



Download the Tone!

GNX4 Guitar Workstation®
presets for this song available
online @ www.digitech.com

DigTech
The Power to Create

DAMN RIGHT, I'VE GOT THE BLUES

As Recorded by Buddy Guy

(From the Jive Recording DAMN RIGHT, I'VE GOT THE BLUES)

By Buddy Guy



Intro

♩ = 90

N.C.

A7

Gtr. 1 (dist.)

mf

1/4

1/4

8-10 9 8-10 8-5 7 5 7 5 5 7 8 8-10

Gtr. 2 (dist.)

Rhy. Fig. 1

mf

5 5 7 5 7 7 5 7 5 7 8 5

1/2 1 1 1 1 -1/2 -1/2 1

(10) 8 10 (10) (10) 10 (10) 10 (10) (10) 8 10-10-10 8 10

5 7 5 7 5 7 5 7 5 7 6 7

(5) 5 7 5 7 8 9 5 5 7 5 7

Copyright © 1991 by Zomba Songs, a division of Zomba Enterprises, Inc. and Mic-Shau Music Co.
All Rights Administered by Zomba Songs, a division of Zomba Enterprises, Inc.
International Copyright Secured All Rights Reserved
Reprinted by Permission of Hal Leonard Corporation

A7

E7

D7

A7

1. You're

End Rhy. Fig. 1

§ Verses 1-3

Gtr. 1: w/ Fill 2, 2nd & 3rd times

damn right I've got the blues

5 5 7 7

6/8 7/9 7 5 7

Gtr. 1: w/ Fill 3, 2nd time; w/ Fill 5, 3rd time

A7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note A4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. The second system contains the second line of the melody, starting with a quarter note A3, a quarter note G3, and a quarter note F#3. This is followed by a quarter note E3, a quarter note D3, and a quarter note C3. The melody then continues with a quarter note B2, a quarter note A2, and a quarter note G2. The score is written in a simple, clear style, suitable for a children's songbook.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Below the staff, the fingering is indicated with numbers 1, 1/2, and 1, and the bowing is indicated with a wavy line and a half note symbol.

download Guitar Workstation® presets @ www.digitech.com

D7

To Coda ⊕

1:38

8va

Flu. 4
Gtr. 1

Gtr. 1

158 GUITAR ONE « guitaronemag.com « FEBRUARY 2006

8va ----- E7 D7

D.S. al Coda

D.S. al Coda

⊕ Coda

Gtr. 2: Cont. w/ Fill 7

Fill 7
Gtr. 2

Gtr. 2

Fill 7
Gtr. 2

5 5-7-5-7 5-7 5-7-5-8-5

download Guitar Workstation® presets @ www.digitech.com

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes, with some measures containing triplets. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line. The bass line includes fingerings (1, 10, 8, 7, 5) and a 1/2 note. The piece concludes with a final measure in the second system.

Gtr. 2: w/ Fill 7 to end

**Play 8 times and Fade*

Gtr. 1

**Gtrs. 1 & 2 continue in unison 5th time*

Lyrics

Verses 1 & 3

You're damn right I've got the blues
From my head down to my shoes.
You damn right I've got the blues
From my head down to my shoes.
I can't win, 'cause I don't have a thing to lose.

Verse 2

I stopped by my daughter's house,
You know I just want to use the phone.
I stopped by my daughter's house,
You know I just want to use the phone.
You know my new grandbaby came to the door
And said, "Granddaddy, you know ain't no one at home."

"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

