

## Whole Lotta Love (1969)

### Led Zeppelin

#### LISTEN FOR

- Elements of electric blues and psychedelia
- Sophisticated stereo scheme (“shadowy” back right)
- Short verse-chorus vs. long, improvisatory middle section
- Blatant sexual content of lyrics and music

#### CREATION

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<i>Songwriters</i>	John Bonham, John Paul Jones, Jimmy Page, Robert Plant, Willie Dixon
<i>Album</i>	<i>Led Zeppelin II</i>
<i>Label</i>	Atlantic 2690 (US single)
<i>Musicians</i>	Robert Plant (vocals), Jimmy Page (rhythm and lead guitars, backing vocals, theremin), John Paul Jones (bass guitar), John Bonham (drums)
<i>Producer</i>	Jimmy Page
<i>Engineer</i>	Eddie Kramer
<i>Recording</i>	Olympic Studios (London); November 1969; stereo
<i>Charts</i>	Pop 4

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#### MUSIC

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<i>Genre</i>	Hard rock
<i>Form</i>	Compound AABA
<i>Key</i>	E minor
<i>Meter</i>	12/8

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## LISTENING GUIDE

Time	Form	Lyric Cue	Listen For
0:00	<b>Intro</b> (4)		<ul style="list-style-type: none"> <li>Two-bar blues-derived riff played by distorted guitar. Bass joins on repetition of riff.</li> <li>A left-to-right stereo movement casts a sonic "shadow" in the back far right of the stereo field.</li> </ul>
0:11	<b>A</b> Verse 1 (9)	"You need coolin'"	<ul style="list-style-type: none"> <li>Lead vocal enters overtop riff in guitar and bass.</li> </ul>
0:35	Chorus (4)	"Got a whole lotta love"	<ul style="list-style-type: none"> <li>Drums enter as backup vocals provide vocal hook.</li> <li>In call-and-response to vocals, stereophonic guitar slide, which disappears in the shadowing back right.</li> </ul>
0:47	<b>A</b> Verse 2 (9)	"You been learnin'"	<ul style="list-style-type: none"> <li>As before, but with addition of drums, which continue from previous section.</li> </ul>
1:10	Chorus (4)	"Got a whole lotta love"	<ul style="list-style-type: none"> <li>As before, but bar 4 serves also serves as the first bar of the next section.</li> </ul>
1:21	<b>B</b> Central section (39)		<ul style="list-style-type: none"> <li>Trippy, erotic psychedelia. Drums keep a light beat throughout, as the guitar sounds, theremin, percussion, and vocal moans bounce across the stereo field.</li> </ul>
3:05	Break (6)		<ul style="list-style-type: none"> <li>Aggressive guitar emerges from shadows of back right.</li> <li>Accompanied by hard, syncopated hits in rest of band.</li> </ul>
3:22	<b>A</b> Verse 3 (11)	"You need coolin'"	<ul style="list-style-type: none"> <li>As in Verse 2, but extended by two bars at end.</li> </ul>
3:50	Chorus (4)	"Got a whole lotta love"	<ul style="list-style-type: none"> <li>As before.</li> </ul>
4:00 4:28	<b>Coda</b> (24)		<ul style="list-style-type: none"> <li>Vocal cadenza in free time.</li> <li>Riff returns with vocal improvisations through the fade-out.</li> </ul>

## LYRICS

You need coolin', baby, I'm not foolin',  
I'm gonna send you back to schoolin',  
Way down inside honey, you need it,  
I'm gonna give you my love,  
I'm gonna give you my love.

Wanna whole lotta love  
Wanna whole lotta love  
Wanna whole lotta love  
Wanna whole lotta love

You've been learnin', baby, I bean learnin',  
All them good times, baby, baby, I've been  
yearnin',  
Way, way down inside honey, you need it,  
I'm gonna give you my love... I'm gonna give  
you my love.

Wanna whole lotta love  
Wanna whole lotta love  
Wanna whole lotta love

Wanna whole lotta love

You've been coolin', baby, I've been  
droolin',  
All the good times I've been misusin',  
Way, way down inside, I'm gonna give you  
my love,  
I'm gonna give you every inch of my love,  
Gonna give you my love.

Wanna whole lotta love  
Wanna whole lotta love  
Wanna whole lotta love  
Wanna whole lotta love

Way down inside... woman... You need...  
love.

Shake for me, girl. I wanna be your  
backdoor man.  
Keep it coolin', baby.

## SOURCES

- Katherine Charlton, *Rock Music Styles: A History*, 6<sup>th</sup> ed. (New York: McGraw Hill, 2011), 187.
- John Covach and Andrew Flory, *What's That Sound*, 4<sup>th</sup> ed. (New York: W. W. Norton, 2015), 297–99.
- Albin Zak III, *The Poetics of Rock: Cutting Tracks, Making Records* (University of California Press, 2001), 147–48.