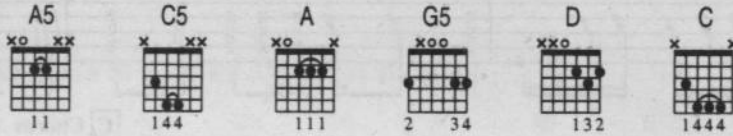


BLACK DOG *Led Zeppelin*

WORDS AND MUSIC BY Jimmy Page, Robert Plant and John Paul Jones TRANSCRIBED BY Andy Aledort

NEW FORMAT

Bass lines are included in the guitar transcriptions



A Intro (0:00)

B 1st Verse (0:06)

Moderate Rock ♩ = 164

Hey hey mama said the way you move gon' make you sweet gon'
N.C.(A)

(tape effects)

1

TAB 4/4 (approx. 6 seconds)

make you groove

Gtrs. 1 and 2 (w/dist.)

4

* Bass (slightly dirty)
*played w/pick

(1.) Ah ah child way you shake that thing gon' make you burn gon' make you sting
(2.) Hey hey baby when you walk that way watch your honey drip can't keep away

8

Bass Fig. 1 simile simile

As heard on the Atlantic recording *Led Zeppelin IV*

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12

1.

A5

end Bass Fig. 1

15

A5

N.C.(E)

(0:41, 2:38)

Bass Fill 1

1/4

18

1/4

21

A5

1/2

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C 1st and 3rd Choruses (0:52, 2:49)

Oh yeah oh yeah Ah Ah Ah

* A5 C5 A5

24 Gtr. 1

Gtr. 2

Bass

* Chord name represents overall tonality.

oh yeah oh yeah ah ah ah

full 1/4 full 1/4 full 1/4

28

D 2nd and 4th Verses (1:03, 3:00)

2. I gotta roll can't stand still got a flamin' heart can't get my fill
 4. All I ask for all I pray steady rollin' woman gonna come my way

N.C.(A)

Gtr. 3 plays Riff A on 4th verse

Gtrs. 1 & 2

32 Gtr. 1

Gtr. 2

Bass

* Gtr. 1 plays A5 chord: Gtr. 2 bends note.

* On D.S., hold for the equivalent of one quarter note.

Riff A (3:04, 3:16)

Gtr. 3 (w/dist.)

full hold

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37

A5

*Gtr. 1 full

*Gtr. 2 divisi

*Gtr. 1 plays A5 chord;
Gtr. 2 plays bend

Eyes that shine burnin' red dreams of you all through my head
 Need a woman gon' hold my hand won't tell me no lies make me a happy man

N.C.(A)

Gtr. 3 plays Riff B on D.S.

Gtrs. 1 & 2

40

* On D.S. hold for the equivalent of one quarter note.

44 Gtrs. 1 & 2

1/2

1/4

A5

(1:26, 3:22)

Ah ah Ah ah Ah ah Ah ah Ah ah Ah

(2nd time) To Coda ⊕
 (skip ahead to meas. 69)

47 (Gtrs. 1 & 2)

Bass

Riff B (3:16)

Gtr. 3

1/2

1/2

A5

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71

C A G5 Ah D

* play high A 2nd time
end Rhy. Fig. 1

H Guitar Solo/Outro (3:47)

Gtrs. 1 & 2 play Rhy. Fig. 1 until fade

74

C A G5 D A

Bass plays Bass Fig. 2 till fade

78

C A G5 D A

82

C A G5 D A

let ring

86

C A G5 D A

90

C A G5 D A

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94

C A G5 D A

98

C A G5 D A

102

C A G5 D A

106

C A G5 D A

110

Do me like you do me now

C A G5 D A

114

Do me like you do me now

C A G5 D Fade out

Bm(b6)

A

(0:00)

Mod

N.C.

(m)

1

Gr. 2 (elec. w)

Bass

Bm(b6)

Gr. 1 p

Gr. 2

6

Bass

Bm(b6)

10

Bass

Bm(b6)

10

Bass

Bm(b6)

10

Bass



How to play this month's songs

STAIN'D'S AARON LEWIS WITH FRED DURST "Outside"

In order to duplicate the acoustic guitar accompaniment on "Outside," use the technique often referred to as 16th-note *pendulum strumming*. It's called that because the right (picking) hand constantly moves back and forth (like a pendulum) while strumming, so that any chord falling on the first or third 16th note of each beat is strummed with a downstroke and any chord falling on the second or fourth 16th note is strummed with an upstroke.

Here's how to practice this technique: when strumming, simply keep your right hand moving back and forth over the strings in time with the 16th-note pulse (down-up-down-up). Remember to keep the "pendulum" going in time with the 16th-note pulse, regardless of whether or not you're actually strumming every 16th note. Once you get the hang of this technique, playing in time becomes almost effortless, since your right hand will be moving like a metronome.

Whether it's intentional or not, Lewis also creates a neat harmonic effect by adding the flattened third (Bb) to the G5 power chord in the third measure, creating a Gm chord. In the fourth measure, he adds another twist to the accompaniment, briefly replacing the flattened third of Am (C) with the natural third (C#), creating an A major chord.

LED ZEPPELIN "Black Dog"

One of Led Zeppelin guitarist Jimmy Page's many attributes was his ability to create interesting solos by combining *parallel major and minor pentatonic scales*. In other words, when soloing, Page would often use both major and minor pentatonic scales in the same key, as in "Black Dog," where he combines both the A major pentatonic and the A minor pentatonic scales. For example, in measures 70-74, he bases his ideas on the A major pentatonic scale before settling in and playing measures 75-100 using primarily ideas in A minor pentatonic.

One of the easiest ways to broaden your horizons as an improviser is to build on what you already know. And by using the "parallel pentatonic" principle, you can instantly double the amount of licks in your arsenal. Hard to believe? Read on.

All you have to do is move any minor pentatonic scale, "box" pattern or lick you already know *three frets down*, and you'll get its parallel major pentatonic idea. You'll instantly get a lick that you can apply to a major chord built on the root of the scale, or you can go further by trusting your ears and combining the two

scales, as Page did on "Black Dog."

This principle works the other way around, too. You can take a major pentatonic scale, pattern or lick and *move it up three frets* and get its parallel minor pentatonic scale.

I've written out a few examples to help you with this concept. **FIGURE 1** depicts the A major pentatonic lick Page used to kick off his solo (see letter "G") in the transcription. In **FIGURE 1A**, notice that all I did was to move it up three frets, and *voilà*—an instant great A minor pentatonic lick!

The first measure of **FIGURE 2** is a classic blues-rock lick based on the A minor pentatonic scale. In **FIGURE 2A**, I moved the identical lick back three frets and got a great lick in A major pentatonic that will fit any blues or country application.

METALLICA "Fade to Black"

Kirk Hammett's outro solo on "Fade to Black" features some very clever harmonic twists. For example, Hammett superimposes *diatonic arpeggios* in the key of D (the *relative major* key of Bm) over the A5-G5-A5 progression beginning at measure 134. By playing a D arpeggio over the A5 chord in measures 134-135, Hammett intimates an A6sus4 sound (because in the key of A, D=fourth, F#=sixth and A=fifth). Hammett then plays an Em arpeggio over the G5 chord in measures 136-137 (suggesting a G6 sound) and an F#m arpeggio over the A5 chord in measures 138-139 (suggesting an A6 sound).

The superimposed Em and F#m arpeggios contain a couple of tricky stretches of a major third on the high E string (B-G and C#-A, respectively). The easiest way to play the Em arpeggio is to grab the B on the 19th fret with your pinkie and then pull off to the G on the 15th fret (which is held down with your index finger). Then play the E on the 17th fret of the B string with your middle finger. Use the exact fingering to execute the F#m arpeggio, only two frets higher.

During the outro solo, Hammett also uses a combination of two minor scales—B Aeolian (B C# D E F# G A) and B Phrygian (B C D E F# G A)—to improvise over the repeated B5-A5-G5-A5 chord progression. As you can see, the only difference between the two scales is in the second degree—the Aeolian contains the natural second/ninth (C#, in the key of B), while the Phrygian scale contains the lowered (or flattened) second/ninth (C). In measures 39-41, he draws ideas from the F# Phrygian scale (F# G A B C# D E), switching to F# Aeolian (F# G# A B C# D E) for the remainder of the solo.

FIGURES 3 and **4** depict the B Aeolian and B Phrygian scales, respectively. Both modes are shown in two octaves, with their intervallic formulas indicated between the staff and tablature.

Is one of these scales more "correct" than the other to use over this progression? No—each scale has its own distinct tonal flavor. Let your ears dictate which is more pleasing to you. Or better yet, combine them, as Hammett does in his solo. To give you another example of his approach, I've written out a lick combining both scales in **FIGURE 5**.

VAN HALEN "Mean Street"

Eddie Van Halen approaches the intro to "Mean Street" as if he playing a percussion instrument, not a guitar, crafting a syncopated conga-like part. At first listen, this part sounds impossible to play, but if you break it down, it's definitely doable. The trick is hearing Van Halen's idiosyncratic rhythms the way he does and interpreting them into a cohesive, grooving part.

The intro has three distinct elements: the right-hand index finger tap, the left-hand muted slap and the right-hand thumb tap. I suggest you break down the part into one-beat figures, master each one, and then put them together.

Initially, it can be pretty hard to coordinate all three tapping elements, so try tackling two of them first. To get the coordination down between your right-hand index finger and your left-hand slapping down, practice **FIGURE 6A** until you've mastered it. Now you're ready to move on to **FIGURE 6B**, where you'll alternate the right-hand thumb tap with the index finger tap.

Make sure you tap the B and high E strings at the 12th fret with the fleshy pad of your right-hand index finger, as it's imperative that you sound both notes cleanly (you might have to bend your finger back a little at the knuckle while you're tapping).

Slap the three lowest strings at around the third fret with at least three fingers of your left hand. It's imperative that you don't actually fret any notes, as you don't want any pitches to sound. Instead, slap the strings (as if you were hitting a conga drum) and immediately mute each one afterward.

In the sixth and seventh measures, Van Halen displays another one of his signature techniques: *touch harmonics*. Here's how to play them: while fretting a note on a string, lightly touch a higher fret on the same string with your right-hand index or middle finger.

It's very much a "feel" thing, and it requires a lot of practice to get it right, so don't worry

you can't get it the string directly release it or Playing with a help too. Practice **FIGURE 7**, then m

OZZY OSBOURNE "High Again"

Though the solo hand tapping out of fashion some Randy Rhoads' solo to "High Again," tapping secondary and awe represented a wh to approach the g

On "Flying High Rhoads crafted **FIGURE** (see meas in the transcrip lining the chord using triadic ch exclusively over t D5-Bb5-E5-C5-A3 gression.

Rhoads described played this passage he gave in 19 start with your index finger on the high E string (nir and you tap with y and on the high A of the high E string you move over

string, both hands one fret. You rep process on the G strings, which finis

"The next four bar solo are played exact same way but begin burth, in E. The process is repeated, one fret as you m each lower string."

In addition to ta Rhoads' solo features her jaw-dropping mo measures 55-56, he blistering hammer-on lick on the high E strings that features di stiches of a perfect G and A-D, respecti

