5 OF THE BEST
FOR GUITAR
JOE SATRIANI

1. BIG BAD MOON from "Flying in a Blue Dream"
2. BACK TO SHALLA-BAL from "Flying in a Blue Dream"
3. SATCH BOOGIE from "Surfing with the Alien"
4. SURFING WITH THE ALIEN from "Surfing with the Alien"
5. ICE NINE from "Dreaming #11"
CONTENTS

2  Tablature Explanation

Big Bad Moon
from “Flying in a Blue Dream”

3

Back to Shalla-Bal
from “Flying in a Blue Dream”

13

Satch Boogie
from “Surfing with the Alien”

23

Surfing with the Alien
from “Surfing with the Alien”

30

Ice Nine
from “Dreaming #11”

41
**TABLATURE EXPLANATION**

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

<table>
<thead>
<tr>
<th>1st string - High E</th>
<th>G</th>
<th>D</th>
<th>A</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd string</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3rd string</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4th string</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5th string</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6th string - Low E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- 5th string, 3rd fret
- 1st string, 15th fret
- 2nd string, 15th fret

**Definitions for Special Guitar Notation**

**BEND:** Strike the note and bend up ½ step (one fret).

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.

**TRILL:** Very rapidly alternate between the note indicated and the small note shown (these notes are shown by hammering on and pulling off). The number 0 represents an open string.

**TREMOL BAR:** The pitch of the note or chord is dropped a specific number of steps then returned to the original pitch.

**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.

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

**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before it.

**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.

**PRE-BEND AND RELEASE:** Bend the note up ½ (or whole) step, then release the bend back to the original note.

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

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

- **NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated. The circled number above the note indicates which string to play. With successive notes played on the same string, only the fret number remains.

**RHYTHM SLASHES:** Strum chord in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher note.

**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.

**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.
BIG BAD MOON
from "Flying in a Blue Dream"

Moderate Rock \( \text{\textbf{\textit{N.C.}}} \) \( \text{\textbf{\textit{d = 144}}} \)

Intro

Gtr.

\( \text{\textbf{\textit{mf}} (Clean tone w/delay)} \)

\( \text{\textbf{\textit{(distorted tone)}}} \)

Triplet feel \( \text{\textbf{\textit{\( \frac{3}{2} \)}}} \)

Kybd. arr. for gtr.

\( \text{\textbf{\textit{P.M.}}} \)

\( \text{\textbf{\textit{P.M.}}} \)

*Attack stgs w/edge of pick, starting above bridge pickup and moving down towards the nut. Pitches shown are arbitrary.

w/Rhy. Fig. 1

E5

Rhy. Fig. 1

G5 A5

G5 A5

w/Rhy. Fig. 2 (8 times)

E5

G5 A5

E5

1st Verse

When the night falls, the big moon's gonna rise...

You can look right up, see it in the sky...

Rhy. Fig. 2

E5

G5 A5

Copyright © 1989 Strange Beautiful Music
International Copyright Secured All Rights Reserved
Makes me feel like I'm gonna blow a fuse.

I start to shiver and shake with a strange kind of blues.

**Chorus**

(Spoken) But I like it.

(Double-time feel)

Guitar solo I

w/Rhy. Fig. 1 (8 times)
2nd Verse
w/Rhy. Fig. 3 (8 times) & Fill 1

E5  G5  A5  E5  G5  A5

see it now, the moon is high above (w/echo repeats)

E5  G5  A5  E5  G5  A5

It's got a hold on me, but I just can't get enough (w/echo repeats)

E5  G5  A5  E5  G5  A5

Big, round, black and white, I feel the pull, I see the light...

E5  G5  A5  E5  G5  A5

Big bad moon's looking down on me to-night (w/echo repeats)

(Half time feel)

Chorus
E5 (tap 1)

w/Fill 2 N.C.

(Spoken) But I like it.

Gtr. II

(steady gliss.)

Gtr. III

**Pull bar up.

Gtr. IV

*Rhy. Fig. 3

E5  G5  A5

Fill 1

E5  G5  A5

Fill 2

(E5)

Harm. (15ma)
G5  A5  E5  
3rd Verse

When the moon comes, got nowhere to hide. (w/echo repeats)

G5  A5  E5  

It can turn your head around like it turns the tide. (w/echo repeats)

G5  A5  E5  
Man, woman, boy, child. Make you feel like you were born wild. Big bad moon's looking down on me tonight.

Chorus

(Spoken) But I like it.

(w/slide) steady gliss.

Gtr.


I like it.

*FDbk.

(degree)

(trem. bar)

(trem. bar)

*Vocal 8va bassa.

†Depress bar before striking note.

w/Rhy. Fig. 1 (6 times)
& Riff A 1 (4 times)

G5 A5 E5

Talk in 'bout big bad moon!

G5 A5 E5

Ooh yeah... big bad moon!

Riff A
(both gtrs.)
Gtr. IV (w/slide)

steady gliss.

Riff A1
(both gtrs.)
Gtr. IV (w/slide)

steady gliss.

Gtr. V (w/slide)
Talkin' bout big bad moon...

Ooh yeah!

w/Rhy. Fig. 6 (4 times)
w/Riff A1 (3 times)
w/Riff A2 (4th time)

N.C.

attack stgs. w/edge of pick, starting above bridge pickup and moving down towards the nut. pitches shown are arbitrary.
BACK TO SHALLA-BAL
from "Flying in a Blue Dream"

Music by
Joe Satriani

Intro
B5

*Depress bar before striking note.
*Pull bar up.
*Lightly tap Harm.

w/L.H.

Rhy. Fig. 1

*Omit high B (7 4fr.) when repeating as Rhy. Fig. 1.
C♯5  E  E5  F♯5  (©2fr.  F♯)

w/Rhy. Fig. 6 (1st 3 bars only)

C♯5  ©open  E  BS  C♯5  ©4fr.  C4

A.H.  (©open  ©2fr)

C♯5  ©open  E  E5  F♯5  ©2fr.  F♯

A.H.  Pitch: D♯

G5  ©2fr.

DS  E5(type 2)

DS  E5

E5

©open  2fr.  open  3fr.  open  5fr.  4fr.

E5

©open  2fr.  ©2fr.

E5(type 2)

*Let E5 ring over E5(type 2).
*Both gtrs. play same harm.; Gtr. II descends with bar right away, and Gtr. III begins descending at bar 3.
SURFING WITH THE ALIEN
from "Surfing with the Alien"

Music by Joe Satriani

Moderately fast Surf beat  \( \frac{3}{4} \)  \( \text{f} \)  \( \text{P.M.} \)  \( \text{C} \)  \( \text{C6} \)

(Crowd noise & jet plane sample)

Fade in (approx. 11 sec.)

N.C.  \( \text{C} \)  \( \text{C6} \)  \( \text{C7} \)  \( \text{C5} \)  \( \text{C6} \)  \( \text{C5} \)  \( \text{Bb5} \)  \( \text{G5} \)

(end Rhy. Fig. 1)

\( \text{C5} \)  \( \text{G5} \)  \( \text{Bb5} \)  \( \text{1/4} \)

*Gtr. II

\( \text{G5} \)  \( \text{Bb5} \)  \( \text{A5} \)  \( \text{G5} \)

\( \text{1/2} \)  \( \text{1/4} \)  \( \text{1/2} \)  \( \text{1/4} \)  \( \text{1/2} \)  \( \text{1/4} \)  \( \text{1/2} \)  \( \text{1/4} \)  \( \text{1/2} \)  \( \text{1/4} \)

\( \text{C} \)  \( \text{G5} \)  \( \text{Bb5} \)  \( \text{A5} \)  \( \text{G5} \)

Rhy. Fig. 2

\( \text{Gtr. I} \)  \( \text{P.M.} \)  \( \text{P.M.} \)  \( \text{P.M.} \)  \( \text{P.M.} \)

\( \text{Gtr. II} \)  \( \text{P.M.} \)  \( \text{P.M.} \)  \( \text{P.M.} \)  \( \text{P.M.} \)  \( \text{P.M.} \)  \( \text{P.M.} \)  \( \text{P.M.} \)  \( \text{P.M.} \)
w/Rhy. Fig. 2 (2 times)