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### DAMN RIGHT, I'VE GOT THE BLUES

As Recorded by Buddy Guy

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



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TS:

By Buddy Guy





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Gtr. 1: w/ Fill 4, 2nd time & w/ Fill 6, 3rd time

To Coda 0



1:38

Guitar Solo

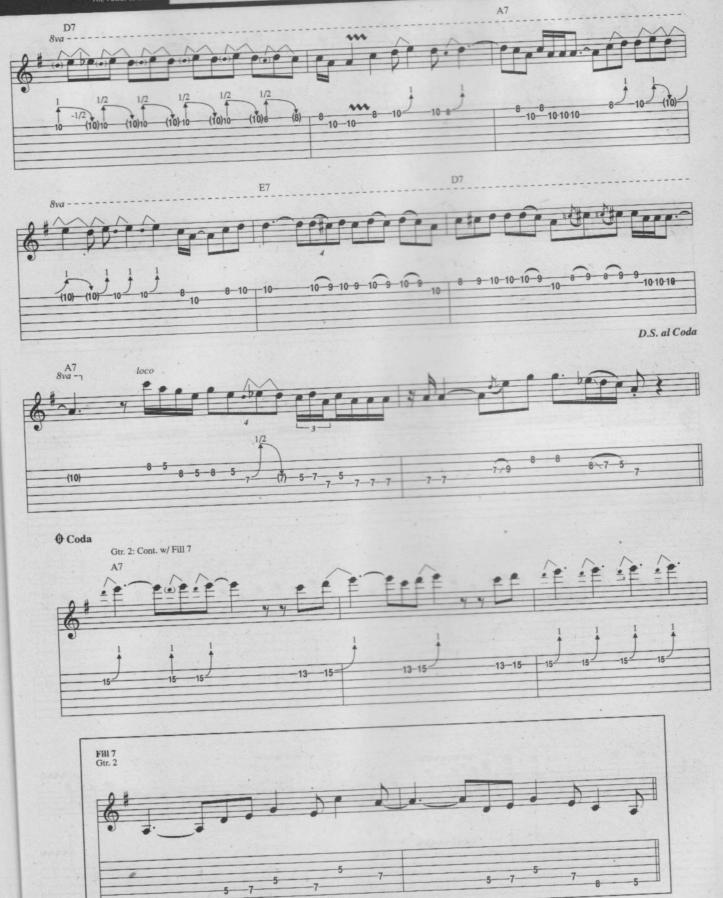








### Damn Right, I've Got The Blue







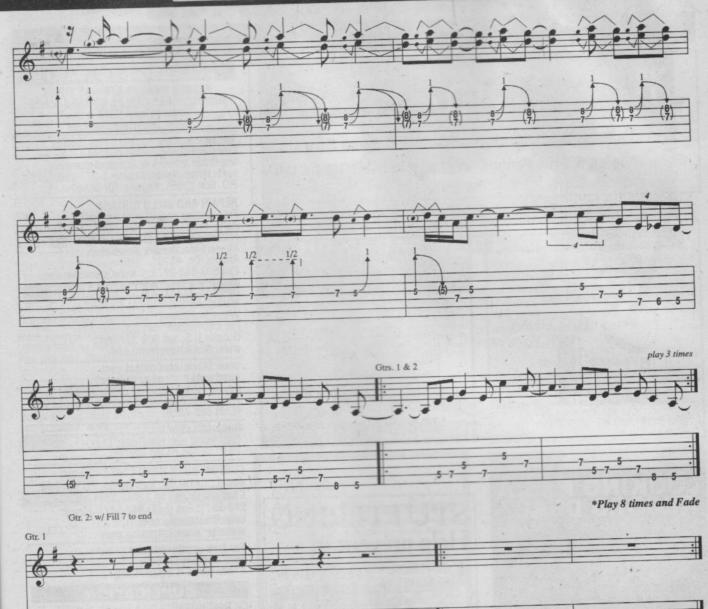








#### Damn Right, I've Got The Blues



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."

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

## "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 7 (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

Led Zeppelin II (Atlantic) straight into a cranked 100watt 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

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# "Damn Right, I've Got the Blues" Buildy Guy

**MEY 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



need a good clean tube amp set at the brink of breakup—you

know, that squishy, chewy clipping effect. And for extra punch and sustain, try throwing in a mild overdrive pedal like the Ibanez Tube Screamer.

**BIG PICTURE** Though Guy is tearing up this blues in

A minor, notice that the key signature is G major (one sharp). This is done to indicate that the overall tonality is actually derived from the A Dorian mode (A-B-C-D-E-F#-G), which has a funky, organic sound and, as such, is better suited to the blues than natural minor. As for the time signature, if you're unfamiliar with 12/8, just think of it

as 4/4 with triplet eighth notes on every beat. And to pull off Guy's wild bending forays heard throughout, use your 3rd finger, reinforced by your 2nd finger, to fret each bent note; this will promote good intonation and control. At the same time, rest your 1st finger lightly over the lower (unplayed) strings to minimize string noise.

—CHRIS BUONO

Got the Blues