B62, D63, E63, F#63, G63, A63, B63, D64, E64, F#64, G64, A64, B64, D65, E65, F#65, G65, A65, B65, D66, E66, F#66, G66, A66, B66, D67, E67, F#67, G67, A67, B67, D68, E68, F#68, G68, A68, B68, D69, E69, F#69, G69, A69, B69, D70, E70, F#70, G70, A70, B70, D71, E71, F#71, G71, A71, B71, D72, E72, F#72, G72, A72, B72, D73, E73, F#73, G73, A73, B73, D74, E74, F#74, G74, A74, B74, D75, E75, F#75, G75, A75, B75, D76, E76, F#76, G76, A76, B76, D77, E77, F#77, G77, A77, B77, D78, E78, F#78, G78, A78, B78, D79, E79, F#79, G79, A79, B79, D80, E80, F#80, G80, A80, B80, D81, E81, F#81, G81, A81, B81, D82, E82, F#82, G82, A82, B82, D83, E83, F#83, G83, A83, B83, D84, E84, F#84, G84, A84, B84, D85, E85, F#85, G85, A85, B85, D86, E86, F#86, G86, A86, B86, D87, E87, F#87, G87, A87, B87, D88, E88, F#88, G88, A88, B88, D89, E89, F#89, G89, A89, B89, D90, E90, F#90, G90, A90, B90, D91, E91, F#91, G91, A91, B91, D92, E92, F#92, G92, A92, B92, D93, E93, F#93, G93, A93, B93, D94, E94, F#94, G94, A94, B94, D95, E95, F#95, G95, A95, B95, D96, E96, F#96, G96, A96, B96, D97, E97, F#97, G97, A97, B97, D98, E98, F#98, G98, A98, B98, D99, E99, F#99, G99, A99, B99, D100, E100, F#100, G100, A100, B100, D101, E101, F#101, G101, A101, B101, D102, E102, F#102, G102, A102, B102, D103, E103, F#103, G103, A103, B103, D104, E104, F#104, G104, A104, B104, D105, E105, F#105, G105, A105, B105, D106, E106, F#106, G106, A106, B106, D107, E107, F#107, G107, A107, B107, D108, E108, F#108, G108, A108, B108, D109, E109, F#109, G109, A109, B109, D110, E110, F#110, G110, A110, B110, D111, E111, F#111, G111, A111, B111, D112, E112, F#112, G112, A112, B112, D113, E113, F#113, G113, A113, B113, D114, E114, F#114, G114, A114, B114, D115, E115, F#115, G115, A115, B115, D116, E116, F#116, G116, A116, B116, D117, E117, F#117, G117, A117, B117, D118, E118, F#118, G118, A118, B118, D119, E119, F#119, G119, A119, B119, D120, E120, F#120, G120, A120, B120, D121, E121, F#121, G121, A121, B121, D122, E122, F#122, G122, A122, B122, D123, E123, F#123, G123, A123, B123, D124, E124, F#124, G124, A124, B124, D125, E125, F#125, G125, A125, B125, D126, E126, F#126, G126, A126, B126, D127, E127, F#127, G127, A127, B127, D128, E128, F#128, G128, A128, B128, D129, E129, F#129, G129, A129, B129, D130, E130, F#130, G130, A130, B130, D131, E131, F#131, G131, A131, B131, D132, E132, F#132, G132, A132, B132, D133, E133, F#133, G133, A133, B133, D134, E134, F#134, G134, A134, B134, D135, E135, F#135, G135, A135, B135, D136, E136, F#136, G136, A136, B136, D137, E137, F#137, G137, A137, B137, D138, E138, F#138, G138, A138, B138, D139, E139, F#139, G139, A139, B139, D140, E140, F#140, G140, A140, B140, D141, E141, F#141, G141, A141, B141, D142, E142, F#142, G142, A142, B142, D143, E143, F#143, G143, A143, B143, D144, E144, F#144, G144, A144, B144, D145, E145, F#145, G145, A145, B145, D146, E146, F#146, G146, A146, B146, D147, E147, F#147, G147, A147, B147, D148, E148, F#148, G148, A148, B148, D149, E149, F#149, G149, A149, B149, D150, E150, F#150, G150, A150, B150, D151, E151, F#151, G151, A151, B151, D152, E152, F#152, G152, A152, B152, D153, E153, F#153, G153, A153, B153, 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D397, E397, F#397, G397, A397, B397, D398, E398, F#398, G398, A398, B398, D399, E399, F#399, G399, A

EXAMPLE 21.

THE SOLO

In the following solo I tried as much as possible to only play the licks demonstrated throughout the report. I occasionally deviated from the licks or slightly altered the licks but hey, that's the way it goes.

I encourage you to take the same approach. The licks can be mixed and matched or played in any order. Be sure to look at the Lessons from Jimmy Page report where I discuss the idea of chunking. This will help you get even more out of what you know and remember, it's a journey...have fun.

Guitar

Guitar

T
A
B

4

full full full full full full full full

7

full full full full full full full full

2

10

full full full 2 2

15 15 15 12 15 12 15 12 17 20 17 20 17 17 20 17 12

13

full full full

12 12 15 12 12 15 12 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 15 15 12 14 14 12 14 2 1 4 1 2 7 9

16

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 full full

9 9 7 9 7 9 7 9 9 9 9 9 7 10 7 10 8 9 8 10 8 9 8 10 10 (10) 10

19

full full

12 (10) 8 9 8 2 4 3 4 2 0 2 0 0 2 0 2 0 2 0 2 0 8 9 7 9 7 15 15 12

22

1512 151215 1512 12 15 15 12 12 15 15121512 12 14 14121412 12 14 142142 12 14 142142 12 14 14214 12 12 15 1512

25

14 14 1412 14 12 12 14 12 15 15 15 14 12 14 12 15 15 12 8 7 8 10 9 10

28

10 12 13 15 17 19 15 15 12 15 12 15 12 12 15 12 15 12 12 15 12 15 12

31

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

33

34

35

The backing track here is basically just an E minor chord, nothing more. This really gives you a chance to explore the E minor pentatonic scale. If you find a lick or passage that you really like, do lots of repetitions to get your speed up. It may seem impossible at first but if you want it bad enough, you will eventually get up to speed.

The solo starts with example 4. The main takeaway here is the way that I changed the lick rhythmically. Other than that it's note for note. If we were not talking about Jimmy Page would you recognize that lick or where it comes from? Maybe, maybe not, but it works.

Measures 4-6 I am still playing around with the classic blues lick from example 1 and I also throw in part of example 3. I changed it right at the very end. No big deal. I close out the opening by just tossing in a few notes from the pentatonic scale.

Starting in measure 8 it's example 9 note for note except the added couple of notes right at the end. Again I want to stress the value of learning patterns like this. I promise it's time well spent. In measure 10 I come out of the lick and fall into another sequence type of idea. Analyze it and see how it's put together.

Measure 11 hints at lick number 17 and gets into a 2 whole step bend. Take note of how I altered the original lick. Again this is something that is easy to do and very useful. The next couple of measures are more pentatonic filler leading up to example number 5 in measure 14 followed by some more pentatonic scale stuff.

Measures 16 -18 are based on examples 16 and 20. It's "Stairway To Heaven" in a whole new light. Again, I may not play them note for note but you can see that I clearly used them as a jumping off point.

Measures 19 and 20 are the open string pull off lick featured in example 12. This is followed by some more pentatonic filler that I just threw in off the top of my head...or did I. Chances are good that I took those ideas from something I learned along the way.

Measure 22 is based on example 10. It's another sequenced lick. Notice that example 10 is in C minor at the 8th fret. I have moved it up to E minor at the 12th fret. Don't forget that if you move a lick to a new fret you change the key.

The next couple of measure revisit the classic blues lick from example 1. Now that you know this one, listen for it. You will find it popping up everywhere. Next a get into a few like the ones in example 15. I did deviate from the pentatonic scale here and slipped into an E minor scale.

Measures 29 - 32 are more E minor pentatonic licks that I threw in from somewhere. Measure 31 actually hints at example 3 from "Whole Lotta Love." Measures 33 and 34 are based on example number 2. I finally end the solo with a couple of more notes tossed in from the pentatonic scale.

There you have it. Twenty one classic Jimmy Page licks that demonstrate some classic elements there for the taking. I really hope that this inspires you and takes some of the mystery out of playing a solo.

Technically it may be a bit of a challenge for you but the concepts are something that you can apply. Start with just a couple of these ideas and use them right away.

That is a big key...I'll say it again. Apply them right away. Doing that will make these ideas a part of your playing.

I hope you enjoyed this report and you find great value in it. If you have any questions be sure to get in touch. To your guitar playing success.

Best Wishes,

Bob Murnahan