INTRODUCTION

PEACHES EN REGALIA

WILLIE THE PIMP

SON OF MR. GREEN GENES

LITTLE UMBRELLAS

THE GUMBO VARIATIONS

IT MUST BE A CAMEL

Music transcriptions by Andy Aledort

Album cover courtesy of Matt Groening

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When *Hot Rats* first dropped onto my sick little teenage record player back in 1969, I planted myself on the floor and sandwiched my head between the two speakers, expecting yet another masterpiece from Frank Zappa.

But what another masterpiece!

Even by Frank’s brilliant standards, *Hot Rats* is in a class by itself. With its angular melodies, quick-change rhythms, and eccentric arrangements, *Hot Rats* basically invented that peculiar musical genre known as fusion. I think it also remains the finest jazz-rock album of all time. Everything about *Hot Rats*, from Sugarcane Harris’s screeching violin to Ian Underwood’s exuberant saxes (not to mention Don Van Vliet at his growly Beefheartiest) continues to amaze me. I’ve been listening to it for more than three decades now, and I keep hearing new things in Frank’s extended guitar solos, which play like sneaky little compositions within the bigger pieces. (And does anyone else hear a wee bit of Stravinsky’s *Petrouchka* in “Willie the Pimp”?)

One little confession: the cover of *Love Is Hell*, my first cartoon book, was inspired by the graphic starkness of the *Hot Rats* cover. I admitted this to Frank and Gail several years ago, which led to Gail asking me to write this little piece. Gail also asked if I still had my original beat-up LP copy of *Hot Rats*, so here it is reproduced in all its mottled, stained, dog-eared glory, complete with candle-wax drippings.

HOT RATS . . . HOT ROOTS . . . HOT ZITS . . . what another masterpiece!

Matt Groening
Los Angeles
December 21, 2000
Cmaj7

Fm

Eb maj7

Gr. 3

Db

Gr. 4

Gr. 5

divisi

Gr. 5

* Gr. 4 to left of slash in tab.

** Gr. 5 to left of slash in TAB.

B

** Gr. 5 to left of slash in TAB.
Organ arr. for gtr.

* Organ arr. for gtr.
Willie the Pimp

By Frank Zappa

Intro
Moderate Rock $J = 84$

Triplet feel \( \frac{\text{violin \\ drums}}{3} \) (bass in)

Verse

N.C.(Am)

1. I'm a little pimp with my hair gassed.

back. Pair a kha - ki pants with my shoes shined black.

Got a little lady... walk that street, tell-in' all the boys that she can't be beat.

Verse

(violin \\ bass continue Riff A simile)

N.C.(Am)

2. Twenty dol-lah bill (I can set you straight.) Meet me on-na cor-ner, boy 'n don't be late.

Man in a suit with a bow - tie
Pre-Chorus
N.C.(Am7)

Stand-in' on-na porch of the Lido Hotel.

Chorus
N.C.(Am)

Floozies in the lobby love the way I sell hot meat, hot rats, hot cash, hot ritz, hot roots, hot soots.
Chorus
N.C.(Am)

Hot, meat, hot rats,

Jacks, hot zitz, hot roots, hot soots.

Guitar Solo
N.C.(Am)

* Played as even sixteenth notes.
Son of Mr. Green Genes
By Frank Zappa

\[\text{Moderately } \frac{\text{d}}{\text{t}} = 98\]

2nd & 3rd times, Gtr. 4, 5 & 6 with fills 1 & 1A (4 times)

**Chord symbols reflect overall harmony.**

**Horns arr. for gtr.**

**Fills 1 & 1A**
The Gumbo Variations
By Frank Zappa

A Intro
Moderately \( \frac{\text{d}}{\text{s}} = 104 \)

*Gr. 1

**N.C.(G7)**

* Bass arr. for gtr.

B Theme

**N.C.(G7)**

Gr. 2 (dim.)
Guitar Solo
N.C.(G7)

\[ \text{with jazz & wah-wah} \]
It Must Be a Camel
By Frank Zappa

Fmaj9  Csus2  Bbsus2  A9sus4  Gsus4  D7sus4  D9(no3rd)  B7sus4  Asus2
    2143  123411  13411  13411  2534  123411  2 341  2 333  12333  1333

Eb sus2  Dm7  Ab maj9  Fsus2  Emaj#11  A6#11  G#m  Eb/G  Db(#11)/F

Bb6/F  Gbsus2  Asus2  Eb maj7  Cmaj7#11  Gmaj7  Bmaj7#11  Ab sus2  F#11

D6sus2  A/C#  D/F#  Bm  Em7  D/C  Bbmaj9

A

Slow \( \text{\textit{d} = 69} \)

* Gtr. 1

Fmaj9  Csus2  Bbsus2  A9sus4  Gsus4

\begin{align*}
Fmaj9 & \quad \text{Csus2} & \quad \text{Bbsus2} & \quad \text{A9sus4} & \quad \text{Gsus4} \\
\end{align*}

\begin{align*}
\text{mf} & \quad \text{mf} & \quad \text{mf} & \quad \text{mf} \end{align*}

* Piano arr. for gtr.

D7sus4  D9(no3rd)  Csus2  B7sus4  Asus2  Eb sus2

\begin{align*}
D7sus4 & \quad \text{D9(no3rd)} & \quad \text{Csus2} & \quad \text{B7sus4} & \quad \text{Asus2} & \quad \text{Eb sus2} \\
\end{align*}

\begin{align*}
\text{T} & \quad \text{T} & \quad \text{T} & \quad \text{T} & \quad \text{T} & \quad \text{T} \end{align*}

Dm7  Ab maj9  Gsus4  Bbsus2  Fsus2

\begin{align*}
Dm7 & \quad \text{Ab maj9} & \quad \text{Gsus4} & \quad \text{Bbsus2} & \quad \text{Fsus2} \\
\end{align*}

\begin{align*}
\text{T} & \quad \text{T} & \quad \text{T} & \quad \text{T} & \quad \text{T} \end{align*}

* \text{T = Thumb on 6th string}
Emaj7#11

Gr. 1

Gr. 2

let ring

* Sounds one octave higher on recording.

Csus2
Bbsus2
A9sus4
Gsus4

To Coda

D7sus4
Csus2
B7sus4

Asus2

Eb sus2

Dm7

Abmaj9
Absus2  F♯11  D6sus2

Grn. 3 & 4 tacet
A/C#  D/F♯  Bm  Em7

Grn. 5 (clean)
w/ compression

D
Double-time \( \frac{d}{d} = 148 \)

* D/C

* Chord symbols reflect overall harmony.

* Played behind the beat.
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. Notes 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 bend up as indicated. The first note does not take up any time.

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

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

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

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 SCOOP: 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.

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.

LEGA TO 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.

NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string above the fret indicated.

PINCHE 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.

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

PALM 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.

TREMOLIO 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 SCOOP: 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.