ALIEN ANT FARM
ANTHOLOGY

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ALIEN ANT FARM

Dryden Mitchell, vocals
Terry Corso, guitar
Tye Zamora, bass
Mike Cosgrove, drums

“Music does good things to people—it’s one of those art forms everyone enjoys,” says Alien Ant Farm frontman Dryden Mitchell. “It’s magical when we play our stuff for fans and they light up. We take our music very seriously, but we’re also a very tongue-in-cheek group. We want to keep that enjoyment going. Everything with us is a pun or a halfway joke, even if we’re the only ones in on it.”

Singer-songwriter Mitchell, guitarist Terry Corso, bassist Tye Zamora, and drummer Mike Cosgrove demonstrate their playful-yet-purposeful brand of music on ANThology. The band’s major-label debut was produced by Jay Baumgardner, whose credits include Papa Roach, Orgy, Slipknot, and Coal Chamber. Corso calls the disc “new, emotional, romantic yet totally metal.”

Thematically, Mitchell draws on relationships, fantasy, and remembrances of things past, frequently using his songs as therapy. He reveals, “This was the first time I’ve ever gotten chills from my own music because it hit so close to home. Many of the songs were written during a breakup. Writing them was better than me chasing someone around who didn’t wanna be chased.”

Comments Cosgrove, “No matter what Dryden’s writing about, the lyrics are always sharp and witty. They can also take on different shades; when he sings them one way they mean one thing, and when he sings them another way, they can mean something else. We try to reflect that sonically with dynamics. Especially live, we try to keep the texture of the sound varied. At times it’s low, almost quiet, but then it becomes noisy and ferocious.”

Alien Ant Farm’s personal and musical give-and-take began to gel in 1996 in Riverside, California, where the members’ appetites for music were whetted at an early age. One of Mitchell’s first inspirations was his father, a guitarist. “People would always ask my dad to play during family gatherings,” he recalls. “Seeing how he changed the mood of the room made me want to do the same thing.” Though Mitchell started out on guitar (check his chops on “Death Day”), friends prodded him to tune up his vocal chords. He lists the Beatles, Frank Zappa, Tracy Chapman, and Edie Brickell as influences. His admiration for these artists came to bear as he developed his own style singing for pre-Ant Farm bands.

As for Corso, his mother kept him well supplied with Kiss albums during his childhood. He later enrolled in a band workshop program sponsored by a local music store that enabled him to pursue his budding interest in drums, songwriting, and especially guitar. This was a springboard to playing in bands, including one with Cosgrove. Corso says of his musical intake, “I like everything from hip-hop and folk to punk and heavy metal. I’m a huge fan of Black Sabbath and Led Zeppelin, and I love Jeff Buckley because he’s helped me through many a breakup.”

Bassist Zamora’s first instrument was also the guitar. His parents were into disco, and he remembers listening to numerous 70’s superbands and imitating their styles. He confesses to becoming an accomplished air guitarist imitating the licks of Boston, Queen, and Steely Dan. He segued to bass when the likes of Stanley Clarke and Primus roused his interest. Zamora, too, honed his skills with Cosgrove, in a Primus cover band, in addition to other outfits. Among his many musical interests is a second career as an R & B songsmith.

Cosgrove taught himself to play drums as a kid and only began taking lessons in his teenage years. He says his family was a motivating factor in his current direction: “My whole family was into music. My grandpa played jazz trumpet, and going to the record store with my grandma was like going to the toy store.” He cites Metallica, Guns N’ Roses, Twisted Sister, and Michael Jackson as some of his early favorites, with his tastes now leaning toward Sting, Sade, Seal, Weezer—and Michael Jackson, still a constant on his CD player. Cosgrove’s previous band situations engendered a fierce dedication to the skins. “I’d rather be sitting on a street corner banging on a bucket,” he declares, “than working at even the best nine-to-five office job.”

Eventually, Mitchell, Corso, Zamora, and Cosgrove gravitated toward each other. “Individually, we were trying to figure out who were the best players in the area,” Mitchell recalls. “We kind of identified each other and started cheating on the bands we were playing with at the time, getting together after practices. We played our first show in 1996 on my birthday and have been together ever since.”
Corso is credited with their unique name: "I was daydreaming at my dull desk job with my feet up, and I thought to myself, Wouldn't it be cool if the human species were placed on earth and cultivated by alien intelligence? Maybe the aliens added us to an atmosphere that was suitable for us, and they've been watching us develop and colonize, kind of like what a kid does with an ant farm, where the aliens are the kids and humans are the ants."

Noted almost from the beginning for their live shows, Alien Ant Farm gigged steadily throughout the western United States and Europe, playing on the Continent for huge festival audiences. Zamora describes their shows as "very intense, chaotic, and free-form," adding, "People get it right away. We've done shows for eight people and 8,000 people and have gone equally crazy for both. We don't use gimmicks or props—it's just straight-up energy. We want everyone to be entertained."

It wasn't long before a few adventurous radio programmers heard the buzz surrounding Alien Ant Farm and the group found their songs added to some rock specialty shows. Greatest Hits, the band's cheekily named debut album, emerged in 1999, garnering the title of "Best Independent Album" at the L.A. Music Awards.

AAF was the first signing to Papa Roach's New Noize label (which is administered in conjunction with DreamWorks Records). For both bands, this was more than a business arrangement. In fact, Alien Ant Farm and P-Roach share a camaraderie forged years ago when both were tearing it up on the Golden State club circuit. "Coming up with them was great," says Cosgrove. "They had a fan base in Northern California, and we had a fan base in Southern California, so we began swapping shows; we'd hook them up with gigs down here and they'd hook us up with gigs up there. There's a lot of mutual respect between us, and we've become good friends. We see the fire in them and they see the fire in us."

When Papa Roach began gaining prominence, they made sure their compadres had a shot at the limelight. Remembers Corso, "We'd always said, 'Whoever takes off first will help the other group up,' and that's the way it happened. They've been very vocal about us, which is priceless, and we can't thank them enough." P-Roach will take Alien Ant Farm on the road for an extensive outing in 2001.

As a group of fans might feel about the Ant Farm's jump to the big leagues, Zamora says, "We're blue-collar musicians who've worked hard to get where we're at. We're not trying to be something we're not. This is real music coming from real people and it will always be that way for us." Echoes Cosgrove, "You can't pull anything over on the fans."

Part of what is real to Alien Ant Farm, and what has helped set them apart from other bands on the SoCal music scene, is their refusal to jump on any stylistic bandwagon. For instance, Zamora likens AAF's musical structures to those of '70s rock. "I remember when songs had a bed of music that created the mood, and the blanket on top was the guitar line," he says. "There was a constant movement that kept your mind busy, where you're locked into the sound and you can't let go. Our stuff strikes chords and tones that haven't been struck in a long time."

The quartet sees the chemistry sparking their rhythm section as another defining strength. Mitchell points out, "Tye and Mike are totally in tune with each other. They create that amazing foundation—sometimes I think the vocals and guitar are icing on the cake. Because those guys are so solid, we can keep it all very raw. We don't need to use a lot of effects. There's no distortion on the vocals. Everything isn't stacked to hell. We don't have to hide behind any of that stuff."

These uncompromising ideals extend to the band's personal interplay as well. Says Mitchell, "We're all friends and we're constantly joking around. We know each other's likes and dislikes, which makes for a good, strong unit. We have arguments, but there aren't any grudges anywhere. We have more important things to concentrate on—like our music."
ABOUT THE SONGS
BY DRYDEN MITCHELL

COURAGE
This is about misunderstandings and reaching a boiling point in a relationship. When I wrote the lyrics, I pictured an argument with your better half. It's to the point that the girl's going to hit you, but it never actually crosses over to such brutality. I sing in the chorus, "You should try not to be so courageous," because you know that courage isn't going to last. It's like a "Jenga" game, right before the pieces collapse.

MOVIES
This is one of my favorites. It's a very honest, real story felt by everyone in the band. I compare a bad relationship to the movies. Lyrically, everything in it relates to film, like the line, "At slow speed we all seem focused." My writing used to be much more cryptic, but this song is more direct and it has a happier feel. Terry wrote a cool Pac-Man riff for it.

WHISPER
Terry asked why we even named the song "Whisper" because it's a very heavy, pissed-off song. The band was going through some tough times when we wrote it. We'd been showcasing for labels and midway through the set, the record executives would start whispering to each other. We're trying to play our best, but we're wondering what they're saying about us, or if they're even talking about us at all. I don't think we're bitter, just fed up with people whispering about us.

SUMMER
Summer is straight lovey-dovey and not supposed to be about anything particularly deep, but rather a cool play on words. Lyrically, I go through all the seasons. Throughout it, I say things like, "Tired to give you summer, but I'm winter/Wish I could make you spring, but I fall so hard."

FLESH AND BONE
We're not the most religious people, but Tye suggested I write about God. The first thing that came to mind was bashing those fanatical people who force religion on me. But it seemed classier to write something positive about religion, something that embraces it. This song's about knowing there's something greater out there without exactly saying what it is. The Bible doesn't play into it, though. I borrowed a few lines from it for the benefit of rhyme. It was challenging to write.

STICKS AND STONES
Everyone has heard the saying that "Sticks and stones will break my bones but names will never hurt me." This is another one where I play with words. It's full of angst. I was reminiscing about past phone conversations that have led to arguments. They happen for no reason, just because one person is moody. The beat is driving and has a reggae vibe to it because the bass drum is constant.

ATTITUDE
This is my favorite song on the record. I'm not very good at relationships and have done bad things in the past. With "Attitude," I'm telling a girl that her feelings of rage are acceptable—everything she does is okay because the guy she's in a relationship with did such horrendous things. It has a cool Latin vibe.
STRANDED
This song is all about the ocean and has as many puns as I could put in there. My ex-girlfriend was really into whales and marine biology. She hated me at the time, so I thought I would try to woo her with this song. It didn't work. Maybe flowers and dinner would've been better.

WISH
This is the very first song we wrote—it's amazing it's lasted so long and has made it to the record. It relays the message that people should make their own thing happen and not worry about the critics out there. For example, my thing is music, and I tell people who criticize that to create their own wish. This is my dream—they should find their own thing instead of tearing into mine.

CALICO
This basically a feel-good breakup song with a waltzy groove. I wasn't trying to be deep here—the words just sound cool when they're sung. When the guitar comes in, it creates a perfect intro for a yell.

DEATH DAY
This is pretty morbid, but I wrote it strictly for fantasy purposes. We've all gotten frustrated with certain people, sometimes to the point where you wish they would die. But you also realize that if they actually did die, you'd be devastated. I'm singing, "Papa's got a brand new body bag for you"—it's like James Brown's line "Papa's got a brand new bag," but cooler.

SMOOTH CRIMINAL
We're all big fans of Michael Jackson, and this cover is an ally for us. Terry and Tye were messing with it in the garage one day, and the riff screamed out to be heavy. We played with death metal bands while we were in Europe, and people would go ape shit when they heard our version. People that don't even like us like this song.

UNIVERSE
Awesome, moody, Radiohead-influenced. [Arranger] David Campbell turned it into a monster with his string section, but without making it corny. The lyrics relate to some unforgivable things I've done, things I could never share with anyone.

HIDDEN TRACK/ORANGE PEEL
The title is another play on words, like "orange peel." It's made up of quick, little lines that reminded me of my childhood. I say "apples" and "oranges" in Spanish, and then refer to a family tree. Musically, it starts with nylon string acoustics, then slowly builds up. The vocals are out of key because I had a nice wine buzz on during the recording.
COURAGE

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

**Chord symbols reflect overall harmony.**

**Intro**

Moderate Rock \( \frac{4}{4} = 112 \)

*Gr. 1 (dist.) (Drum fill)*

**N.C.**

\[ \text{F}_{5}\text{G}_{5}\text{Bb}_{5}\text{G}_{5}\text{F}_{5}\text{E}_{5}\text{F}_{5}\text{N.C.} \]

Rhy. Fig. 1

\[ \text{F}_{5}\text{G}_{5}\text{Bb}_{5}\text{G}_{5}\text{F}_{5}\text{E}_{5}\text{F}_{5}\text{End Rhy. Fig. 1} \]

*Gr. 1: w/ Rhy. Fig. 1 (4 times)*

**N.C.**

\[ \text{F}_{5}\text{G}_{5}\text{Bb}_{5}\text{G}_{5}\text{F}_{5}\text{E}_{5}\text{F}_{5}\text{N.C.} \]

End RHY. Fig.

*Gr. 2 (dist.)

**RHY. A**

\[ \text{w/ wah-wah as filter} \]

\[ \text{N.C.} \]

\[ \text{F}_{5}\text{G}_{5}\text{Bb}_{5}\text{G}_{5}\text{F}_{5}\text{E}_{5}\text{F}_{5}\text{N.C.} \]

You should try not to be so courageous.

\[ \text{N.C.} \]

\[ \text{F}_{5}\text{G}_{5}\text{Bb}_{5}\text{G}_{5}\text{F}_{5}\text{E}_{5}\text{F}_{5}\text{N.C.} \]

\[ \text{F}_{5}\text{G}_{5}\text{Bb}_{5}\text{G}_{5}\text{F}_{5}\text{E}_{5}\text{F}_{5}\text{N.C.} \]

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Verse
1st time, Gr. 2: w/ Riff B

F5 D/F# E/F# Bsus4/F#

1. Con - trar - y to the mat - ter, who you are not.
2. Trav - eled far for this lov - er, Who she was not.

Gr. 1

mf
w/tremolo effect

2nd time, Gr. 1: w/ Riff C

F#5 D/F# E/F# B/F#

Come with me,
I'll show you Saturn.
Planets don't quite align.

But honest - ly, it don't matter.
Aliens ain't Farmers.

F#5 G5 Bb5 G5 F#5 E5 F#5 N.C.

You should try not to be so courageous.

Pre-Chorus
Gr. 1: w/ Rhy. Fig. 1 (2 times)
Gr. 2: w/ Riff A (2 times)
3rd time. Chms. 3 & 4 tacet

N.C. F#5 G5 Bb5 G5 F#5 E5 F#5 N.C. F#5 G5 Bb5 G5 F#5 E5 F#5

let ring ——— let ring ——— let ring ———

Gr. 2

Gr. 1

Riff B

Riff C
You should try not to be so courageous.

Chorus
I never said you were a mistake at all. You got it all wrong, you're

misunderstanding.

I never said you were a mistake at all. You got it all wrong, you're
I never said you were a mistake at all. You got it all wrong, you're

misunderstanding. I never said you were, I never said you were... You

got it all wrong, you got it all wrong.

I never said you were, I never said you were... You

got it all wrong, you got it all wrong.
Bridge

Gr. 1: w/ Rhy. Fig. 4
F#5    N.C.    E5    F#5    F#5
You should try not to be so courageous.  Re- mind me.

Gr. 2 tacet
N.C.    E5    F5    D/F#

G#5    D5    G#5

Gr. 2 8va----

A5    B5    C#5    B5    C#5
These dismal moods have become contagious.

Gr. 1

A5

2 2 4 4 0 3 2 3 2 3 2 2 3 2 3 2 3 2 2 2 5 5
MOVIES

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

Intro
Moderate Rock $\frac{4}{4} = 115$

* Gr. 1 (dist.)

Rhy. Fig. 1

* Doubled throughout

Verse
Gr. 1: w/ Rhy. Fig. 1 (2 3/4 times)

1. At slow speed, we all seem focused.

In motion, we seem wrong, wrong.

In summer, we can taste the rain.

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Chorus
* Es/A

Well, I want you

* Chord symbols reflect overall harmony.

Es/F#  Es/A  Am/C  E  Eadd2/G#

to be free.  Don’t worry about me.

End Rhy. Fig. 2

To Coda (δ)

Es/A  Es/G#  Es/F#  Es/A  Am/C  E  Eadd2/G#

And just like the movies, we play out our last scene.

Verse

A5  E

2. Two can play this game. We both want pow-

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
In winter, we can taste the pain

Bridge

C#5 E5 B5
In our short years,

C#5 G#5 A5 B5
we come long way to treat it bad

and throw away.

In our short years,
we come long way to treat it bad and throw a way.

our last scene. You won't cry, I won't scream.

In our short years, we come long way to treat it bad (Years. We come long way.)

Bridge

E/G♯

A5

E5

E/G♯
and throw away. And if we make a little space,

a science fiction showcase.

In our short film,

a love disgrace, dream a scene to brighten face.

In our short years, we come long way to treat it bad,
just to throw it away. I want you to be free.

Don't worry about me.

And just like the movies, we play out our last scene.

You won't cry, I won't scream.

Free time
FLESH AND BONE
Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

Intro
Moderately fast Rock \( \text{j} = 142 \)

*Gr. 1 (slight dist.)

** Bm(add4)

Rhy. Fig. 1

F\(\#\)m/B

End Rhy. Fig. 1

* Doubled throughout

** Chord symbols reflect overall harmony.

Verse
Gr. 1: w/ Rhy. Fig. 1

Bm(add4)

F\(\#\)m/B

1. This moisture slides from my eyes. It glistens, it glistens.

A/B

Bm

Em/B

Bm

A/B

There's nowhere left to go now. If you teach me, I'll listen.

Gr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 1

Bm(add4)

Bm(add4)

F\(\#\)m/B

A fav'rite time for mistakes. In salt lakes, we all shake.
Consider me your apprentice, repentant, yet hesitant.

Chorus
Half-time feel
1st time, Gtr. 1: w/ Rhy. Fill 1
D5/A

Please show me a sign.

Rhy. Fig. 3
Gtrs. 2 & 3 (dist.)

Come inside, knee - l.

* Bass plays G.
G5/B
——-
Re-member who built your home.
——-
I built you, flesh and bone.

Riff A
Gr. 4 (clean)

mf

Interlude
Gr. 1: w/ Rhy. Fig. 1
Grs. 2, 3 & 4 tacet
Bm(add4)

F♯m/B

Verse
Gr. 1: w/ Rhy. Fig. 1

Bm(add4)

F♯m/B

2. This image comes from somewhere. Who is it? Spiritual visit.

Gr. 1: w/ Rhy. Fig. 2
A/B

Bm
Em/B
Bm
A/B

Coincidence is one thing. Overwhelming, immaculate timing.

Gr. 2 & 3
Pre-Chorus
A5 B5
Ev'rything we had is gone. Some-thing new must come up strong now.

A5 B5
I feel that I be-long. And I trust you, and I love you.

Chorus
Half-time feel
Gtrs. 2 & 3: w/Rhy. Fig. 3
Gtr. 5 tacet
D5/A
Please show me a sign.

B5/F#
Come inside.
Remember what you hear and I'll be still right here.

Come inside, kneel.

To Coda

1st time, end half-time feel

Bridge

And I'm torn between halos, demons.

All these words with cryptic meanings, separate seasons.
All these issues and mixed-up feelings, and I have to choose.

Interlude

Half-time feel

And I have to choose.
Bm  A5  G5  D  Cadd6  N.C.

And I have to choose.

f w/dim.
tremolo off

Coda
Outro
B5/F♯
* Vocal Fig. 1

D5/G
F♯5

End Voc. Fig. 1

Come inside, look around... Please.

I'll lift you off the ground.

Gr. 4
Riff B

Gtrs. 2 & 3

*Refers to upstemmed notes only.

Bigd. Voc.: w/Voc. Fig. 1 (3 times)
G/B

F♯5/A
A/C♯

I snapped your ribs, made a lover
so you could share each other.

End Riff B

26
WHISPER

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

G5   A5   Ab5   F5   Db5   Bb5   C5
134  134  134  134  134  134  134

F5 VIII   D5   E5   Asus2   E5 open   F/A
111  111  111  111  111

Tune down 1/2 step:
(low to high) Eb–Ab–Db–Gb–Bb–Eb

Intro
Moderately fast Rock \( \frac{d}{d} = 160 \)

\[ \text{Moderately fast Rock } \frac{d}{d} = 160 \]

Verd

G5 A5 Ab5
Rhy. Fig. 1

G5 A5 Ab5
F5 Db5

1. It's my arms that wrap you up nice.

G5 A5 Ab5

It's my arms, my arms, baby.

G5 A5 Ab5

Small rooms where record exec types

G5 A5 Ab5

whisper away my future late ly.

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I’ll introduce you to producers. 3. I’ll introduce you to producers.

I’ll write your songs and make them way damn shorter.

Chorus
2nd time, Gtrs. 3 tacet

I’m so confused.

This industry has made me cold, 1. you’ll find, 3. you’ll go find.

*Chord symbols reflect overall harmony.
I trusted you to make me shine bright.

This is almost getting old.

2. Shock me with fear, it's taking longer.

Blood, sweat and years will make me way
Bridge

Gtrs. 1 & 2

Gr. 3

Riff B

wah-wah off

let ring

1st time, Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3 & Riff B
2nd time, Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3 & Riff B (1st 3 meas.)

Ab5

F5

E5

D5

End Rhy. Fig. 3

End Riff B

1.

These are the words that I'm saying and these are the notes that they're playing.

2.

Dm/F

E7(no3rd)

E6

D.S.S. al Coda 2

notes that they're playing.

Free time

It suits me just fine.

Coda 2

** Gtrs. 1 & 2 w/ pick scrapes, etc.
N.C.

*p* Microphonic feedback, not caused by string vibration.

** Bounce pick on high E string while moving up and past fretboard.
(Mute strings w/ L.H.)
SUMMER

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

Intro
Slowly \( \frac{3}{4} = 68 \)

**D5**

*Gr. 1 (disc.) Rhy. Fig. 1*

D7/C

C(#4)/A

D7/C

F5

*B* Doubled throughout

** Chord symbols reflect overall harmony.

(Bass enters 2nd time)

Verse

2nd time, Gr. 1: w/ Rhy. Fig. 1

Bb5

A6

D5

1. So you fi - n'lly _____ 'fessed up _____ to her _____

2. So you al - ways did _____ what you _____ want - ed _____

F5

Bb5

A6

D5

D7/C

We will be _____ on our _____ own.

Now you kind - ly _____

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kiss up to her but the feeling's dead
let you go, now. Things will be all right

Sev'ral days have passed now, darker than
Sev'ral weeks have passed now, gray-er than

any damn cloud, now. Liquid sunshine falls down
any gray cloud. Sev'ral weeks have passed now.

and it's harder than all the damn hounds. Tried to

give you summer, but I'm winter. Wish I could
Fmaj7(11)

make you spring. but I fall so hard.

G6

Gr. 1: w/ Rhy. Fig. 2

Gm11

Tried to give you summer, but I'm winter.

Bb sus2

Wish I could make you spring, but I

Fmaj7(11)


fall so hard.

fall so hard.

Gr. 1

Rhy. Fig. 3

C(#4)/D D7/A F5

And it's so hard to get out of bed.

Bb5 A6

Gr. 1: w/ Rhy. Fig. 3 (3 times)

D5 D7/C C(#4)/D D7/A F5

And it's so hard to get out of bed.
C5

spring.

Bb5

spring
time.

Wish I could

C/F

make you

C5

spring.

Bb5

Grad. 1

Rhy. Fig. 4

F5/C

Csus4

End Rhy. Fig. 4

-- Tried to give you summer, but I'm winter, yeah.

Gr. 1: w/ Rhy. Fig. 4 (2 times)

Bb5

Wish I could make you spring, spring
time.

Bb5

-- Tried to give you summer, but I'm winter.

Bb5

Gr. 3

mf

C5

Wish I could make you spring.

*Bass plays F.
STICKS AND STONES
Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

Verse
Moderately fast Rock \( \text{d} = 168 \)

1. I liked you.

You showed me,

F5 A5 G\#5 D5

End Rhy. Fig. 1

Grs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

F5 A5 G\#5 D5

You showed me,

F5 A5 G\#5 D5

You showed me,

F5 A5 G\#5 D5

You showed me,

You showed me,

continues.

Interlude

F5 A5 E5 C5 G5

Grs. 1 & 2

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Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (7 times)
F5 A5 G#5 D5

2. Time is collapsing in my head.
   I built all the walls,

   F5 A5 G#5 D5
   you can't come in.

   F5 A5 G#5 D5
   You were the one that called me last.

   F5 A5 G#5 D5
   I highly doubt this thing will last.

Chorus
F5 A5 E5
Rhy. Fig. 3

   F5
   Sticks and stones,

Rhy. Fig. 2
Gtrs. 1 & 2

   End Rhy. Fig. 2

P.M. -

   (Gtr. 1 cont. in slashes)

C5 G5

   End Rhy. Fig. 3

   they hurt when you shoot them through the phone.

   F5 A5 E5

   End Rhy. Fig. 3A

(Continued)
And you dragged my name.

Through dirt, and it hurts to be

Left here alone.

---
Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1
* F5/A A5 G#5/A D5

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

F5 A5 G#5 D5

F5 A5 G#5 D5

3. Elegante _ I will not share._

My symphonic silence,

I hope you can bear it, baby.

Gtr. 3: w/ Rhy. Fill 2

F5 A5 G#5 D5

F5 A5 G#5 D5

I liked you.

You showed me

Rhy. Fig. 5

Gtrs. 1 & 2

End Rhy. Fig. 5

P.M. —
P.M. —
P.M. —
P.M. —

D.S. al Coda 1

Gtrs. 1 & 2: w/ Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F5 A5 G#5 D5

F5 A5 G#5 D5

Coda 1

Gtrs. 3 tacet

G5

Interlude

Gtrs. 1

A5

N.C.

E7(no3rd)

Gtrs. 2

Gtrs. 1 & 2

(cont. in notation)

Riff A

End Riff A

Rhy. Fill 2

Coda 3

Play 3 times

staccato gliss.
Bridge
Gtrs. 1 & 2: w/ Riff A
* A5/F

I'll al - ways look for you.

* Bass plays F.

F5

Gtr. 4 (clean)

I'll al - ways look for you.

Riff B

let ring

C5

I'll al - ways look for you.

A5

you.
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

F5  A5  G#5  D5

4. You were the one that called me last.

D.S. al Coda 2

F5  A5  G#5  D5

I high ly doubt this thing will last, 'cause you were the one that messed up.

Coda 2
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

F5  A5  E5

hurts to be left here al one.

Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

F5  A5  E5

Sticks and stones get shot through the tel e phone

G5  F5  A5  E5

with inst ant re sults, we're both left al one.

End half-time feel

Gtr. 3 tacet

G5  A5

a lone.

Gtrs. 1 & 2
ATTITUDE

Intro

Moderately \( \dot{\text{J}} = 104 \)

* N.C.(E5)  (F\(5\))  (G\(5\))  (A\(5\))

Gr. 1 (clean)

Riff A

mf

** w/ delay

T

TAB

4 2 4 3 4 2 4 5

4 2 4 2 4 2 4 3

*Bass part for gtr.

Verse

Gr. 2: w/ Riff C1 (16 times)

Gr. 3 (clean)

let ring throughout

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May-be waves crash like semi-trailer.
May-be this isn’t what you wanted, baby.

D/B
off-time without you.
falling backwards.

A/B
It seems like we need our own space.
No one’s ever quite confused you this way.

Em/B

End Riff D

C#m/B

And all the time I wasted away,
And all this time we wasted away,
to not feel good un-

D/B
less you stay, stay, stay.
less we’re grey, grey.

A/B
And all the times I chased you away
And all the times I chased you away.

C#m/B

D/B

G/B

A/B

Bm

C#m/B

D/B


I simply to catch back up with
I simply don’t feel good.
Chorus

G/B

(Ah.)

Your solitude is welcome, welcome.

* Gr. 3 Rhy. Fig. 1

3rd time resume playing mf.

A/E

A/C#  

G

A/F#  

G/B  

A

Your attitude is welcome, welcome.

Your solitude is welcome, welcome.

D

A/E

A/C#

Em/G

F#m

End Rhy. Fig. 1

N.C.

Harm.

7 7 7 7 5 5 7 7 7 7 7 5 5
You are welcome...

To Coda ☸

Bridge
Gr. 1: t/ Riff A (2 times)
N.C.(E5) (F♯5) (G5) (A5) (B5) (G5) (D5) (F♯5) (D5)

All this time — we heard alarms.

Come to find — we fell apart.

This whole thing

has crashed down.

crashed down.
STRANDED

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

Tune down 1/2 step
(low to high) Eb–Ab–Db–Gb–Bb–Eb

Intro

Moderate Rock $\approx 132$

Band tacet
N.C.

Gr. 1 (dist.)

** steady gliss.

w/ bar — — — — —

TAB

**Vol. swell
-1 1/2

-2 1/2

* Gr. 2 (dist.)

Rhy. Fig. 1

f

* Two gtrs. arr. for one.

1st time, Gr. 1 tacet

Gr. 2

End Rhy. Fig. 1

Gr. 2: w/ Rhy. Fig. 1

Riff A

Gr. 1

End Riff A
Verse

F♯5

Gr. 1 tacet

F♯5/E♯

N.C.

1. Your waves come crashing down like a semi-auto trailer.

Gr. 2

Rhy. Fig. 2

I dive so deep in the sea to avoid killer whales.

Gr. 2

End Rhy. Fig. 2

A perfect moment here and gone, it has sailed.

Gr. 1

End Fill 1

F♯5

F♯5/E♯

C♯5

F♭m

(11)

6

6

(6)

4

2

4

4

(11)

6

6

4

4

F♯5

F♯5/E♯

N.C.

I'll use a hammerhead to drive
Interlude

Gr. 1 & 2: w/ Riff A and Rhy. Fig. 1
N.C.

Verse

Gr. 1: w/ Fill 1
Gr. 2: w/ Rhy. Fig. 2
N.C.

2. I mag ine if our world was blue

C#5

F#5

Chorus

N.C.(A)

a rust y nail in side.

I'm feel ing the sea

Gry. 2

Rhy. Fig. 3

chorus off

f

w/ that.

(E)

F#5/C#

N.C.

be neath you,

be neath me.

(A)

(E)

C#5

D(b5)

D5

I'm feel ing the sea be neath me,

be neath you.

End Rhy. Fig. 3

Interlude

Gr. 1 & 2: w/ Riff A and Rhy. Fig. 1
N.C.

2. I mag ine if our world was blue

C#5

F#5/E#

F#5

N.C.

F#5

F#5/E#

and weight less.

I nev er meant to do wrong to
you, you're my star-fish. You moan a tone so low bey'ond me.

a tele-path-ic sub-son-ic fre-quency. I need a lit-tle

air for e-mer-gen- cy. You have to un-der-stand this ur-gen- cy.

I'm feel-ing the sea be-neath me, be-neath you.
Half-time feel

D.S. al Coda
End Half-time feel

Coda
Outro
Half-time feel

N.C.

A sea a-nem-o-ne, you're my en-e-my.
(I'm feel-ing the sea, be-neath me.)

* Synth. arr. for gr.
Gr. 3: w/ Riff B (3 times)

A sea a - nem - o - ne, you're my en - e - my. (I'm feel-ing the sea be - neath me.)

End Rhy. Fig. 4

Gr. 2: w/ Rhy. Fig. 4 (2 times)

A sea a - nem - o - ne, you're my en - e - my. (I'm feel-ing the sea be - neath me.)
WISH

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

Intro
* Gtr. 1  Moderate Rock \( \frac{d}{d} = 132 \)  ** F#5

\[
\text{Csus2/G} \quad \text{B/F#}
\]

let ring ----
let ring ----
let ring ----

** Two gtrs. str. for one.
*** Chord symbols reflect implied harmony.

Verse
2nd time, Gtr. 2 tacet

F#5

1. Proud, proud is to
2. Cold

fire

used

in

Rhy. Fig. 1

D5/A

hear it all, yeah, yeah.
spire us all, not now.

D#5/A#

P.M.

F#5

Proud, ah proud, proud is to
These are tired, may be they'll

End Rhy. Fig. 1

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Pre-Chorus

Gr. 1: w/ Rhy. Fig. 1
F#5

Make a wish, make a succo-tash wish.
You live the pompous life.

DS/A

Throw kisses all the time.
Make wishes, don't break mine.

F#5

Make a wish, make a succo-tash wish.
You live the pompous life.

DS/A

Throw kisses all the time.
And don't break mine.

Gr. 2 (slit)

Gir. 1: divisi

*let ring*

* Refers to both gtrs. (next 4 meas.)
Chimes used to break my wish. Won't you bring him back? Not now.

Whispered: Don't be low.

Don't be low.

You better watch the road, the road, uh.

D.S. al Coda

Coda
CALICO

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

G5 D5/A A5 Bb5 C5 Bsus2 G A7add4 Bb6

Tune down 1/2 step:
(low to high) Eb–Ab–Db–Gb–Bb–Eb

Intro
Moderately fast Rock \( \text{b} = 152 \)

**G6**

G

[mf]

P.M.


**Chord symbols reflect implied harmony.**

**Gms**

Bm(add2)

G6

A6

**Two gens. arr. for one.**

**Gradually release P.M.**

**Bass plays B.**

**Bass plays C#**

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Verse

G6  Gmaj7/B  Gadd2  Amaj7/C♯

1. That’s not a reason to fire me.
2. Feel all the seasons flood through you and

Gmaj7  Bm(add2)  G6  A6

That ain’t no real reason she’s in.

P.M.

End Riff C
It's funny, things just cheapen when we disagree. If
But that's not a reason to fire me.

Chorus
1st time, Gtrs. 3 & 4: w/ Rhy. Fill 1
2nd time, Gtrs. 3 & 4: w/ Rhy. Fill 2

*Chord symbols reflect overall harmony.

That ain't no real reason.
Eyes got any worse, then cheap would turn free. Calico

cats and calico dreams, that ain't too real.

Gtrs. 3 & 4: w/ Rhy. Fill 1

Just make it real.
\{ Calico cats and calico
\{ Collision, hurt and abrasions

dreams, bleed. It's hard to deal when all you do is

Rhy. Fill 1
Gtrs. 3 & 4

(cont. in slashes)

Rhy. Fill 2
Gtrs. 3 & 4
G6
A6

real.

G5
A5
B♭6

feel. Camp-fires swell into monstrous things:

G5
C5

that summer heat that's winter deep,

G5
B♭6
C5

that's winter deep.

Bridge

G♭5

all your wild winds, they could n't stop me from

G♭5

G₃ & 4

Riff D
Gr. 3 & 4

Riff E
Gr. 5 (elec.)
G6  Gmaj7  Gadd2  Amaj7

So make it real.

Gmaj7  Bm(add2)  G6  A6

Just make it real.

Chorus

G5  Bb5/F  N.C.

Calico cats and calico

Bb5  C5

dreams, that ain’t too real. Just make it
real. Collisions hurt and abrasions

Bb5 bleed. It's hard to deal when all you do is

G5 feel Calico cats and calico

G5/A dreams, that ain't too real. Just make it

G5 real. Just make it
DEATH DAY

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

G  E5/B  B5  C5  Cm  Csus4  F  A  G

Tune down 1/2 step:
(low to high) Eb-Ak-Db-Gb-Bb- Eb

Intro
Slowly \( \frac{d}{4} = 78 \)

Dm7  C  Gadd4  Am  G/B

End Rhy. Fig. 1

1. I slowly shoot these words like weapons and go insane.

Verse

Dm7  C  Gadd4  Am  G/B

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

Dm7  C  Gadd4  Am  G/B

Gtr. 2: w/ Fill 1

I watch you drive your stupid car, you go away.

Fill 1

Gtr. 2 (elec.)

You never were one to use caution, and you're gonna pay.

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Verse
1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)
3rd time, Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times)
2nd time, Gtr. 3 & 4 tacet
3rd time, Gtr. 5 tacet

Dm7 C Gadd4 Am G/B Dm7 C
You know I'd love to see it happen.
2. I always tried to keep you near.
3. Cable cars run through my mind.
4. I slowly shoot these words like weap-

Gadd4 Am G/B Dm7 C
me, without the pain.
Reminiscent Bay.
and go insane.

Gadd4 Am G/B Dm7 C
I love to tie us into knots.
I think up north on Valentine,
I watch you drive your stupid car,

Gadd4 Am G/B Dm7 C
we slipped away.
I wish you'd stay.
you go away.

Gadd4 Am G/B Dm7 C
that evening he was leaving with the girl I'd love to kill.
I some-how knew this would happen.
You know I'd love to see it happen.

Chorus
G E5/B B5 C5 G E5/B B5
Hap-py Death day to you, ba-by.
I know you're fly-ing in the blue.

Fill 2
Gtr. 2

Fill 3
Gtr. 3 (elec.)
mp w/ clean tone & slide steady Elvis.

* Gtr. 1 w/slight dist. till end of Chorus.
Guitar Solo
Gr. 5
Dm7

Gadd4 Am G/B Dm7 C

**Guitar Solo**
Gr. 5
Dm7

Gadd4 Am G/B Dm7 C

**Guitar Solo**
Gr. 5
Dm7

Gadd4 Am G/B Dm7 C

**Guitar Solo**
Gr. 5
Dm7

Gadd4 Am G/B Dm7 C

**Guitar Solo**
Gr. 5
Dm7

Gadd4 Am G/B Dm7 C

**Guitar Solo**
Gr. 5
Dm7

D.S. al Coda

G.Coda
Gr. 5 & 4: w/Rhy. Fig. 5

**Coda**
Gr. 5 & 4: w/Rhy. Fig. 5

**Coda**
Gr. 5 & 4: w/Rhy. Fig. 5

Coda
Gr. 5 (dot)

**Coda**
Gr. 5 (dot)

**Coda**
Gr. 5 (dot)

**Coda**
Gr. 5 (dot)
G   E5/B   B5   C5   Cm Csus4   Cm
Pa-pa's got a brand-new body bag for you.

G   E5/B   B5   C5   Cm Csus4   Cm
Pa-pa's got a brand-new body bag for you.

G   E5/B   B5   C5   Cm Csus4   Cm
Dad-dy's got a brand-new body bag for you.

Band tacet
G   E5/B   B5   Gm
And he ain't ev-er, ev-er com-ing back to you.

G   E5/B   B5   C   Cm Csus4   Cm   G open
Cm    G open
Gtrs. 1 & 4

* H.H.

w/ slide

* Harp harmonic achieved by lightly touching string w/ R.H. index finger at fret indicated in parentheses and plucking from behind w/ pick or thumbnail.

74
SMOOTH CRIMINAL

Written and Composed by
Michael Jackson

Intro
Moderate Rock \( j = 126 \)

A5 \( \text{N.C.} \)

Gr. 1 (dist.)

Riff A

Play 4 times
End Riff A

Verse
Gr. 1: w/ Riff A (3\( \frac{3}{4} \) times)

N.C.

As he came into the window, it was the sound of a crescendo.

He came into her apartment, left the blood stains on the carpet.

She was sitting at the table, he could see she was unable.

So she ran into the bedroom, she was struck down, it was her doom.

FILL 1
Gr. 1

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Annie, are you O.K.,
you O.K.,
you O.K., Annie?

Rhy. Fig. 1

Annie, are you O.K.,
you O.K.,
you O.K., Annie?
Rhy. Fig. 2

An-nie, are you O. K., would you tell us that you’re O. K.?

There’s a sign in the win-dow that he struck you a cres-cen-do, An-nie.

Came in- to her a-part-ment, left the blood stains on the car-pet.

To Coda 2
And then you ran in-to the bed-room, you were struck down, it was your doom.

To Coda 1
Gr. 1: w/ Rhy. Fig. 1A (2 times)
F5
\[ \text{Annie, are you O. K., you O. K., you O. K., Annie?} \]

G5
\[ \text{Interlude} \]

Gr. 1: w/ Riff A (2 times)

Rhy. Fig. 1A
\[ \text{End Rhy. Fig. 1A} \]

You've been hit bad, you've been struck by a smooth criminal.

PM.

Verse

Gr. 1: w/ Riff A (1½ times)

You've been hit bad, you've been struck by a smooth criminal.

Verse

Gr. 1: w/ Fill 1

2. So he came in through the out way, it was Sunday, what a black day.

End Rhy. Fig. 1A

You've been hit bad, you've been struck by a smooth criminal.

End Rhy. Fig. 1A
UNIVERSE

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

Amaj7 A5 G5 F(#4) F5 G(#4) Eadd4/G#

Intro
Moderately slow \( \dot{\text{d}} = 98 \)

* Gr. 1 ** E
(disp.) Rhy. Fig. 1

T

Intro
Moderately slow \( \dot{\text{d}} = 98 \)

* Gr. 1 ** E
(disp.) Rhy. Fig. 1

T

* Doubled throughout
** Chord symbols reflect implied harmony.

Gr. 1: w/ Rhy. Fig. 1 (3 times)
F E6 Emaj7

*** Gr. 2
Riff A

mf

let ring


*** Bass arr. for gr.

Gr. 2: w/ Riff A
F Esus4 Eadd4/G#

We should have wait

F Esus4 Eadd4/G#

It's all around.

We should have...

Chorus
F5 E5 B5 E5 F#5 G#5 A5 G#5 A#5

Gr. 1 & 3 Rhy. Fig. 2

(disp.)

We love to break the season.

End Rhy. Fig. 2

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We used to shake the beehive to relax and

re-wind.

It's all around me now.

Verse
1. See why you cry, see why you save. Your regimen is gonna die.
2. See why you came, let's see why you go. Inside, your regimen is, oh, too slow.

See what you know, let's see what you throw. See you run.

Pre-Chorus
Waiting? So?

Chord symbols reflect overall harmony.
Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)

F5

We love to break the season, and you’re the reason.

F5

We used to shake the beehive to relax and

(Hearbeat)

Gtrs. 1 & 3 tacet

N.C.
HIDDEN TRACK/ORANGE APPEAL

Words and Music by
Dryden Mitchell, Terence Corso,
Tye Zamora and Mike Cosgrove

Intro
Moderately $\frac{1}{4} = 120$

(Delay effects)
(3 sec.)
(Rhy. Fig. 1)
(Gtr. 1 (acous.)

mp
with thumb & middle finger

Verse
Gtr. 1: w/ Rhy. Fig. 1 (4 times)

E5 Bb5
E5 Bb5
A5 G5
Dm/F D/F#

1. Half the rude you brought once has cold we send with friends.

2. Com-pare an ap-ple to an or-ange, in like the dream we seen.

* 2nd verse sung an octave higher.

E5 Bb5
E5 Bb5
A5 G5
Dm/F D/F#

And all the e-vil ac-tion worked my mood on you.
As the en-ergy come from the waves at Trus-sels.

E5 Bb5
E5 Bb5
A5 G5
Dm/F D/F#

As the en-ergy come from the waves at cliffs, moun-miss. to what you see.
And all this heart-y fruit has made my mus-cles grow.

E5 Bb5
E5 Bb5
A5 G5 Dm/F D/F# N.C.

We look for leaves on the fam’ly tree. Ah...tree won’t sing.
Half the rude you brought once has cold we send__

2.

A5 G5
Dm/F D/F#

Gtr. 1: w/ Rhy. Fig. 1
E5 Bb5
E5 Bb5
A5 G5 Dm/F D/F#

with friends.

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Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**PAUSE MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**RAKE:** Drag the pick across the strings indicated with a single motion.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**VIBRATO BAR SCOPED:** Depress the bar just before striking the note, then quickly release the bar.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.