



GET STONED

As Recorded by Hinder

(From the Universal Recording EXTREME BEHAVIOR)

Transcribed by Jordan Baker

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Drop-D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately Slow Rock $\text{♩} = 76$

Chords: Am/G Riff A, Asus2/E, A/E, Asus4/E, A5, Am, Asus2

Tr. 1 (clean) Tr. 1: w/ Riff A
Tr. 2 (clean)

mf let ring throughout

Chords: A, Asus4, A5, C5, G5, F5

Tr. 1 & 2 tacet

Tr. 2 Tr. 4 (dist.)

Tr. 3 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

Chords: A5, C5, G5, F5

Rhy. Fig. 1A End Rhy. Fig. 1A

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0:54

Chorus

1st & 2nd times, Gtr. 2 tacet

Gtr. 3

A5 G5 Dsus2 F5

go home and get stoned...

A5 G5 Dsus2

Gtr. 1: w/ Riff B (1st 2 meas.) F5 G5 Gtr. 4: w/ Riff C A5 Asus2

To Coda 1

To Coda 2

Gtr. 1: w/ Riff B (1st meas.)

Gtr. 3: w/ Rhy. Fig. 1A
Gtrs. 1 & 4 tacet

F5 G5 A5 C5 G5 F5

f

1:24

Verse 2

Gtr. 3: w/ Rhy. Fill 1

Am C \sharp G \sharp

Gtr. 5

2. Without a doubt...

Gtr. 1: w/ Riff D (2 times)

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

Gtr. 3: tacet

Gtr. 1 RIFF D

End RIFF D

Gtr. 2 Rhy. Fig. 4

End Rhy. Fig. 4

D.S. al Coda 1

Gtrs. 1 & 5: w/ Riff B
Gtr. 2: w/ Rhy. Fig. 3

Gtr. 4: w/ Riff C

Gtr. 3: w/ Rhy. Fill 2

Gtrs. 1, 4 & 5: tacet

Gtr. 5

Am C \sharp G \sharp

Fmaj9 G \sharp Aadd9 Fmaj9 G \sharp E5

Coda

2:18

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)
Gtrs. 1 & 4: tacet

A5
Riff E

C5

G5

F5

End RIFF E

Gtr. 5

Sva

*w/ octaver

*adds pitch one octave lower

A5 C5

8va

octaver off

2:32

Interlude

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

Gtr. 3 tacet

Am Asus2/E

A/E Asus4/E A5

G5 E5

8va

Gtr. 5

loco

vib. bottom note

1/4 1/2 3/4

19 19 19 19 20 20 20 20 17 19 (19)

Let's go home and get stoned...

Gtr. 3

P.M.

Gtr. 5 tacet

Fmaj7

Gtr. 1 tacet

A5

D.S. al Coda 2

3:08

⊕ Coda 2

Outro

Gtr. 1: w/ Riff B (2nd meas.)

*Gtr. 5: w/ Riff E (1 1/2 times)

Gtr. 1 tacet

A5

G5

Dsus2

F5

A5

G5

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 3

Let's go home and get stoned...

*w/ octaver

Gtr. 3: w/ Rhy. Fig. 5 (2 times)

Dsus2

F5

A5

G5

Dsus2

F5

Gtr. 3

A5

G5

Dsus2

F5

Gtr. 5

*3rd string caught under bending finger

Lyrics

Verse 1

Just hear me out. If it's not perfect I'll perfect it 'til my heart explodes.
I highly doubt I can make it through another of your episodes.
Lashing out, one of the petty moves you pull before you lose control.
You wear me out, but it's all right now.

Chorus

Let's go home and get stoned. We could end up makin' love instead of misery.
Go home and get stoned, 'cause the sex is so much better when you're mad at me.
You wear me out (we could end up making love instead of misery), but it's all right now.

Verse 2

Without a doubt, all the break up's worth the make-up sex you're givin' me.
Let's hash it out, 'cause your bitchin' and your yellin' don't mean anything.
Don't count me out. I can handle all the baggage that you're carrying.
You wear me out, but it's all right now.

Interlude

Let's go home and get stoned. We could end up makin' love instead of misery.
Go home and get stoned, 'cause the sex is so much better when you're mad at me.

Outro

Let's go home and get stoned.
Let's go home and get stoned.
Let's go home and get stoned.
Let's go home and get stoned.

"The Audience Is Listening" Steve Vai

KEY NOTES Steve Vai's seven-string classic "The Audience Is Listening" contains many moments of jaw-dropping brilliance. If you want to learn the song, but like many guitarists, you've only got a six-string, there's no need to fret—most of the tune can be pulled off with a standard guitar. Just ignore the 7th-string notes, or transpose them up an octave. If, however, you want to cop Vai's trademark whammy-bar moves, you will need a Floyd Rose-equipped guitar. To be prepared for the frequent and flagrant use of the bar, keep your pick hand's pinky wrapped around it in a hook-like shape throughout.



ALBUM
Passion and Warfare
(Epic)

BIG PICTURE In Vai's masterly solo, he displays a clever use of open strings within legato licks. For instance, check out the F# minor pentatonic (F#-A-B-C#-E) line at the top of the solo (3:35), which makes use of the uni-

son-related 4th-fret B and the open 2nd string to create a cool doubling effect. Fig. 1 depicts another open-string approach, this time within a descending legato pattern. Here, the open E string acts as a common tone to a series of arpeggios: E major (E-G#-B), Dadd2 (D-E-F#-A), C# minor

(C#-E-G#), B minor (add4) (B-D-E-F#), and A major (A-C#-E). To get this lick up to proper speed, you'll need to economize your pick-hand motion—use a downstroke for each 2nd-string root note, followed by an upstroke for the double pull-offs on the 1st string. —CHRIS BUONO

"Get Stoned" Hinder

KEY NOTES The guitar parts in "Get Stoned" involve a good deal of position playing. Guitar 4 enters in measure 5, doubling the vocal melody with a figure based on the A minor pentatonic scale (A-C-D-E-G), with the addition of the 9th (B). (Note: All pitches in the transcription and in this text sound a whole step lower than written.) The positioning for Guitar 4's part is shown in Fig. 1. (All of these frames account for the song's lowered 6th string.) Later, during the first two bars of the guitar solo (Riff E), Gtr. 5 plays notes from the A natural minor scale (A-B-C-D-E-F-G), way up in the 17th position [Fig. 2], followed by notes from A minor pentatonic, also in 17th position, for the last two bars [Fig. 3].



ALBUM
Extreme Behavior
(Universal)

To play each bend, use your 3rd finger, reinforced on the same string by your 2nd finger; this will provide added strength and stability, especially for the 1-1/2-step bend at the end of the solo.

BIG PICTURE Equally informed by classic rock and modern metal, "Get Stoned" begins

with a guitar part reminiscent in vibe—but not necessarily in harmonic content—of the Aerosmith classic "Dream On." Notice that although the song is written in the key of A minor (no sharps or flats), A major chords (A-C#-E), as well as single C# notes, occur throughout. At work here is *mode mixture*—the borrowing of chords from parallel keys, that is, keys that have

the same root note (in this case, A minor and A major). Whether involving chord changes or melodic lines, this major-minor ambiguity is a common characteristic of a wide variety of musical styles—it can be heard in everything from the Beatles' "Michelle" to Neil Young's "Old Man" to Queens of the Stone Age's "No One Knows." —MATT WARDER