LED ZEPPELIN 15t

OFF THE RECORD



OFF THE RECORD - LED ZEPPELIN I

GOOD TIMES BAD TIMES—————	2
BABE I'M GONNA LEAVE YOU	11
YOU SHOOK ME-	26
DAZED AND CONFUSED	38
YOUR TIME IS GONNA COME-	56
BLACK MOUNTAIN SIDE	67
COMMUNICATION BREAKDOWN————	69
I CAN'T QUIT YOU BABY—————	79
HOW MANY MODE TIMES	

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GOOD TIMES BAD TIMES

by Jimmy Page/John Paul Jones/John Bonham © 1969 SUPERHYPE PUBLISHING INC.

GOOD TIMES BAD TIMES

GUITAR

The guitar part has a continuous presence throughout the whole song, performing a back-up role for the most part. A lot of arpeggios or picked chords, glissandos or slides and hammer-ons and pull-offs played in combination with backing chord patterns are used, making this a flowing but punchy accompaniment. The solo parts and fills are based around a pentatonic (five note) and blues scales played at break-neck speed with a lot of attack.

BASS GUITAR

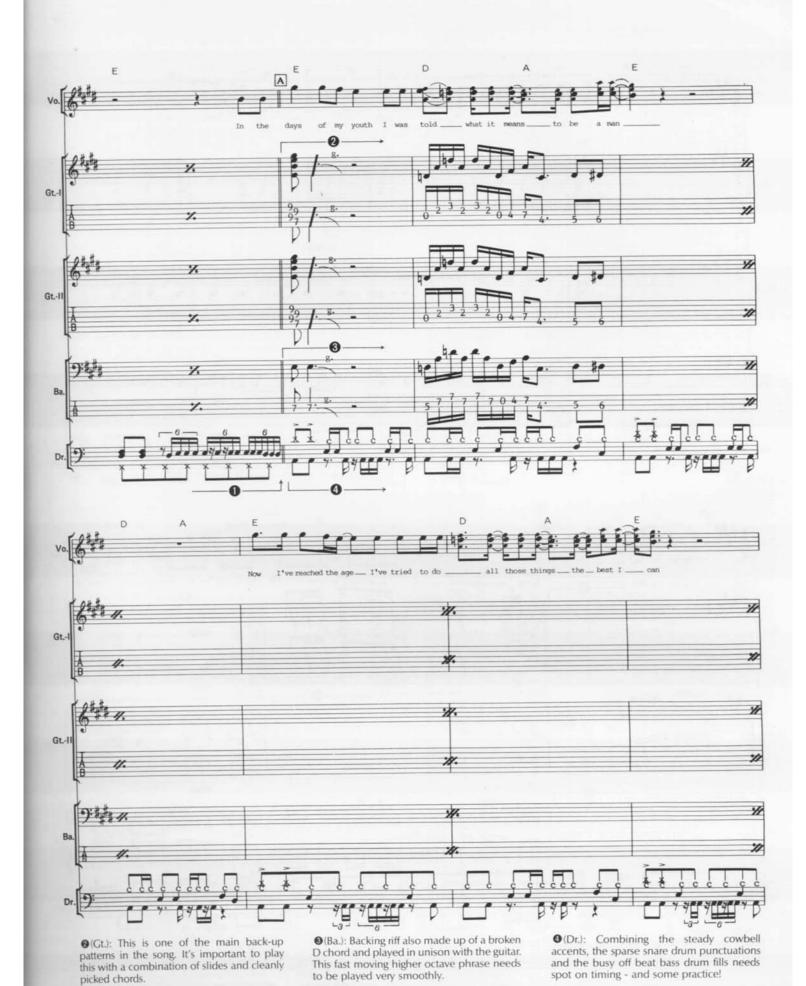
Essentially a straight forward bass part with mostly root notes to harmonise the guitar chords. However, behind the simplicity of the lines there is a fluency that needs well executed fingering to allow all the notes in each phrase to be heard clearly. In the second unison part between the bass and lead guitars it's important to get the timing precise to synchronise them nicely. Finally, some of the more syncopated bass lines require fast, neat phrasing.

DRUMS

All the drumming on this number consists of jagged, irregular rhythms. So, if you want to get the drumming patterns off exactly, it's worth paying close attention to the drum part in the score, working through it bar by bar. The bass drum/snare drum work is very typical of John Bonham and requires good timing and some snappy and powerful pedal action on the bass drum to make it sound right.



● (Dr.): A sparse but tight rhythmic phrase. Take care on the six beat grouped rolls to get all the beats into a nice flow.





⑤(Gt.): 2 fret slides are used to accentuate these chords.



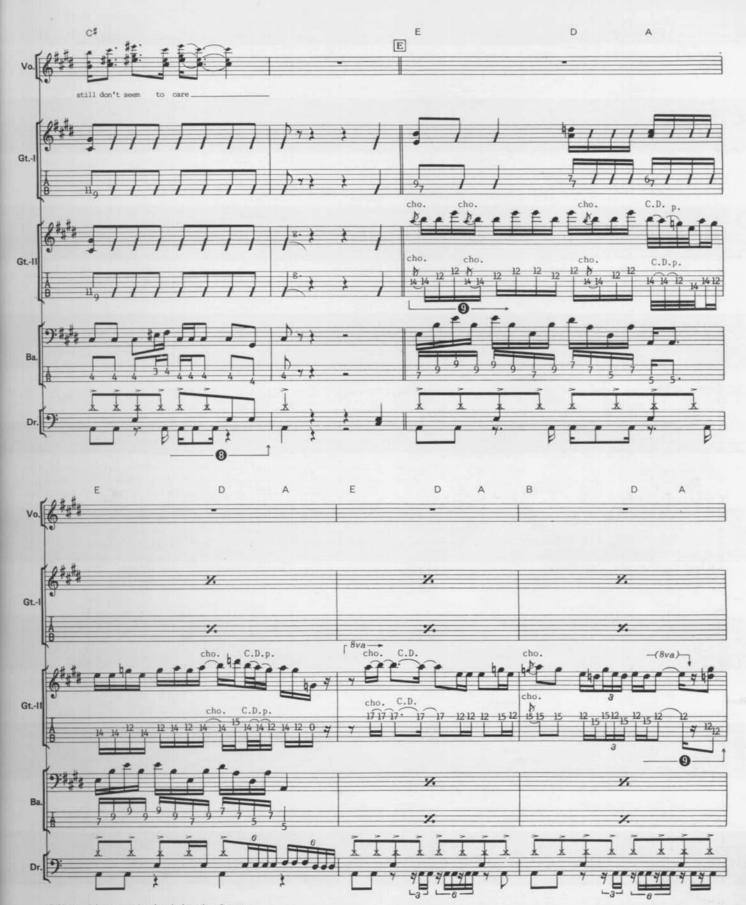
⊙(Gt.): This little backing riff is made up of two note chords in open 4ths using pull-offs and hammer-ons to give it more drive. Finger it as follows: either bar the first two notes on 3/11 & 4/11 with the ring finger, pulling off to

an index finger bar on 3/9 & 4/9 or, instead of the ring finger bar, finger 3/11 with the little finger and 4/11 with the ring finger. Repeat the same fingering for the 4/9 & 5/9 down to 4/7 & 5/7.



•(Gt.): Play the 16th note chords with a lot of attack to make them cut through and mute all the unplayed strings with the left hand.

●(Dr.): Another piece of tricky, highly syncopated bass drum playing. Note that the cymbal crashes are accented here and hold, as in a lot of Bonham's drumming, a regular rhythm against the off beat punctuations of the bass drum.



(Gt.): Edgy, manic lead break. Strong hammered and bent notes in the left hand provide the rush while aggressive picking intensifies the sustained wail of the guitar.





● (Dr.): Some more demanding bass drum work. Staggered and rapid staccato-like double beats with the snare drum punctuating some of the rests in between and the cowbell keeping a solid 8th note beat.





BABE I'M GONNA LEAVE YOU

by Jimmy Page © 1969 SUPERHYPE PUBLISHING INC.

BABE I'M GONNA LEAVE YOU

GUITAR

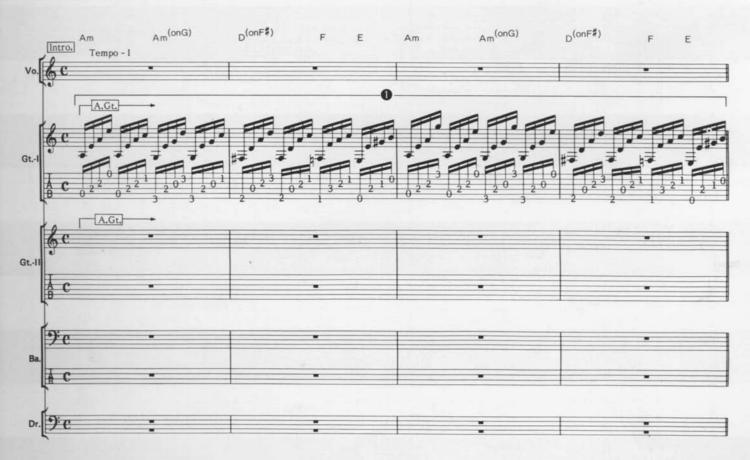
Jimmy Page plays both electric and acoustic guitars on this number. The recurring four chord sequence on the acoustic guitar that introduces the song, consists of arpeggio chords which need to be picked either with a plectrum or the thumb and first three fingers of the right hand. Whichever way is chosen, don't forget to accent the last note of each arpeggio, so that the descending two note motif made out of the top notes of the chords sing out clearly. The acoustic guitar solo breaks need to capture the brooding, restrained mood of Spanish guitar music and, as in section [K], they can be technically demanding.

BASS

The bass lines are very simple. It's really a case of thinking about the overall form of the piece and helping to bring out the contrasting sections in the music, from the delicate touch needed in the repetitions of the subdued A section to the powerful sudden up swing of the climactic E section.

DRUMS

Like the bass, careful control of volume is important here to make the most out of the sudden surge into the staccato climax and slight tempo change of the E section. The drums actually enter the music in the section, playing what sounds like a floor tom with the snare drum and from E each beat has to be caught on the cymbal.



O(Gt.): This is the main pattern of the acoustic guitar part, a descending four chord sequence in two bar repeats. The changes should be very smooth and the descending bass and top notes of each chord clearly brought out.



❸(Ba.): This figure, echoing the descending bass line on the guitar and spread out over four bars is constantly repeated.

❸(Gt.): It's best to play these fast triplets in this fill by down picking them across the 4th, 3rd and 2nd strings.



●(Dr.): I can't be sure but this particular pattern sounds like a snare drum overdubbed with floor tom in unison.











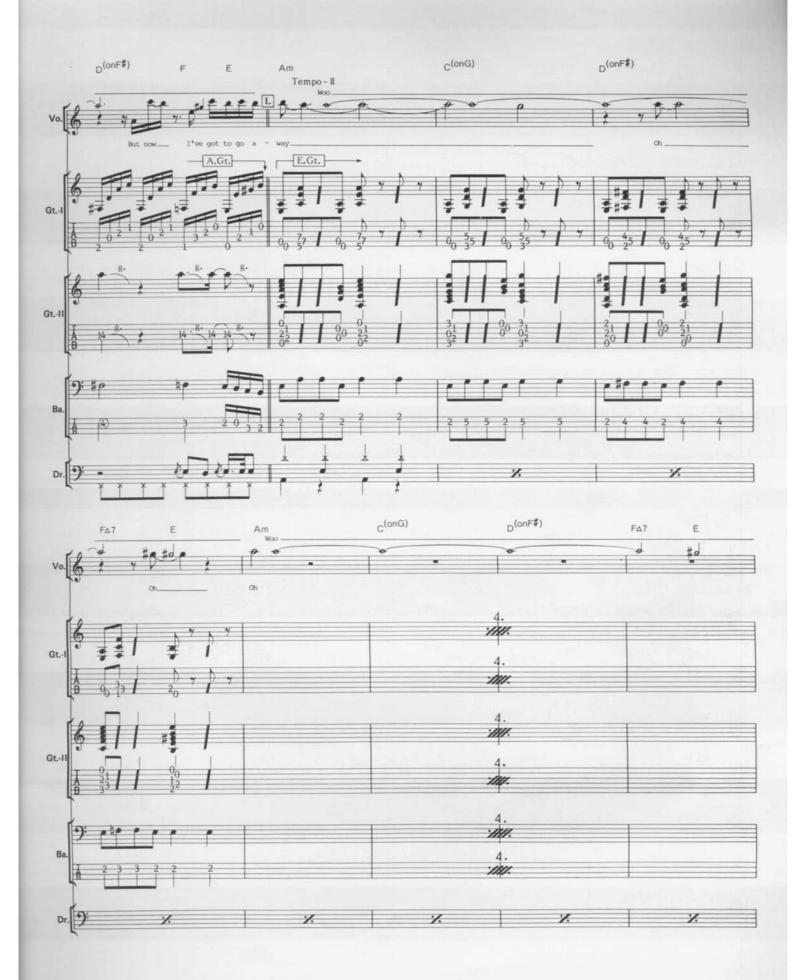




⑤(Gt.): On this part Jimmy Page uses an electric guitar but with a very clean sound.













YOU SHOOK ME

by Willie Dixon/J.B. Lenore
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YOU SHOOK ME

GUITAR

A very typical piece of Zeppelin blues in a slow compound time signature with moody deliberation on phrasing and beats. Probably the most important point is to get some good, tight ensemble playing, balancing the guitar out nicely with the drums and bass to get the band rising and falling together with each highlighted phrase.

BASS

The bass lines are fairly orthodox being built around the

root, 3rd, 5th, 6th and 7th intervals of the scale and delivered with a full, rich tone. gradually building up the volume and attack. Some very close work with the drums, above all the bass drum and the snare, is called for to give the ensemble sound a good driving force.

DRUMS

The simple chugging drum rhythm is played with attack to give this blues piece a rock steady momentum. It's essential not to blur over the triplet beats when doing fills and, naturally, to keep in tight with the bass player.



- O(Gt.): On this intro lick from the guitar a bottleneck is used, nicely exploiting the rounded overdriven guitar tone to give a liquid sound. The notes are also slightly muted by the right hand
- (Ba.): The little three note intro figure at the beginning needs to come in very firmly and in perfect unison with the drums. This passage will also set the beat for the music.
- (Dr.): Again this is where the bass and drums really fuse to form the core of the rhythm, so a nice even drum beat is called for.





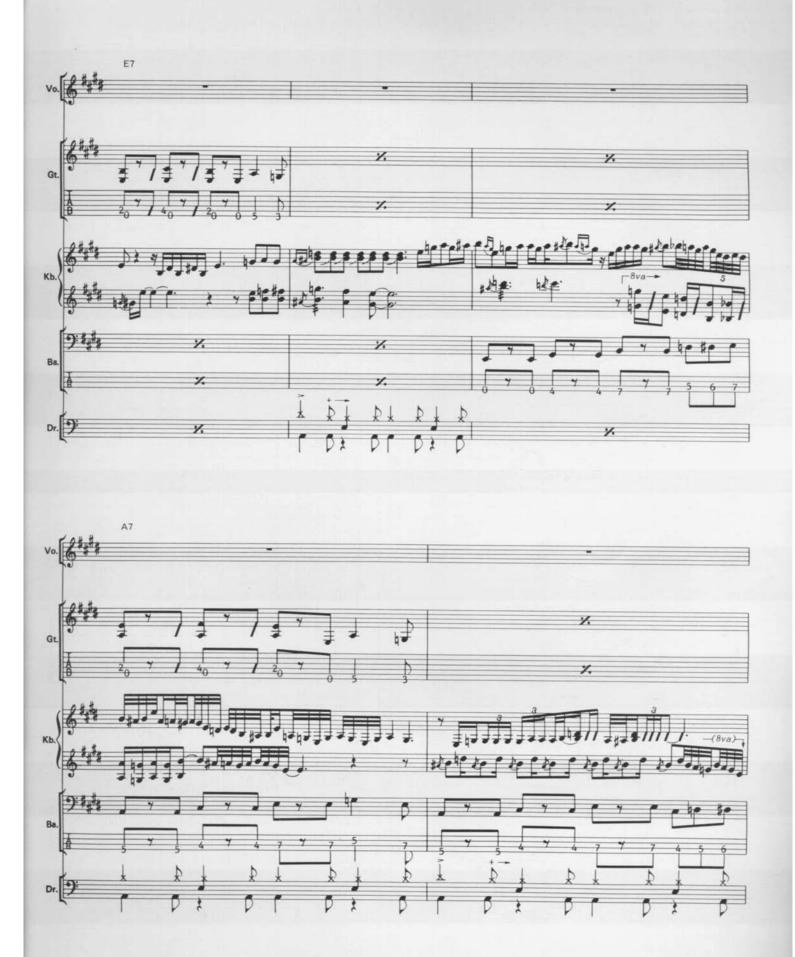
♦ (Gt.): Throughout this passage the guitar doubles up the main vocal melody and features bottleneck playing. A very sound rapport between the guitarist and singer is necessary to make this sort of arrangement sound convincing.



















●(Gt.): No more bottleneck for this bit, just hefty downpicking, lots of bent notes and plenty of mood.



(Dr.): It's easy here to get thrown off the rhythm in these bars by the rather free blowing guitar break.











DAZED AND CONFUSED

by Jimmy Page

1969 SUPERHYPE PUBLISHING INC

DAZED AND CONFUSED

GUITAR

There are two basic themes to this song: one is the down-beat lament of the opening bars and the other is the starkly contrasting heady rock passages in the middle. Obviously making each part distinct and striking is the key task here. Some carefully applied effects such as delay and a wah-wah pedal are needed to recreate the guitar part effectively.

BASS

The bass introduces the song with the main riff of the down-beat section and, although not a particularly

difficult line, some care should be given to the phrasing so that mood and atmosphere of the piece are nicely set. As for all the instruments, watch the changes from downbeat to up-beat and back so as to capture the schizophrenic nature of the song.

DRUMS

Probably more than the other instruments, the drums must drive the piece along in the sudden transition to the racy middle part and keep it going when it's there. Some thought should be given to balancing volume and tempo during the up-beat section so as to catch the climaxes within it.

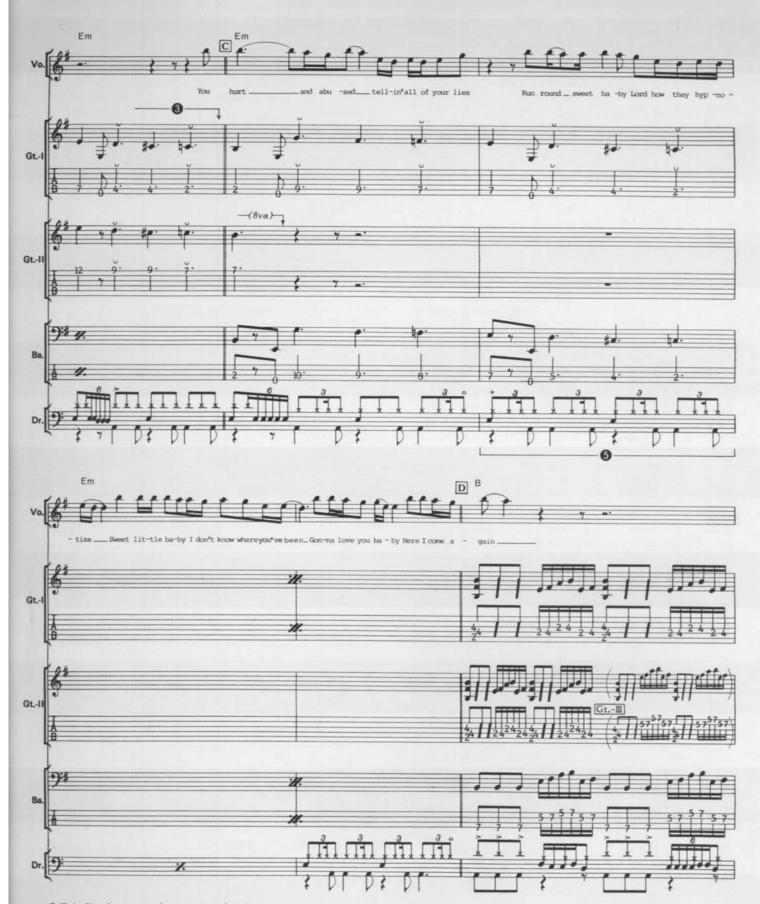


- (Gt.): To get the bent harmonics on the 12th and 5th frets push the string down between the nut and the peg or, if you have a deep bodied semi-acoustic or 'F hole' guitar, between the bridge and the tailpiece.
- (Ba.): Important bass line setting the mood of this brooding opening. It should be evenly paced and well in with the drums.



❸ (Gt.): Unison on main riff with the bass, so again the pace should be even.

●(Dr.): During the snare and tom-tom rolls the eighth note beats on the cymbals are continued on the hi-hat with the pedal.



♦(Dr.): Simple, sparse drum pattern but it needs steady timing to get the snare drum punctuation of the bass drum on every 2nd beat together.



(Dr.): Tricky fill timing-wise and quite effective in the music.





• (Gt.): To recreate this passage you'll have to bow the notes with a violin bow and use a delay pedal.

(Ba.): This passage features a rhythmic call and response between the bass and the drums while the vocal line echoes the bowed lead guitar, so it's easy to be thrown off the rhythm here.



O(Gt.): The tremolo is created by drawing the violin bow rapidly back and forth across the strings, while employing a delay pedal.





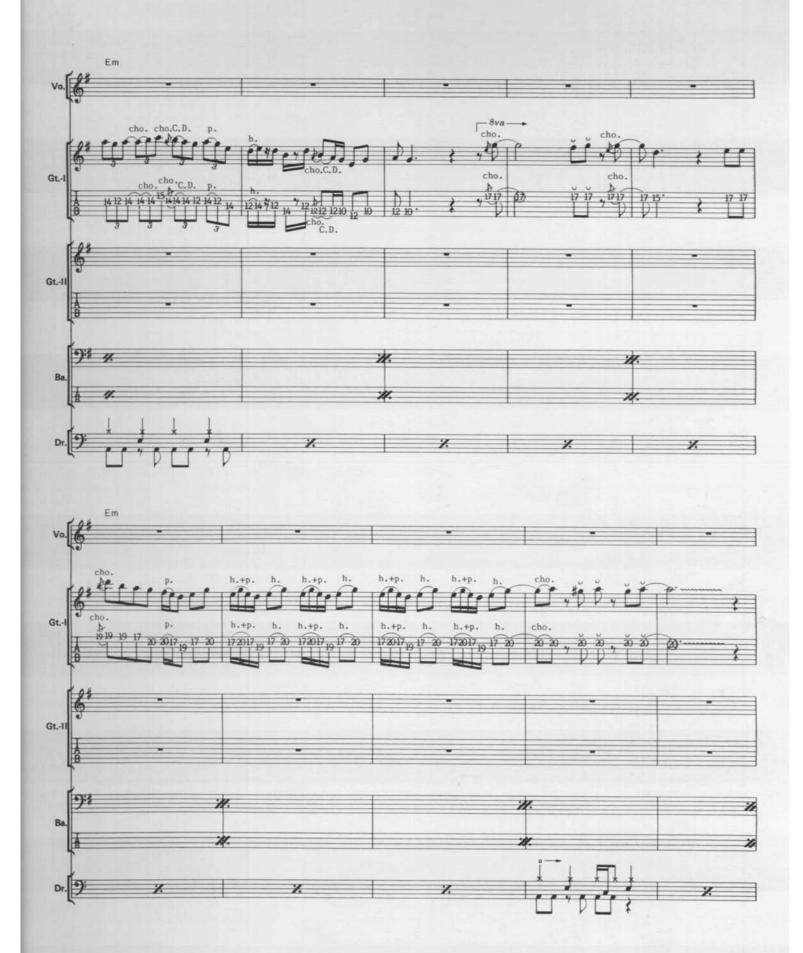


●(Gt.): This is a difficult phrase to finger and pick neatly and smoothly, so concentrate more on getting the feel and basic shape of these triplet patterns across.



•(Gt.): For ease of notation I've transcribed this part by using eighth and quarter note triplets but it's better to treat them as 8th notes played 'rubato,' i.e. Expressively rather than in strict time.

● (Gt.): Put a lot into these choked and vibratod notes as they form the highpoint of the solo and must stand out.







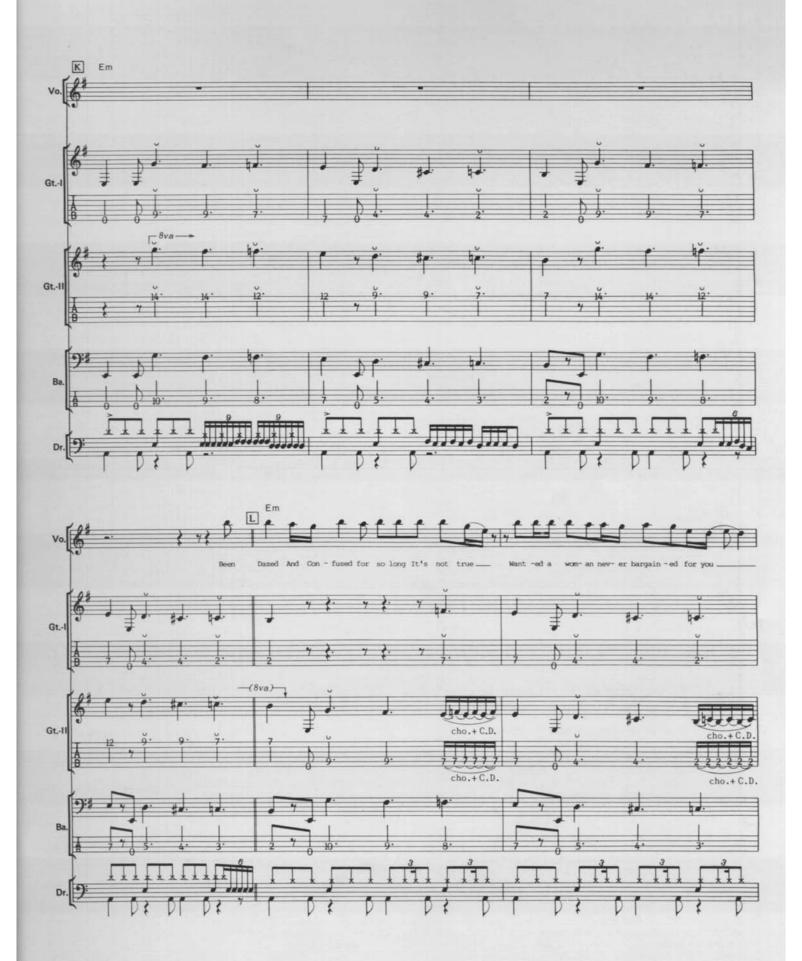
●(Gt.): Although the chords are quite simple they play the important role of leading all the other instruments into the climax of the up-beat section.

♠ (Ba.): Watch out for the rhythm change here, set up by the guitar, to a more swinging one.

(Dr.): This staggered rhythm needs to be kept tight and demands some solid footwork on the bass drum and hi-hat to execute the accented off beats.



●(Dr.): Definitely the highlight of the drum part, the syncopated triplet figures across the snare and bass drum should set up a fluent rolling rhythm.







●(Dr.): The drummer needs to listen carefully to the other players to build the volume up into a nice crescendo, playing finally at full strength.

YOUR TIME IS GONNA COME

by Jimmy Page/John Paul Jones
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YOUR TIME IS GONNA COME

GUITAR

Both acoustic and electric guitars are used for this song with the former employed mainly for chordal work, both arpeggios and strummed chords, and the electric for some textural lead work with the bottleneck. The top E string on the electric guitar is tuned to D.

BASS

For the first round of section [A] John Paul Jones plays a simple two bar phrase but on the second repeat he develops the bass part, introducing more melody and movement into it with quite a few busy 16th notes. This must be played very smoothly to avoid it jarring or

becoming clumsy.

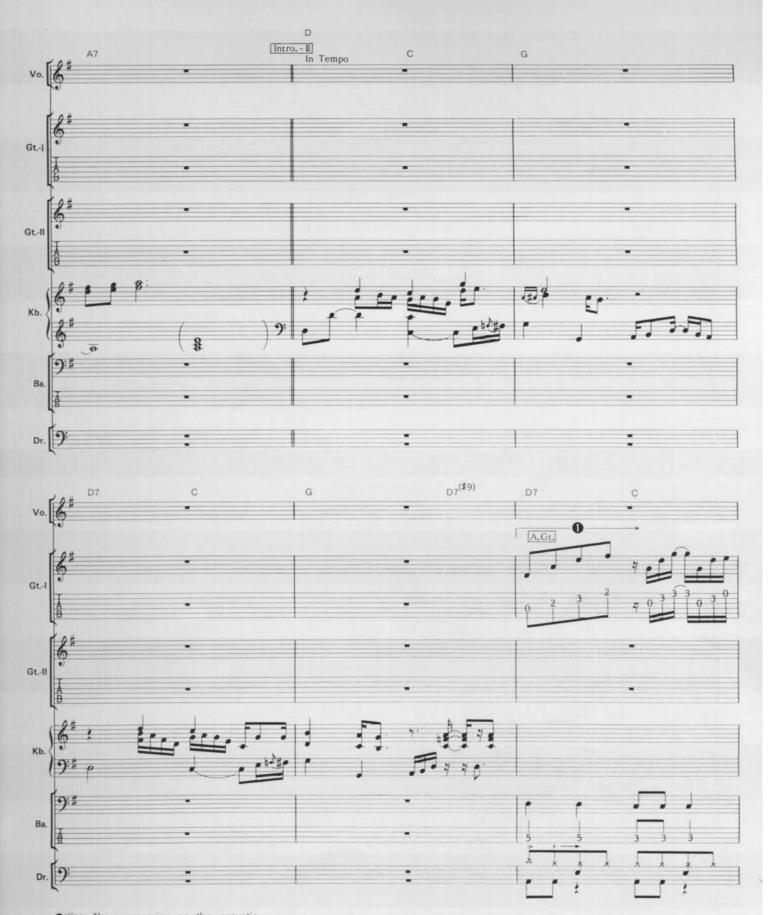
DRUMS

Although the tempo itself is quite relaxed, a medium slow 8th note beat, quite a few 16th note beats emerge in the drum patterns to give the rhythm of the music a little bounce. The fills consist of a lot of six beat groupings and, always with these double triplet beats, require accurate playing to catch all the beats distinctly. It's also worth mentioning that the drumming throughout wants a slightly delicate touch to preserve the dreamy mood of the song.









•(Gt.): These arpeggios on the acoustic guitar should be picked with a plectrum, middle and ring fingers or thumb, index and middle finger.



 Θ (Gt.): These lines with the bottleneck are played on the 2nd time repeat of section $[\Delta]$.

❸ (Ba.): Different phrases are used on the 1st and 2nd time repeats of this section with more melody and motion in the bass lines on the 2nd time around.













⊙(Gt.): Spot on precision in strumming these 16th note chords is not too important as the song has a loose folky beat.



BLACK MOUNTAIN SIDE

by Jimmy Page 1969 SUPERHYPE PUBLISHING INC

BLACK MOUNTAIN SIDE

GUITAR

Jimmy Page's number one acoustic guitar solo! The guitar must be tuned to an open D tuning with the bottom E string tuned down to D, the top E down to D and the B down to A. It's a good idea to try using a thumb pick to get the bass notes to stand out against the chords and melody lines. On the record the guitar is actually tuned to D#, probably to give the guitar a slightly brighter tone, but for the purpose of transcribing it D is more convenient.



•(Gt.): Take care not to dampen the strings inadvertently as the open and harmonic chords want to ring out like a bell.

●(Gt.): This is the main arpeggio phrase. Use ring and middle fingers for the higher two note chords.

❸ (Gt.): As you can see in the tabulature, you have to slide up to the D, so be sure to play it as 5/5 and not as an open 4/0.



●(Gt.): When you play the slides in this passage make them strong and emphasise root notes clearly so that they are distinct.



COMMUNICATION BREAKDOWN

by Jimmy Page John Paul Jones John Bonham

COMMUNICATION BREAKDOWN

GUITAR

A fairly up-tempo number with an 8 beat rhythm. The guitar part consists mainly of repeated root notes punctuated with jagged three note chords and some freely improvised solo work. It's a brash rocker so it should be played with a lot of spirit without too much attention to finer points. On the record a Telecaster is used but there's no real reason why a humbucking guitar cranked right up shouldn't do equally well.

BASS

The bass is an important element in this number, supporting the guitar considerably, both to drive on the

momentum of the main riff and especially on the breaks where the unison parts between the two increase the raciness of the bass part. The tempo should be kept upbeat throughout and the slides during the break need to be brought out nicely.

DRUMS

The beat is quite strident so the bass drum needs to be firm and powerful. During the dizzy guitar breaks John Bonham smashes the cymbals very hard, hitting them with the middle of the sticks rather than the tips and he accents the rhythm by playing a flam.



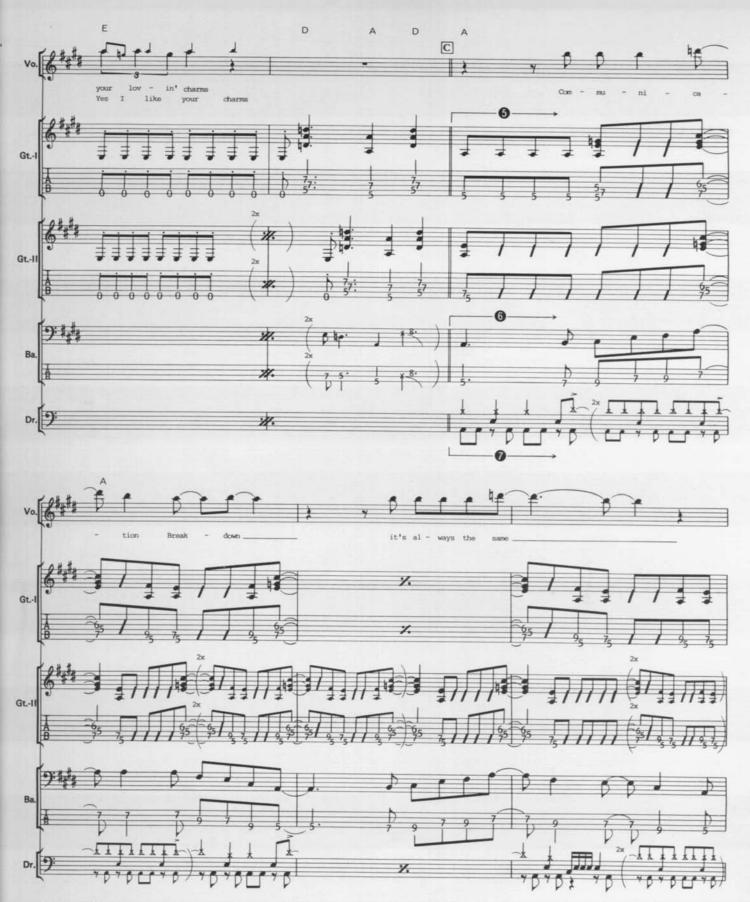
O(GL): The main backing riff picked with wide angled powerful strokes. **②** (Ba.): This phrase has to be played quite firmly so the timing has to be good between the bass and the guitar.



❸(Gt.): In this overdubbed 2nd guitar part, Jimmy Page holds back on it in order that it doesn't blur the main guitar theme.

● (Dr.): The bass drum really drives along, thumping out and accenting the 8 note rhythm. So it must be played with a good strong rhythm, taking care also not to lose the timing of the cymbal crashes and the flam played on the snare.





● (Gt.): Essentially the chorus in the straightforward song form of this piece. So, everyone must give it an extra surge of energy at this point and the guitarist should make sure to get all the syncopated chords crashing to the fore.

⑥ (Ba.): The same as for the above. Bring out the off beat emphasis and hold the 8 note rhythm steadily to deliver the bass line fluently.

● (Dr.): On the repeat of this chorus section hit the ride cymbal powerfully.





⑥(Gt.): The amp wants to be set with the treble turned right up to give a piercing toppy sound.



●(Gt.): In transcribing the playing here I've used several ornamental type notes called 'acciaccatura.' They are simply notes squeezed in before the main note and played as rapidly as possible on the beat.









I CAN'T QUIT YOU BABY

by Willie Dixon

1956 HOOCHE COOCHE MUSIC

I CAN'T QUIT YOU BABY

GUITAR

Another blues track with a waltzy triplet rhythm and, from the vocals and guitar, expressive, lyrical playing. To recreate the original guitar line it's worth having a close look at the very characteristic way that Jimmy Page phrases the various licks and melodies that he uses, rather than just learning all the notes. The atmosphere and feeling generated by the guitar is the all important thing so dynamic, soulful phrasing backed up by strong picking is the thing to aim for.

BASS

As the guitar's role is centred around melodic dialogue, playing licks

and tunes rather than rhythmic chords, the bass has to fill out the sparseness of the sound and imply the chord changes with well timed root notes. Rhythmically the bass also needs to keep in tightly with the drums and make sure that the balance of the ensemble sound, particularly between the drums/bass support and the guitar/vocal lead, is right.

DRUMS

Like the bass, the drums have a very straightforward role, mainly providing the beat and, together with the bass, carrying the rhythm along over a basic 2 beat-snare/4 beat bass drum configuration. The beat should work closely with the bass and be strong and even but not too fast while the high points should be correctly accented and the dynamics well controlled.



O(Gt.): A sensitive touch is needed on bits like this to bring out the different nuances of the guitars melodic responses to Robert Plant's vocal lines. The choked notes should be approached with this in mind.

(Dr.): A confident rhythm on the hi-hat and bass drum is important to get nice beat.





(Gt.): This is a good example of the kind of expressive phrasing that the guitar part displays and like the rhythm, it needs to sound clear and confident.



●(Gt.): This ascending and descending run shouldn't be played too stiffly in an effort to squeeze in all the notes as really it needs to flow.



eccentric so watch the guitarist to get your lead.

●(Gt.): Again, these kind of heady, dense guitar runs need to be fluent but it's wise not to over do the 'rubato' looseness or you might fly right off of the rhythm and find yourself completely out of time.

●(Ba.): The bass line increases it's movement around this point as the bass begins to play closer in with the guitar.



(Dr.): As the vocals re-enter the song the whole mood relaxes from the tension created by the guitar soloing, so, the drumming must accordingly be quite light but marking the accents where necessary.





HOW MANY MORE TIMES

by Jimmy Page/John Paul Jones/John Bonham © 1969 SUPERHYPE PUBLISHING INC.

HOW MANY MORE TIMES

GUITAR

The guitar part consists mainly of riff playing and working within the arrangement but the song form is fairly complex with several varying sequences in the middle. So, like the other more involved numbers, this song needs to be thought out well in advance as does the use of effects, such as the wah-wah pedal, bow and delay, and the guitar should take care not to over do the distortion when playing back up.

BASS

Unison riffs with the guitar are the main concern for the bassist in this one although everything said above about

familiarising yourself with the involved structure counts equally for both bass and drums. The difficulties with the variations in the middle such as several new themes and changes in tempo are really collective problems for the whole band to work through.

DRUMS

Adapting to the tempo changes and variations without losing the rhythm and some tricky drum patterns in the middle sections are probably the chief hurdles to be overcome. Some amount of practice may be required to master the more difficult bits of drumming.



• (Gt.): Rock the wah-wah pedal rapidly up and down to produce the pulsating effect on the long held chords.

② (Ba.): Main riff of the song, played for the most part in unison with the guitar.

❸ (Dr.): The rhythm should be a mild swing rhythm at the beginning, tightening up a little into a more rocky rhythm when the guitar comes in. The couple of rimshots in the opening bars add to the feeling of a swing rhythm.



●(Gt.): Guitar entry point on the main riff. The rhythm should also become more strident here.









⊚(Gt.): A fairly lengthy solo built around several repeated and extended phrases which hint at the melody over the 'Bolero' type triplet figure that emerges at the end of the solo. The notes should sing out clearly, so, strong picking with the guitar set on the front pick up would be the best approach.

⑥(Dr.): The drums provide a rhythmic support for the guitar to solo over but they also increase and build up the tension with some distinct and syncopated fills leading up

to the big triplet rhythm. It demands a good sense of timing and phrasing to make this part sound good.













(Gt.): Another example of playing with the bow. Bear in mind that when you bow a guitar the guitar bridge is not arched, unlike a violin, so only the outside strings are really accessible. Some use of delay will add atmosphere.



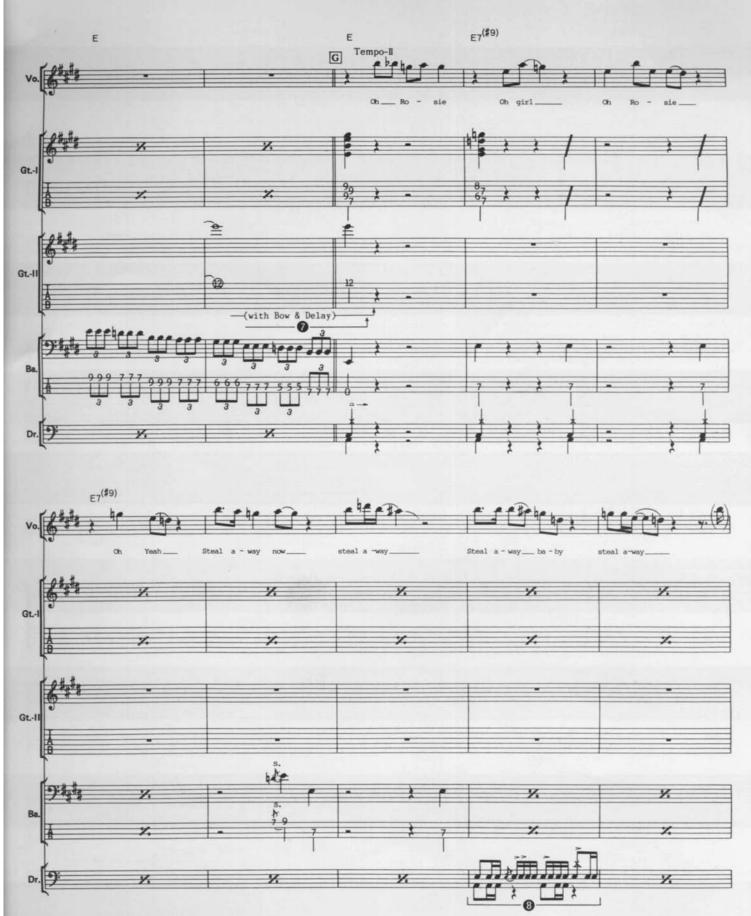




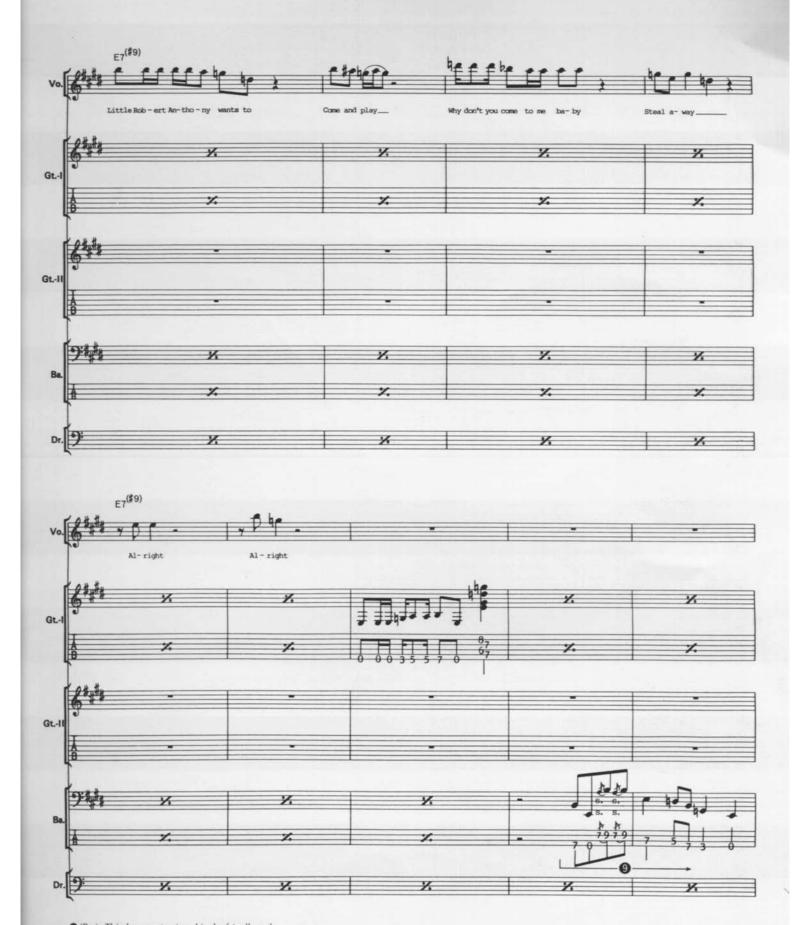




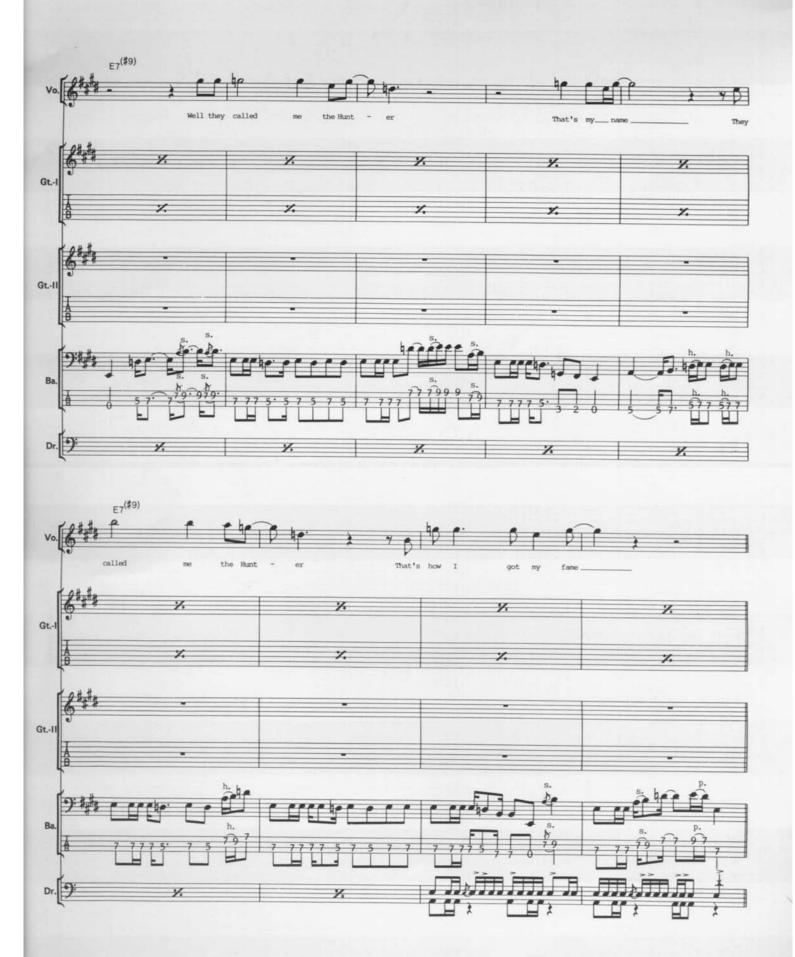




(Dr.): Care should be taken to get the snare drum accents right on this 16th note rhythm and a nice rolling beat.



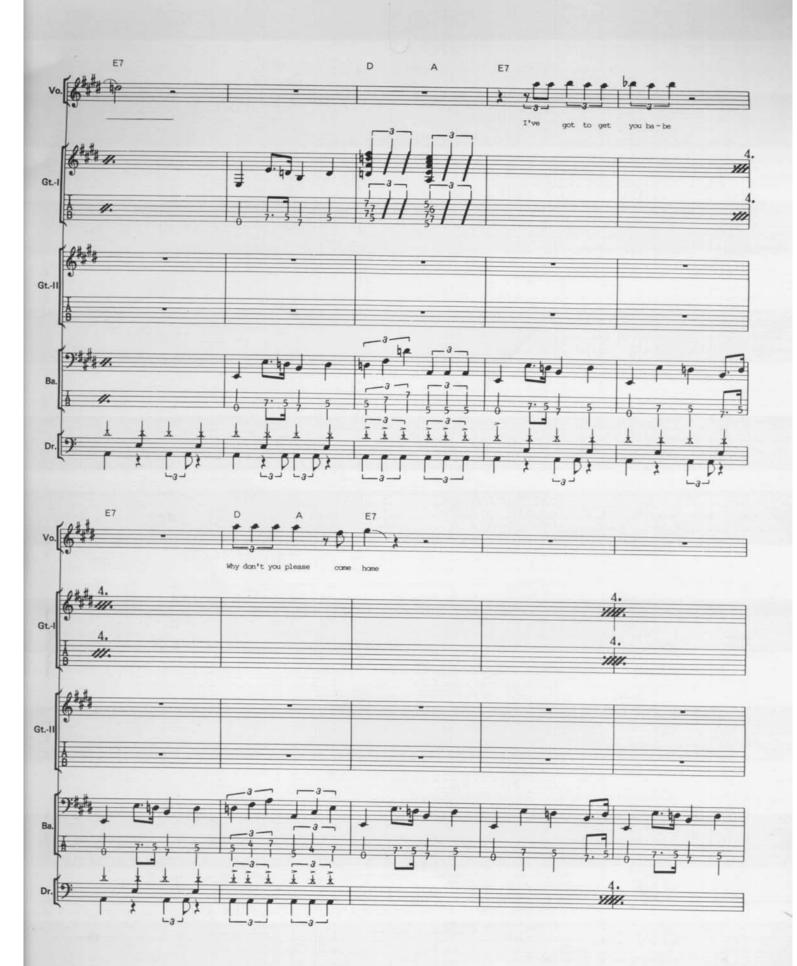
 (Ba.): This bass entry is a kind of 'call and response;' the 'call' is the guitar riff in the previous bar and the bass phrase echoes and answers it.













●(Dr.): The climactic ending throws these drum breaks, based around a two beat triplet rhythm, into the foreground. So go all out and beat the hell out of those drums.

LED ZEPPELIN I

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