

LED ZEPPELIN

BLACK DOG

by Jimmy Page/Robert Plant/John Paul Jones
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BLACK DOG

GUITAR

The song is based on some very tight guitar riffing with Jimmy Page's characteristic sound - natural distortion from the amplifier and strong attacking pick work. There are a number of time changes, so the rhythm needs extra attention.

BASS

The heart of the song is the bass' unison playing with the guitar, so for the bass player, the key points are effective

accented picking and accurate timekeeping. Practise so that your timing gels smoothly with the guitarist's.

DRUMS

The drum part is based on simple but powerful eight beat rhythm patterns. Be sure to master the triplets which are the key to it and play them with a broad swinging feel. There are various time changes, so keep your timing accurate and don't hold up the flow of the rhythm.

A

① (Gt.) : The main riff. Strong picking is needed for a powerful drive.

② (Ba.) : Make sure you synchronise well with the bass drum accents and play with a broad swinging feeling.

③ (Dr.) : Each beat must be well accented and made to count.

A7

Vo. *c* Oh, oh, child, — way you shake that thing — gon-na make you burn, — gon-na make you sting, —

Gt. *c* (20)

Ba. *c* (5)

Dr. *c*

1

2

3

A7

Vo. *c*

Gt. *c* h.+p.

Ba. *c* h.+p.

Dr. *c*

A7

Vo. *c* Hey, hey, ba - by, when you walk that way — watch your hon - ey drip, — can't keep a - way. —

Gt. *c* (20)

Ba. *c* (5)

Dr. *c*

Vo. *A7* **B** *A7*

Gt. *h.+p.*

Ba. *h.+p.*

Dr.

Vo. *A7* *E7*

Gt.

Ba.

Dr.

Vo. *E7* *A7*

Gt. *h.+p.* (Gt.-I, II; Unison)

Ba. *h.+p.*

Dr.

A7 (Chorus)

Vo. Ah — yeah ah — yeah ah, ah, ah.

Gt.-I cho. C.D. p.

Gt.-II

Ba.

Dr.

A7

Vo. Ah — yeah ah — yeah ah, ah, ah. I got- ta roll,

Gt.-I cho. C.D. p.

Gt.-II

Ba.

Dr.

1. A7

④ (Gt.) : There should be no edge to the riffing here; the sound of the phrasing needs to be expansive.

A7

Vo. _____ can't stand still, got a flame in my heart, can't get my _____ fill, _____

Gt. (Gt.-II)

Ba.

Dr.

(Gt.-I,II;Unison)

A7

Vo. _____ Eyes that shine _____

Gt. h.+p.

Ba. h.+p.

Dr.

A7

Vo. burn - ing red, _____ dreams of you _____ all thru my head. _____

Gt.

Ba.

Dr.

A7

Vo. *C* *5/4* Ah ah

Gt. *C* *h.+p.* *5/4* *C*

Ba. *C* *h.+p.* *5/4* *C*

Dr. *C* *5/4* *C*

A7

Vo. *C* ah ah ah ah ah ah ah ah

Gt. *C* *5/4* *C*

Ba. *C* *5/4* *C*

Dr. *C* *5/4* *C*

A7

Vo. *C* *5/4* *8* ah ah ah (Gt.-I,II; Unison)

Gt. *C* *5/4* *C*

Ba. *C* *5/4* *C*

Dr. *C* *5/4* *C*

D A7 Dsus4 (onE) D

Vo. Hey, ba - by, oh, ba - by, pret - ty ba - by, la la la la la la la la.

Gt.-I

Gt.-II

Ba.

Dr.

A7 Dsus4 (onE) D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑤ (Dr.) : Simple drumming, but take care over the triplet feel.

Vo. A7 Dsus4(onE) D

Hey, ba - by, oh, ba - by, pret - ty ba - by, la la la la la la la la.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. A7 Dsus4(onE) D E A7

Did - n't take too long — 'fore

Gt.-I

Gt.-II

Ba.

Dr.

A7

Vo. I found out _____ what peo - ple mean _____ by down and out. _____

Gt. (Gt.-II) _____ (Gt. I, II; Unison) _____

Ba. _____

Dr. _____

A7

Vo. _____ Spent my mon - ey,

Gt. h.+p. _____

Ba. h.+p. _____

Dr. _____

A7

Vo. took my car, _____ start-ed tell - in' her friends _____ she wants to be a star. _____

Gt. _____

Ba. _____

Dr. _____

A7

Vo. I don't know _____ but

Gt. *h.+p.*

Ba.

Dr.

A7

Vo. I been told _____ a big legged wom - an ain't got no soul. _____

Gt. (Gt.-I,II; Unison)

Ba.

Dr.

2. A7

Vo. All I ask _____ for when I pray, _____ stead - y roll - in' wom - an gon - na come my way. _____

Gt. (Gt.-II)

Ba.

Dr.

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Ⓞ(Gt.) : If you have only one guitar, then play the Gt.-II part here.

A7

Vo. Ah ah ah ah ah ah ah ah ah ah

Gt.-I h.+p. cho.

Gt.-II h.+p. cho.

Ba. h.+p.

Dr.

A7 G A7

Vo. ah ah ah

Gt.-I

Gt.-II

Ba.

Dr.

⑦ (Gt.): Take your time with your bending in this triplet section and play each note clearly. It's easy to get carried away by the tempo here, so keep your ears open for the rest of the band.

Chord progression: Dsus4 (onE) D A7 Dsus4 (onE) D A7

Vo. (Vocal line): Rested throughout the system.

Gt.-I (Guitar I):

- Measures 1-2: Chords with 7th fret barre (3:3, 2:3).
- Measure 3: 4. (4th fret barre).
- Measure 4: 4. (4th fret barre).

Gt.-II (Guitar II):

- Measures 1-2: Chords with 5th fret barre (5 5 3 5 4 2 4, 2 4).
- Measure 3: 4. (4th fret barre).
- Measure 4: Chords with 3rd fret barre (2 5 5, 5 7 7).

Ba. (Bass):

- Measures 1-2: 7 7, 7 5.
- Measures 3-4: 5 3 3 5 3, 5 3 3 5 3, 0 5 3 5 3, 7 7, 7 5.

Dr. (Drums):

- Measures 1-2: Dotted quarter, eighth note.
- Measures 3-4: Dotted quarter, eighth note.

Chord progression: A7 Dsus4 (onE) D A7

Vo. (Vocal line): Rested throughout the system.

Gt.-I (Guitar I):

- Measure 1: 4. (4th fret barre).
- Measure 2: 4. (4th fret barre).
- Measure 3: 4. (4th fret barre).
- Measure 4: 4. (4th fret barre).

Gt.-II (Guitar II):

- Measures 1-2: Chords with 7th fret barre (7 5 5 5, 8 8).
- Measures 3-4: Chords with 9th fret barre (9 10 11 11 11 10 10 8 10, 10 10 10 8 10 10).

Ba. (Bass):

- Measures 1-2: 4. (4th fret barre).
- Measures 3-4: 4. (4th fret barre).

Dr. (Drums):

- Measures 1-2: 4. (4th fret barre).
- Measures 3-4: 4. (4th fret barre).

Chord progression: A7 Dsus4(onE) D A7

This system features five staves. The top staff (Vo.) has rests. The second staff (Gt.-I) shows power chords with the number 4. The third staff (Gt.-II) contains a melodic line with various techniques: 'cho.' (chords), 'C.D. p.' (CAGED D major pedal point), and '8va' (octave up). Fingering numbers 15, 13, 19, 17, and 20 are indicated. The fourth staff (Ba.) and fifth staff (Dr.) show power chords with the number 4.

Chord progression: Dsus4(onE) D A7 Dsus4(onE) D

This system features five staves. The top staff (Vo.) has rests. The second staff (Gt.-I) shows power chords with the number 4. The third staff (Gt.-II) contains a melodic line with 'cho.' and 'C.D.' (CAGED D major) techniques. Fingering numbers 17, 20, 19, and 17 are shown. A 'g.' (grace note) is marked at the end of the staff. The fourth staff (Ba.) and fifth staff (Dr.) show power chords with the number 4. An '(8va)' marking with a downward arrow is at the end of the Gt.-II staff.

A7 Dsus4^(onE) D A7

Vo. 

Gt.-I 

Gt.-II 

Ba. 

Dr. 

A Dsus4^(onE) D A7

Vo. 

Gt.-I 

Gt.-II 

Ba. 

Dr. 

Chord progression: A7, Dsus4(onE), D, A7

Vo. (Vocal): [Empty staff]

Gt.-I (Guitar I): [Empty staff]

Gt.-II (Guitar II): [Melodic line with triplets and slurs. Fingering: 5 6 7 5 3 5 3 2, 0 3 4 2 4 2 4 2 4 6 5 3]

Ba. (Bass): [Empty staff]

Dr. (Drums): [Empty staff]

Chord progression: A7, Dsus4(onE), D, Dsus4(onE), D

Vo. (Vocal): [Empty staff]

Gt.-I (Guitar I): [Empty staff]

Gt.-II (Guitar II): [Melodic line with triplets and slurs. Fingering: 4 2 0 4 0 3 2, 0 3 4 2 4 2 4 2 4 6 5 5 8 8', 8 10 10 10 10 10 10 8 10 10 8']

Ba. (Bass): [Empty staff]

Dr. (Drums): [Empty staff]

7

Fade Out