

# LED ZEPPELIN

# WHOLE LOTTA LOVE

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham  
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## WHOLE LOTTA LOVE

### GUITAR

The guitar part consists mostly of the now legendary simple riff that makes up the core of this song. The big low E chord, with the octave and a 5th on top, plus the unison with the bass make it a very powerful riff when it's played with good rhythmic attack. When trying to get the guitar sound it's best to go for a more natural valve distortion rather than over-kill with a fuzz box. The effects in the middle were created in the studio with a theremin, a sort of audio generator common at the time, but a little imagination, some electronic noise making gadgetery and a tape recorder should provide a good substitute.

### BASS

Again, basically a question of keeping the main riff going

in unison with the guitar. Like a lot of blues influenced rock in the early seventies, the rhythm has a marked 'swing' feel to it and this, just as much as the driving attack, needs to be captured by both lead guitar and bass.

### DRUMS

Whereas the main riff moves in 16th notes, the drum pattern moves in 8th notes with on-beat / off-beat punctuation from the snare on the 2nd and last 8th note beats of the bar. The fills tend to be made up of 16th note beats in clusters of six but they must be made to roll in keeping with the swing feel to the beat. Overall, the drumming involves some irregular, syncopated patterns, especially on the 3rd and 4th beats in the bar.

The musical score is arranged in five staves. The top staff is for the voice, starting with an 'Intro.' box and the lyrics 'You ... need'. The second staff is for the lead guitar (Gt.-I), featuring a complex 16th-note riff with a circled '1' above it. The third staff is for the second guitar (Gt.-II), which is mostly silent. The fourth staff is for the bass (Ba.), featuring a steady 8th-note unison with the guitar, with a circled '2' above it. The fifth staff is for the drums (Dr.), showing a complex 8th-note pattern. The score is in the key of E major and common time (C).

① (Gt.): The main riff. To get the right rhythm use alternating up and down strokes and dampen the bottom E string slightly with the right hand palm.

② (Ba.): In the bass unison a fluent and steady rhythm is called for with accents falling on the beat under the 5th chord in the guitar part.

**E**

**A**

ool -in' ba - by I'm not fool - in' I'm gon-na say it Yeah Go back to  
 learn - in' Ba - by I mean learn - in' All them good times ba - by ba - by I've

Gt.-I

Gt.-II

Ba.

Dr.

**E**

school - in' way down in - side hon -ey you need it  
 been yearnin' way way down in - side Hon -ey you need it

Gt.-I

Gt.-II

Ba.

Dr.

E

Vo. I'm gon-na give you my love I'm gon-na give you my love Oh Chorus D

Gt.-I (2x) Oh Wan-na Whole Lot-ta Love

Gt.-II

Ba.

Dr. 2x

E D E D E D

Vo. Wan-na Whole Lot-ta Love Wan-na Whole Lot-ta Love Wan-na Whole Lot-ta Love

Gt.-I

Gt.-II Bottleneck Bottleneck

Ba.

Dr. 2x

① (Gt.): Keep the alternating up and down strokes going on the chorus.

④ (Dr.): This is the basic drum pattern for the song. Try to achieve a good rapport between the snare and the bass drum and watch your timing with the off-beats occurring in the 2nd and 3rd beats of the bar.

⑤ (Gt.): Siren like effect answering the vocal line. It's done by sliding a 4th chord at the 9th fret down with a bottleneck.

1. E 2. C E N.C.

Vo. You've been

Gt.-I

Gt.-II (Bottleneck)

Ba.

Dr.

N.C.

Vo.

Gt.-I

Gt.-II S.E. S.E.

Ba.

Dr. Conga Fill in

① (Gt.): It's hard to say if there's a guitar in there at all under all the studio effects but it might be an idea to try creating some sounds with effects like a delay etc, a bottleneck and a bit of scratchy picking.

② (Dr.): As you can hear on the record, congas have been dubbed on to the track. To make a little more out of this section it could be effective to have a percussion player on it.

N.C.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

N.C.

Ha

Voice with S.E. →

Gt.-I

Gt.-II

Ba.

Dr.

Fill in →

N.C.

(Voice with S.E.)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

(Fill in)

N.C.

Love

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

N.C. Voice with S.E.

Love

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

(Conga Fill in)

N.C. D E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

8va

cho.

p.

s.

6

3

h.+p.

6

3

h.+p.

6

3

h.+p.

⑥ (Gt.): This lead break is based on a blues scale. The phrasing is very melodic, almost vocal in quality, so try not to lose this when playing it, particularly on the wailing staccato bits. You could try singing the lines as you play them to get the phrasing bang on. Jimmy Page also seems to be using a rough edged plectrum to get that gritty sound.

E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

8va cho. cho. cho. h. cho. p. p. cho.

cho. cho. cho. cho. h. cho. p. p. cho.

12 15 15 15 15 15 17 15 17 17 15 17 15 17 17 19 19 19 18 15 17 15 17

E E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

You've been cool - in' Baby I've been drool - in' All the good - times Ba - by I've been

cho. cho. cho. (8va)

cho. cho. cho.

17 19 19 19 19 19 17



E

Vo. — mie-us — in' — Way way down — in-side — I'm gon - na give you my — love

Gt.-I

Gt.-II

Ba.

Dr.

E

Vo. I'm gon- na give you ev-ery inch of my love — Gon- na give you my — love Hey

Gt.-I

Gt.-II

Ba.

Dr.

F E

E D E D E D

Chorus

Al - right - Let's go Wan - na Whole Lot - ta Love Wan - na Whole Lot - ta Love Wan - na Whole Lot - ta Love

Gt.-I

Bottleneck

Gt.-II

Bottleneck

Ba.

Dr.

E D E D N.C.

Free Tempo

Wan - na Whole Lot - ta Love Way down in - side wan - an You need Yeah

Gt.-I

(Bottleneck)

Gt.-II

(Bottleneck)

Ba.

Dr.

E A

Vo. *a tempo* [H] E

love

Gt.-I

Gt.-II

Ba.

Dr.

Conga Fill in

E

Vo. my my my my my my my my Love

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.): A slight variation in the guitar. An A is added at the end of the bar to form a 5th chord with the D.

● (Dr.): The rhythm of this long fill is a bit tricky, especially the rolls that I've transcribed as six notes to the beat, like double triplets, so listen closely to the record.