**Animal Instinct**  This song has a funky, fusion sound (à la Jeff Beck). The melody uses octaves and octaves with slides. The solo has a lot of blues-based licks.

**Bert’s Lounge**  This one has two key centers, E minor and E major, which makes it fun to jam with another guitar player.

**Blast**  I used my black Hamer archtop, tuned to drop D tuning (one half-step down), for that head-banger-crunch sound. The harmony is a minor third above and a minor sixth below. To achieve this live, I use the Rocktron Intellefex.

**Drive**  This is a great work out for A Mixolydian. Put the pedal to the metal for this one.

**Hocus Pocus**  It’s always been one of my all-time favorite riffs. It’s a challenge each time I play it. Take your time and be patient.

**Jamie**  I used open G tuning with 6 and 12-string Ovation acoustic guitars. This one brings out the Irish in me. My manager’s baby, Jamie Kaplan, performed her vocal part in one take.

**Linus And Lucy**  The solo has some string-skipping arpeggios as well as some good blues licks. This song is another childhood favorite.

**Low Rider**  This is the almighty groove song. I put a guitar and a bass through a talk box. The solo was one take. I was just goofing around, and it worked.
**THE SONGS**

**Motown Fever**
I woke up in a very rhythm and blues mood one day. The rhythm guitar part is fun to play. On the solo I used the neck pick-up for that hollow sound.

**Riptide**
The underwater sound in the intro is the Rocktron Chameleon, a preset called “Syncotriplet.” The gnarly surfing from the *Endless Summer II* movie inspired this one.

**Surfdoggin**
Here’s my secret love for country “chicken pickin’.” I played this with my Hamer Sunburst Daytona Strat through an old Fender Twin amplifier.

**Texas Son**
This is my tribute to the late, great Stevie Ray Vaughan. I used 13-gauge strings to get that SRV tone. Listening to Stevie taught me that it’s OK to play fast with fire or slow with feeling.

*Photo by Robert J. Burchess*

Gary pictured here with bassist Tony Franklin, who played on both albums.
Pick a place you won’t be disturbed. Let family and friends know this is your time, and you need their support.

Try to be consistent five days a week. Practice 15 minutes, 30 minutes, 1 hour, or whatever you can do, but be consistent.

If you’re having too much trouble with something, take a break or move on and come back to it later.

If some fingerings don’t feel comfortable, try finding what works for you.

Break down licks into small exercises by starting slowly and gradually building speed.

Buy a metronome or drum machine. It’s a great way to help your timing and monitor your progress.

Try to figure out songs by first listening to them and then use the transcription to check yourself. It’s a great way to develop your ears.

When approaching the songs in this book, be patient. It takes a long time to develop good technique.

Have fun as you develop your technique. That’s the greatest thing about music. You never stop learning and growing. When you feel you are struggling is when you’re close to progress. You will reach many plateaus in your playing. I always say, “enjoy the ride to the top or you may not be happy when you get there.”
Animal Instinct
from ANIMAL INSTINCT
Written by Gary Hoey

Amaj7 A/B B13 Am7 C#m11 B#m C#m

Tune Down 1/2 Step:
1 = Eb 2 = Db 3 = Gb
4 = Bb 5 = Ab

Intro
Moderately \( \frac{d}{\text{beat}} = 102 \)

(drumms & bass)  

N.C. (C#m)

Gtr. I (clean)

slight P.M. throughout

Riff A

End Riff A
Amaj7
Rhy. Fig. 3

Gtr. 2

8va

Gtr. 3

w/bar

w/bar

w/bar

(10) 16 16 16 16

(17) 16 16 16

(14) 16 14 13

(13) x 13

D

Gtr. 1: w/ Riff A, 4 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
C#m11 C#m7

End Rhy. Fig. 3

8va

loco

(13) 14 13 11 13 11

(13)

(13) 11 11 9 11 9 11

(13)

C#m11 C#m7

8va

loco

(9) 7 9 7 7 9

(9)

(13) 14 12 14 13 (13) (13)

(15)

C#m11 C#m7

8va

loco

(9) 7 9 7 7 9

(9)

(13) 14 12 14 13 (13) (13)

(15)

E

Gtr. 1: w/ Riff B, 3 1/2 times, simile
Gtr. 2: w/ Rhy. Fig. 2, 1 1/2 times, simile

Amaj7

F#m11

loco

8va

w/bar

9 11 9 11 9 11 9 9

16 (16) 13 13/14 14 14/16 13

14 12 14 (14) 12 16 (16)
Gr. 1: w/ Rhy Fig. 2

Gr. 3: w/ Fill 2 (see next page)

* Grt. 1

* Two gtrs. arr. for one.
Blast
From THE ENDLESS SUMMER II
Written by Gary Hoey

"Drop D" Tuning. Tune Down 1/2 step:
1 = Eb  2 = Bb  3 = Gb
4 = Db  5 = Ab

A] Intro
Moderately Slow \( \frac{3}{4} \) = 75

Gtr. 1 (dist.)
N.C.

Riff A

B

Gtr. 1: w/ Riff A. 4 times

* Gtr. 2 (dist.)
N.C.

Riff B

* Gtr. 3 (dist.)

Riff B1

* Two gtrs. arr. for one.

N.C.

E5  F5  N.C.

End Riff B

N.C.

E5  F5  N.C.

End Riff B1

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Grtr. 1: w/ Rhy. Fig. 1, 4 times, simile
A5 A5/G C5/F D5/E

* Play 20th fret w/ punky while holding bend.

Grtr. 1: w/ Riff A, till fade
Grtr. 2 & 3: w/ Riffs B & B1, till fade
N.C.

Eb5 F5 N.C.
* Play 20fr w/ pinky while holding bend.
Em/A  F/A  G/A  A

Gr. 4: w/ Fill 1

E
Gr. 2: w/ Rhy. Fig. 1, 2 times
Gr. 3 tacet
A5

Gr. 1

Em  Fmaj7  Cmaj7

Bbmaj7  E7#9  A5

Fill 1
Gr. 4 (dist.)
w/ wah-wah

TAB

A

17  X  X  X  X
N.C.

All Gtrs. tacet

8va

loc

(bass)

full

1/2 full

w/ bar

x 0

x 0

slack

Gtr. 2: w/ Rhy. Fig. 2, 2nd time only
Gtr. 3: w/ Rhy. Fig. 2A
Gtr. 1

A5

E5

F5

C5

D5

C5

B5

E5

w/ wah-wah

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 2 times, simile
A5

E5

F5

C5

Rhy. Fill I
Gtr. 4

T

A

B

12

(12), 10

10

(10), 8
Linus And Lucy
From ENDLESS SUMMER II
Written by Vince Guaraldi

D5
E5
C6
Cmaj7
A
A6
A5
G5
D/F#
F5
G/B
C5
E7#9

Tune Down 1/2 Step:
1 = Eb  3 = Db
2 = Bb  5 = Ab
3 = Gb  6 = Eb

A Intro
Uptempo \( \frac{\text{j}}{\text{162}} \)
Half-Time Feel

Gtr. 1 (dist.):

T

A

0

End Half-Time Feel

B

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Low Rider
From ENDLESS SUMMER II
Written by Sylvester Allen, Harold R. Brown, Morris Dickerson, Jerry Goldstein, Leroy Jordan,
Lee Oskar, Charles W. Miller and Howard Scott

Tune Down 1/2 Step:
1 = Eb  2 = Db
3 = Gb  4 = Ab

A Intro
Moderately Fast Funk Rock \( \frac{d}{d} = 143 \)

Gtr. 1 (dist.)
N.C.

(drums & bass)

15th

loco

* Pick scrape at hypothecical fret position.

B
N.C.

C
G5

Gtr. 2 (dist.)

Gtr. 1

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Gr. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile

A C#m D6 D E A

full full full full
19 19 19 19
19 19 17 19
19 17 (17) 19
17 (10) 17 17

Nvr.

C#m D6 D E A

full full full full
19 19 19 19
19 19 17 19
19 17 (10) 17
16 16 17 17

Gr. 3

* Play 20r w/ pinky while holding bend.

Gr. 1

A E/G# F#m7

Gr. 2

let ring w/ bar w/ bar

10 9 11 8 10
11 9 11 8 9

Gr. 3

E

Gr. 3

Nvr.
D E A C#m

\( \text{D6} \)

\( \text{D E A C#m} \)

\( \text{Begin Fade} \)

\( \text{Fade Out} \)

* 7/10ths distance between 5th & 6th frets.
Riptide
From THE ENDLESS SUMMER II
Written by Gary Hoey

Moderate Rock \( \frac{\text{4}}{\text{4}} = 100 \)

Tune Down 1/2 Step:
1 = Eb  2 = Bb  3 = Gb
2 = Db  3 = Ab  4 = Eb

A Intro
Free Time
N.C.(Em)

Gtr. 1 (dist.)

w/ bar

w/ bar

w/ bar

Gtr. 2 (dist.)

w/ tremolo effect

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Surfdoggin'
From THE ENDLESS SUMMER II
Written by Gary Hoey

Tune Down 1/2 Step:

1 = Eb  4 = Db
2 = Bb  5 = Ab
3 = Gb  6 = Eb

A Intro
Country Blues Rock \( \downarrow = 132 \)
N.C.(E7)

Gr. 1 (clean)

\[ \text{TAB} \]

B
Gr. 1 (B7) E7

\[ \text{TAB} \]

Gr. 2 (clean)

Rhy. Fig. 1

\[ \text{TAB} \]

let ring throughout

\[ \text{TAB} \]
Gr. 2: w/ Rhy. Fig. 1. 1st 10 meas. only, simile

E7
Texas Son
From ANIMAL INSTINCT
Written by Gary Hoey

C9

Db9

Tune Down 1/2 Step:
1 = Eb  4 = Db
2 = Bb  5 = Ab
3 = Gb  6 = Eb

A Intro
Texas Blues = 130
N.C.

Gr. 1 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 2 (dist.)

Gr. 1 tacet
N.C.
*Chord changes implied by bass.*