

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



Intro

Moderately ♩ = 96

Gm7

Rhy. Fig. 1

Bb6 C5 Gm7

Bb6 C5

End Rhy. Fig. 1

Gtr. 1 (clean)

mf

Gtr. 2 (dist.)
divisi

Rhy. Fig. 1A

End Rhy. Fig. 1A

0:10

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (3 times)

Gm7

Gtr. 1

Gtr. 2
divisi

Wake up in the mornin' and the...

Gtr. 1 tacet
Gtr. 2

G5 F6 G5 Bb6 C5 Bb6 G5 F6 G5 Bb6 C5 Bb6

To Coda

G5 F6 G5 Bb6 C5 Bb6 G5 F6 G5

End Rhy. Fig. 2

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1:05

Interlude

Gtr. 2 tacet

F/G

Rhy. Fig. 3

E/G

F/G

E/G

End Rhy. Fig. 3

*Gtr. 3

Gtr. 4 (dist.)

*Elec. piano arr. for gtr.

Gtr. 3: w/ Rhy. Fig. 3

F/G

E/G

F/G

E/G

1:25

Guitar Solo

Gtr. 4

Cm7

Gtr. 1

Bb

Cm7



Dm7 D

End Rhy. Fig. 4

1:50

Interlude

Gtr. 1 tacet
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

Gtr. 4 F/G E/G F/G E/G

mp
w/ delay

F/G E/G F/G E/G

2:09

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 4
Cm7

mf
delay off
1/2

0 Coda

3:22

Outro-Guitar Solo

Gm7

Gtr. 4

W/ delay

steady gliss.

Gtr. 2

P.M. - - | P.M. - - | P.M. - - | P.M. - - - - -

P.M. - - - - -

1/2

Riff A

P.M. - - | P.M. - - | P.M. - - | P.M. - - - - -

V - - - - -

End Riff A

P.M. - - | P.M. - - | P.M. - - | P.M. - - - - -

Gtr. 2: w/ Riff A (4 1/2 times)

Gtr. 4

The first system shows the guitar 2 part in the treble clef and guitar 4 in the bass clef. The guitar 2 part features a series of eighth notes with 'x' marks above them, indicating muted notes. A 'P.M.' (pick attack) instruction is placed below the first measure. The guitar 4 part consists of a sequence of chords and notes, with fret numbers (3, 5, 5) and 'x' marks indicating muted notes.

The second system continues the guitar 2 part with a melodic line and a 'U2' (up-bow) instruction. The guitar 4 part continues with chords and notes, including a 'U2' instruction.

The third system shows the guitar 2 part with a melodic line and a '1' instruction. The guitar 4 part continues with chords and notes, including a '1' instruction and fret numbers (5, 3, 5, 3, 2).

The fourth system shows the guitar 2 part with a melodic line and a 'P.M.' instruction. The guitar 4 part continues with chords and notes, including a '1/4' instruction and fret numbers (10, 6, 5, 6, 0).

The fifth system shows the guitar 2 part with a melodic line and a '1' instruction. The guitar 4 part continues with chords and notes, including a '1' instruction and fret numbers (5, 3, 0, 5, 3, 5, 3).



The first system of musical notation consists of a treble clef staff and a guitar staff. The treble staff contains a melodic line with eighth and quarter notes. The guitar staff shows a sequence of chords and single notes, including triplets and a power chord. A 'P.M.' (pick mute) symbol is indicated above the guitar staff in the second measure.

The second system of musical notation continues the piece. It features a treble clef staff with a melodic line and a guitar staff with various chordal textures and single notes. The notation includes slurs and accents.

The third system of musical notation shows a treble clef staff with a melodic line and a guitar staff with chords and single notes. It includes a '1/2' (half) symbol above the guitar staff, indicating a half note or a specific rhythmic value.

The fourth system of musical notation features a treble clef staff with a melodic line and a guitar staff with chords and single notes. It includes a '5' (fifth) symbol above the guitar staff, indicating a fifth fret or a specific rhythmic value.

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

The fifth system of musical notation includes a treble clef staff with a melodic line and a guitar staff with chords and single notes. It features a 'Harm.' (harmonic) symbol above the guitar staff, indicating a natural harmonic.

Lyrics

Verse 1

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.

Verse 2

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:
Rhinstone shades or cheap sunglasses.

"Cheap Sunglasses" ZZ Top

KEY NOTES In 1979, cheap sunglasses were the fashion accessory du jour, and ZZ Top's mix of guitars, guitar-like bass, and stop-and-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 treble. 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 Bixonic 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.

Chord: Gm7

Chords: Bb6, C5

Fret-hand fingering: 5 1 5 5 5 1 5 4 1 4 2 2 1 1 2

BIG PICTURE How did ZZ Top 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, Bb. 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, wangled 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

Fig. 1
Drop-D tuning (down to G): D-A-D-G-B-E

Chords: B5, Esus2, D, Gsus2

Fig. 2
Guitar solo sequence: 14-14-12-11-11-12-12-12-14-12

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-and-response feel. —JORDAN BAKER