

Living Loving Maid (She's Just A Woman)

download Guitar Workstation® presets @ www.digitech.com

Gtr. 3 tacet

End Rhy. Fig. 3B

End Rhy. Fig. 3A

§ Gtrs. 1 & 2: w/ Rhy. Fig. 1
2nd time, Gtr. 4 tacet

Gtr. 1 Rhy. Fig. 4

End Rhy. Fig. 4

A

0:41

Verses 2 & 4

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (bars 3 & 4)

0:54

Chorus

1st time, Gtrs. 1 & 3: w/ Rhy. Figs. 3A-B
2nd time, Gtrs. 1 & 3: w/ Rhy. Figs. 3A-B (bars 1-6)
Gtr. 2 tacet

To Coda Ⓞ

2. Alimony, alimony...

Come on, babe, on the roundabout...

1:08

Verse 3

Gtrs. 1 & 3 tacet

Gtr. 1: w/ Rhy. Fig. 2
2nd time, Gtr. 2 tacet

Gtrs. 1 & 2: w/ Rhy. Fig. 1

1:27

Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Figs. 3A & B
Gtr. 2 tacet

Gtr. 4 (elec.)

D.S. al Coda
(take repeat)

⊕ Coda

Gtr. 3: w/ Rhy. Fig. 3B Gtr. 3 tacet
(last meas.)

2:19

Outro

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

E N.C. 12

PM. -----

1
2
3
4
5
6
7
7
7
7
7
7
7
0

Lyrics

Verse 1

With a purple umbrella and a fifty-cent hat,
Livin', lovin', she's just a woman.
Missus cool rides out in her aged Cadillac.
Livin', lovin', she's just a woman.

Chorus

Chorus
Come on, babe, on the roundabout,
Ride on the merry-go-round.
We all know what your name is,
So you better lay your money down.

Verse 2

verse 2
Alimony, alimony, payin' your bills,
Livin', lovin', she's just a woman.
When your conscience hits, you knock it back with pills.
Livin', lovin', she's just a woman.

Verse 3

verse 3
Tellin' tall tales of how it used to be,
Livin', lovin', she's just a woman.
With the butler and the maid and the servants three,
Livin', lovin', she's just a woman.

Verse 4

Nobody hears a single word you say.
Livin', lovin', she's just a woman.
But you keep on talkin' till your dyin' day.
Livin', lovin', she's just a woman.

Outro

Livin', lovin', she's just a woman.
Livin', lovin', she's just a woman.
Livin', lovin', she's just a woman.

"Living Loving Maid" Led Zeppelin

KEY NOTES Like most Led Zeppelin songs, "Living Loving Maid (She's Just a Woman)" will get even the stiffest character in the office out of his cubicle for a ripping air-guitar performance during any given afternoon "workforce block." You're not even past 0:03 on the CD clock when you're hit with one of Jimmy Page's most legendary guitar parts. Notice how he cleverly enhances the main A minor pentatonic (A-C-D-E-G) riff heard in bars 4 through 6 with a major 3rd (C#) for a chromatic ascent to the b7 (G) before ripping through the remaining call-and-response portion. Played almost exclusively within the confines of the A major pentatonic scale (A-B-C#-E-F#), Page's short yet memorable solo ends with the country-flavored chicken-pickin' lick found in



Fig. 1. To nail the phrasing, pay close attention to the staccato markings (play these notes short), and make sure you lift your fret hand's 1st finger for each mute.

BIG PICTURE Page is a longtime advocate of the quintessential rock 'n' roll sonic combo—a 1959 Les Paul plugged

straight into a cranked 100-watt Marshall Super Lead plexi head; this pairing can be heard to full effect in the solo. But Pagey went a different route for the main riff and all the chords, employing a Vox electric 12-string. To capture that gritty yet raspy tone, you'll need a transistor-style fuzz box similar to the Roger Mayer Tonebender heard here. Also,

get yourself a slide and a wah to cop those trippy triad glissandi in the choruses. Be sure to use your bridge pickup, and keep the gain settings low on your amp and pedals. If you still feel like something is missing, you might want to crank out the tail end of "Heartbreaker," since never in rock-radio history have the two songs been separated. —CHRIS BUONO

"Damn Right, I've Got the Blues" Buddy Guy

KEY NOTES After a laid-back two-bar jaunt, Buddy Guy slips into a bend-drenched intro solo over the infectious A minor pentatonic (A-C-D-E-G) groove found in Fig. 1. The riff continues throughout the entire song, modulating to the IV chord in bars 5 and 6 of each 12-bar cycle, and going through a slight transformation to fit the E7-D7 progression in the ninth and tenth bars. Like most blues guitarists who also sing, Guy weaves one money-shot lick after another between his charismatic vocal phrases. These licks and all the solo spots fall mainly within the A minor pentatonic scale. To capture Guy's distorted Fender Stratocaster tone, you'll

