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# CHEAP SUNGLASSES



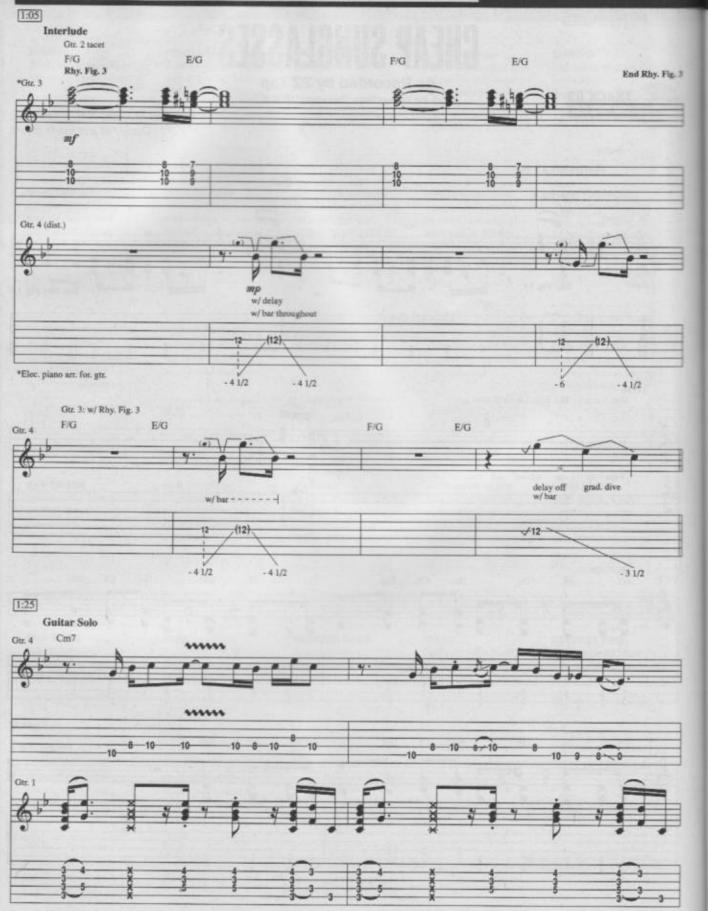
As Recorded by ZZ Top

(From the Warner Bros. Recording DEGUELLO)

Words and Music by Billy F. Gibbons, Dusty Hill and Frank Beard

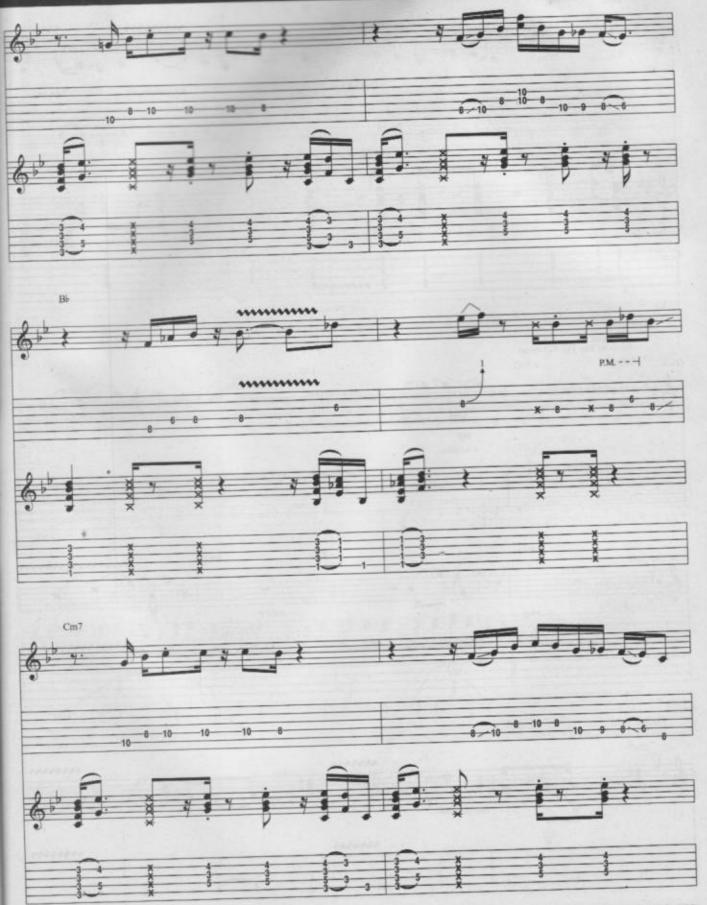


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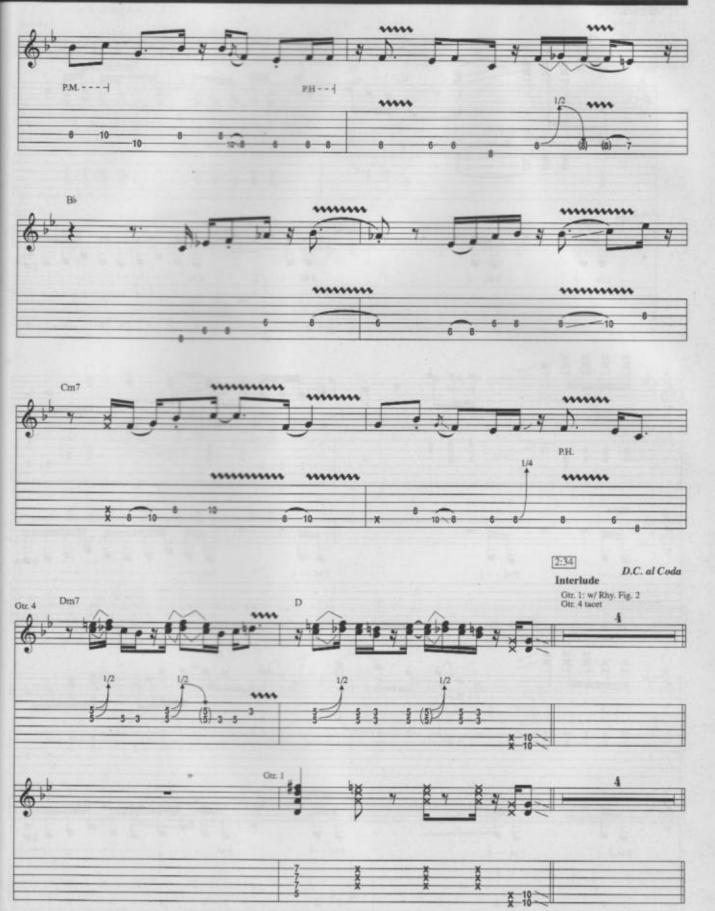
### **Cheap Sunglasses**





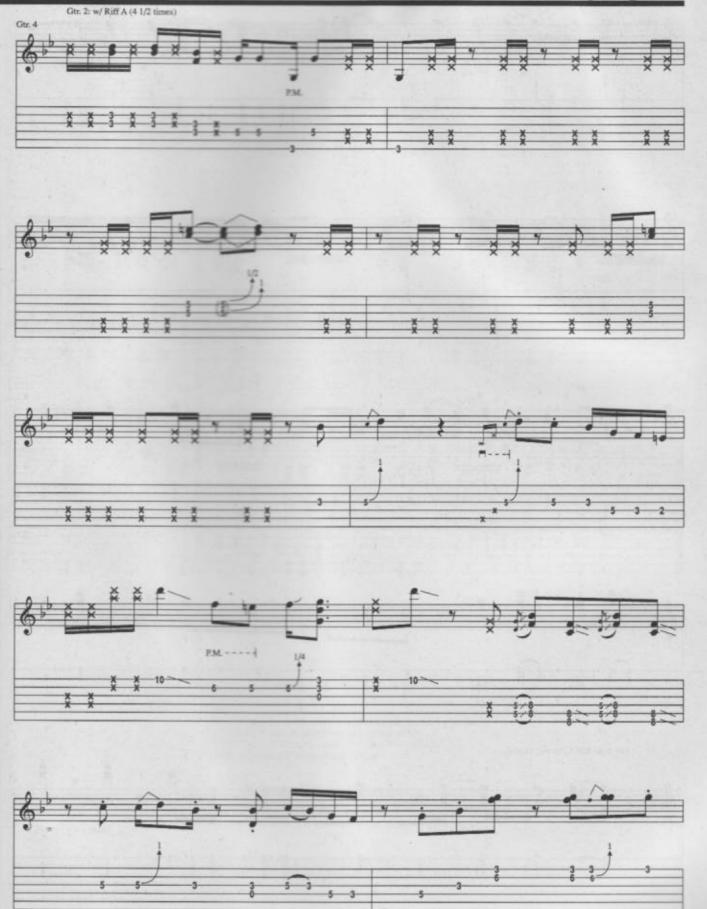






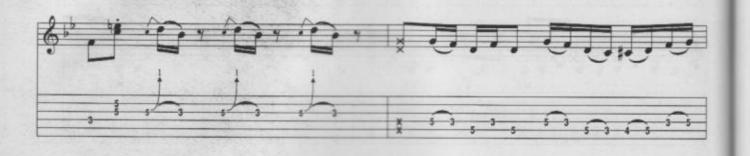












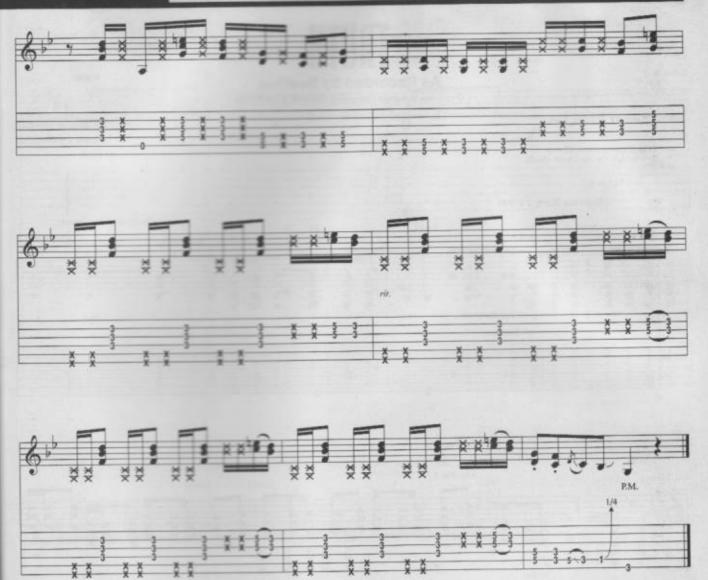




Gtr. 2: w/ Riff A (1st bar) (8 times)







### Lyrics

#### Verse I

When you get up in the mornin' and the light has hurt your head, The first thing you do when you get up out of bed Is hit that streets a-runnin' and try to beat the masses. And go get yourself some cheap sunglasses.

Spied a little thing and I followed her all night. In her funky-fine Levi's and her sweater's kinda tight. She had a West Coast strut that was as sweet as molasses. But what really knocked me out was her cheap sunglasses.

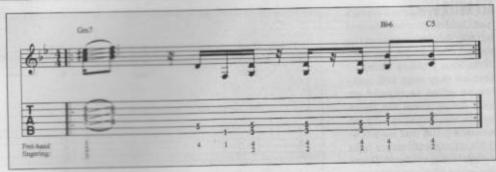
#### Verse 3

Now go out and get yourself some big black frames With the glass so dark they won't even know your name. And the choice is up to you cause they come in two classes: Rhinestone shades or cheap sunglasses.

# "Cheap Sunglasses" 22 Top

KEY NOTES In 1979, cheap sunglasses were the fashion accessory du jour, and ZZ Top's mix of guitars, guitarlike bass, and stopand-go drums saved them from the slag heap of irrelevant Southern blues bands. A wide range of tone is vital for anyone looking to reproduce this particular hit. To nail the tone for Gtr. 1's opening triad slide, as well as the electric piano part (arranged for guitar here), use a humbucking neck pickup, then dial in a warm and clean amp sound by humping your low mids and taming the tre-

ble. For Gtr. 2's grind, use a bit of preamp gain and drive the middle of the midrange up (about 1 kHz) with a graphic EQ. This same edgy, mid-centric amp setting will serve you well dur-



ing the solo, too; just switch to your bridge pickup and add a hint of germanium-flavored distortion. (Billy loves the

Brunnic Expandora, but a Foxx Tone Machine or Danelectro French Toast will get you to the same place.) And tell your bass player to add some tubby tube grit to his rig. escape the beer 'n' boogie ghetto? Well, apart from their expert use of video as a marketing tool, just dig the music. "Cheap Sunglasses" is in the key of G minor, with excursions to C minor and, during the brief, bluesy solo, B<sub>b</sub>. But what's most striking is that there are no open strings to be found; Billy Gibbons frets

every single note, which gives him a punchy attack that can't be gotten with open strings. The reverb-drenched, wangbarred notes in the interlude, meanwhile, contrast mightily with the dry and raspy guitar solo. Care to astound your friends? Try the opening riff arranged for one guitar (see above figure).

-DOUGLAS BALDWIN

## "Truth" Seether

KEY NOTES This song begins with a clean figure consisting of three arpeggiated chords [Fig. 1]. The first is a standard-fare B5 rooted on the 5th string, while the Esus2 and D voicings rely on the perfect 5th between the bottom two strings-the result of the song's drop-D tuning (down a half step here). Such voicings, which would require a difficult stretch in standard tuning, are made simple by this tuning. Several measures later you encounter Rhy. Fig. 1, which is equal parts one-fingered power chords and muted

strumming. The trick to keeping these muted notes sounding chunky, while also reducing the incidence of unwanted natural harmonics, is to use more than one finger to damp the string. So, as you remove the pressure of



your fretting finger, simply touch the strings lightly with another at

the same moment. In the electric guitar part during the verse, make sure to place your 1st finger solidly across the bottom three strings for the duration of each Esus2 and Gsus2 chord. Here, you'll want the lower notes to ring out for as long as possible, an effect best achieved by fretting the notes on the lower strings ahead of time, before you play the 2nd-root sequence on the 4th string.

BIG PICTURE It can be tough to introduce and develop themes within a short solo, but by picking a couple small phrases and recycling them you can often come up with something remarkably catchy, something people can sing along to. The examples above (Fig.2), both of which occur a few times during guitarist Pat Callahan's eight-bar lead, are effective melodic ideas that, when placed in alternating order, lend the solo a certain call-andresponse feel.

—JORDAN BAKER