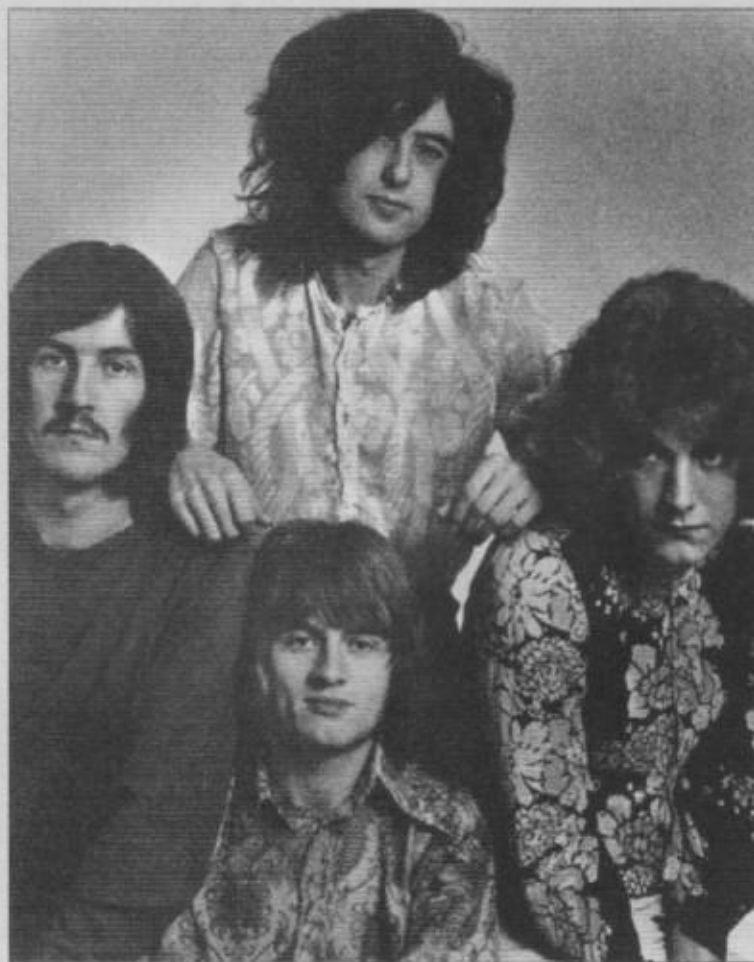


What's Between the Lines



Led Zeppelin "You Shook Me"

By Dave Rubin

Even during the glorious electric guitar golden age of the late '60s, the heavy blues-rock rumblings on Led Zeppelin's epochal debut album hit the shores of the U.S. in 1969 with a seismic jolt for guitarists and aficionados alike. Hardcore British Invasion specialists may have remembered axe-man Jimmy Page, having succeeded Eric Clapton and Jeff Beck, from the last incarnation of the ill-fated Yardbirds, but to most listeners, the name drew a blank. Eventually it was revealed that Page was a veteran session cat



ALBUM
Led Zeppelin
(Atlantic)

who may have played the solo (not!) on the Kinks' "You Really Got Me" in 1964. No matter, Pagey was an instant force to be reckoned with, a veritable riff machine who could confidently swap blues licks with Clapton while "out-toning" him with ease.

Included were covers of two Willie Dixon classics. "I Can't Quit You Baby" was a fairly faithful rendering of the Otis Rush standard from 1956; "You Shook Me," originally waxed by Muddy Waters in 1962 with the legendary Earl Hooker on slide guitar, however, was given the full Zep treatment. Page

nicked the slide idea and the basic rhythmic figures, but blew them up to heroic proportions. With a harmonic-laden tube tone that made the bass strings roar like the MGM lion and the treble strings bellow like a steam locomotive, he crafted a soundscape that has inspired two generations of blues guitar-slingers.

THE FORM

"You Shook Me" is a slow, 12-bar blues with three verses, three instrumental solos, and an unaccompanied, free-time outro solo.

THE VERSE

Page plays a virtuoso combination of slide and fretted notes on a standard-tuned '50s Fender Telecaster through a Supro amp. With a bottleneck on his pinky, Page quite often mimics Robert Plant's vocal phrasing and pitch note-for-note. Check out Page's substantial utilization of

the E minor pentatonic scale (E-G-A-B-D) for his slide fills. Also note that the slide provides access to the 9th fret E major triad (Fig. 1), as seen in the fourth measure. Page is especially creative in the turnaround's second measure (bar 12), where he moves from I7-V7 (E7-B7) with major 3rd dyads (E/G# and B/D#).

Blending rhythm and lead parts, Page slips in a boogie bass line over the I7 chord with single notes on the open 6th string in measures 1, 4, 7, and 8. His certi-

fiable artistry shows through in measure 4, for example, where he breaks from the bass line to the slide fill on the third eighth note of beat 3 rather than the downbeat, providing a seamless transition.

THE SOLO

Like a relay runner being passed the musical baton from the harp player (Plant) after the organist (John Paul Jones), Page kicks high and hard right out of the blocks. In measures 1-4, he whips out a wicked vibrato as he dramatically moves his slide around with emphasis on the root (E), 3rd (G#), 5th (B), and b7 (D) notes of an E7 chord. In measures 5 and 6, Page unleashes a breathtaking flurry of sweet, soaring, bird-like fretted tones from the E blues scale (E-G-A-Bb-B-D) with the addition of C# and F# notes (Fig. 2), his Echoplex repeating furiously. In the final six measures he follows the changes brilliantly to the conclusion of this blues odyssey, touching down at the end with a classic descending blues turnaround pattern.

THE OUTRO

Plant and Page climax their steamy blues performance in a cathartic, high-wire display of unaccompanied call and response as the guitarist answers the singer shriek for shriek. Dig the spine-tingling feedback on the unison bend in measure 5 that sets up Plant's final declaration and Page's fluid denouement. "Hammer of the Gods," indeed!

TONE ZONE

GUITAR: Solidbody
PICKUP/POSITION: Single Coil/Bridge
GAIN: 7-10
EQ: Bass/Mid/Treble 5/5/5
EFFECT: Echoplex

Fig. 1

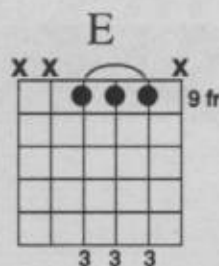
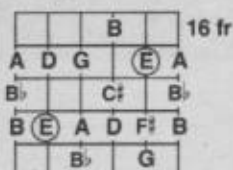


Fig. 2



YOU SHOOK ME

As Recorded by LED ZEPPELIN
(From the Atlantic Recording LED ZEPPELIN)

Transcribed by Adam Perlmutter

Written by Willie Dixon and J.B. Lenoir

Intro

Slow Blues $\text{♩} = 54$

Gtr. 1 (dist.)

mf w/ slide

N.C.

A7

steady gliss.

TAB

E7

A7

E7

B7

I. You — know you —

w/ o slide

Verse

3rd time, Gtr. 2 tacet
E7

— shook me. — that whist - les. —

— shook me, — babe. —

You shook me all — night long. —

And I have birds — that sing. —

You shook me all — night long. —

w/ slide

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You Shook Me

You know you shook —
 I have a bird —
 I said you shook —
 I know you real - ly, real - ly, did ba - by.

steady gliss. w/o slide w/ slide

(7) ————— 6 ————— 0 — 5 — 3 — 0 — 0 — 0 — 0 — 0 — 0 — 9 — 7 — 9 — 12

me, that ba whist - les, by. You shook me all — night long.
 and I have birds — that sing.
 me ba whist - les, by. you shook me all — night long.

(12) — 9 — 7 — 9 — (9) — 9 — 7 — 9 — 12 — 9 — 7

You shook me a —
 You shook me a —
 You shook me a —

steady gliss. w/o slide w/ slide

(7) ————— 6 ————— 0 — 5 — 3 — 0 — 0 — 0 — 0 — 0 — 0 — 12 — 12 — 10

so hard, — ba - by, ba - by, ba - by, please — come

steady gliss.

12 — 15 — 12 — 10 — 12 — (12) — 12 — 12 — 10 — 12 — 10 — 12 — 10 — 12 — 10 — 8 — 9

You Shook Me

E7 A7 E7 B7

home.— 2.1 have a bird—

w/ o slide

2. E7 A7

bird,— won't do noth - in'— oh,— oh,— oh,—

8va

E7 A7 E7 B7

with - out a dia-mond ring—

8va loco

Organ Solo

E7 Rhy. Fig. 1 E5 E6 E5 A5 G5 E5 E6 E5 A5 G5

w/ o slide

You Shook Me

[illegible]

B7 A7

let ring
w/ pick & fingers (next 4 meas.)

0 2 0 2 0 2 0 2 | 2 5 5 2 4 2

E Am A⁷ E7 B7 End Rhy. Fig. 1

let ring

0 0 2 2/3 3/4 4 4 5 5 4 0 1 2 2 2 2

Harmonica Solo

Gtr. 1: w/ Rhy. Fig. 1

You Shook Me

Guitar Solo

Gtr. 2

E5 8va E6 E7 E5 E7 Am

Gtr. 1

E A E E7 E5

8va

Fig. 1

A5 8va

You Shook Me

8va -----

Gtr. 1: w/ Rhy. Fig. 1 (last 6 meas.)

E5

E6

E5

A5

G5

Gtr. 2

E5

8va -----

B7

A7

loco

You Shook Me

D.S. al Coda

E Am A1° E7 B7

3. You know you

let ring -

⊕ Coda

Outro

Free Time

w/ misc. Vowels

A7

[illegible]