

**Going Under 1
Evanescence**

This is meant to be played on a 7 string guitar so I have transposed it to tuning of a and a ½ steps down, and then tuned the 6th string down 2 and a ½ steps (like how you a low D tuned string from standard tuning). So play softly. Be gentle on the 6th string.

LEGEND:

* = Mute the string. Not Palm mute. This is where the left hand and the right have stop strings from vibrating.
-0---*-

PM = Palm Mute. This is where the note is struck with the strumming palm resting on the strings very close to the bridge. This is located below the strings and above the timing.
-0---0---0---0---3---0---2---0--|
PM-----> PM-----| PM

/ = Slide Up. Where needed, Notify if it s a slow slide or a fast slide.
--5-/7--

= Slide down.
--7--5--

PS = Pick Slide. The / or will signify the direction. This is located below the and above the timing. --12--1--
PS

QS = Quick slide. The / or will signify the direction. This is located below the and above the timing. It s where you slide into the note but it s a fraction of a second. nearly so fast that you hardly notice it. Start the note about 2 or 3 frets away from note, strike it as you are sliding and finish at the desired note.
|-----/7---|
|-0-0-0-0-----|
 QS
1 e + a

^ = Next note on that string isn't picked and is a continuation. Usually used to show

ons and Pull offs. Located on the string between the notes.

--6-^-4--

H = Hammer on. This is where your fretting hand frets down hard to create string or continue vibration, without plucking the string. Located above strings.

H

---5-^-7-

P = Pull off. Same as Hammer off but you flick the fretting finger off after a very

bend to have it flick back for the string to vibrate on the lower fret. It's like plucking

your fret finger as you take your finger off.

P

---7-^-5-

T = Tap with the strumming hand on the indicated fret. Located the same as Hammer on and off.

T P P T P P

---19-^-15-^-12-^-19-^-15-^-12-

HR = Harmonic. It's where you lightly touch the string above the fret line for a split as you pluck the string. Located above the strings.

HR HR HR

---12---7---5---

PH = Pinch Harmonic. This is where the bottom of your picking thumb slightly touches the as you pluck the string. Depending on the fret played, the distance from the bridge the squeal happens differs.

F = Full bend. 2 frets. 1 whole step. Strike it then bend up where the F is located. So

F dead above the Note means to bend like a QS. And F a beat later means gradual bend up that F.

F

---8---

½ = Half bend. 1 fret. Half a step. Alt key 171.

½

---9---

¼ = Quarter bend.

F½ = 1 and a half steps.

R = Release bend.

^^^ = Small vibrato located above the strings.
^^^^^^^

-8-7-5-----

// = Wide vibrato located above the strings.
////

-8-7-5-----

. = Staccato note. It s short and sharp; crisp. Locating under strings.
-0---0---0---2---3---0---5---3-

. . .

() = Not strummed but continued from the last strike of the note. Letting it ring out this point. Usually used where the timing needs a beat writing so you know if it s the 8th after the 3rd b3at or 4th beat. Something similar to that. Also where a slide doesn t the note but just lets it ring, and also where a note continues over into a new bar.

| -0-----2-----3--0-----| -(0)-----3-/(5)-|
1 (2) + (3) + 4 (1) 4 +

||. .||
||. .|| = Repeat Signs. Repeat content between the repeat signs. So you see where the starts, then play through until you see where the second set is, and then you repeat to the first set. If there is X? above the repeat end sign , then you repeat that of times. If there is no X? above the repeat end sign, then only repeat once and then through.

W / = With. Meaning the tab following is played along with the Rhy Fig indicated.
above strings.

[Wah V ^ V] = Wah pedal. V is pedal down, ^ is pedal up. ^ ^ ^ ^ is gradually up.
above strings.

GTR1

X3

C#

| |-----|-----|-----|
-----| |

G#

| |-----|-----|-----|
-----| |

E

| |.-----|-----|-----|
-----.| |

B

| |.-0--0-*-----0-*0-0-*-----| -0--0-*-----0-*0-0-*-----|
-----.| |

F#

| |--0--0-*-----0-*0-0-*-----| -0--0-*-----0-*0-0-*-----|
-----| |

B

| |--0--0-*-----0-*0-0-*-----| -0--0-*-----0-*0-0-*-----|
-----| |

1 + a (2) e + a 3 e

1 + a (2) e + a 3 e

|-----|-----|
-----|
|-----|-----|
-----|
|-----|-----|
-----|
|-0--0-*-----0-*0-0-*-----| -0--0-*-----0-*0-0-*-----|
-----|
|-0--0-*-----0-*0-0-*-----| -0--0-*-----0-*0-0-*-----|
-----|
|-0--0-*-----0-*0-0-*-----| -0--0-*-----0-*0-0-*-----|
-----|

| 1 + a (2) e + a 3 e

| 1 + a (2) e + a 3 e

(--Slow volume fade

in---)(--Faster

in--|

|-----|-----|
-----|
|-----|-----|
-----|
|-----|-----|
-----3-----|
|-----|-----|
-----3-----|
|-----|-----|
-----1-----|

-----|
|-----|-----|
-----|

3

(3)

-0--0-*--0-*--0-*--7-*--7-*--7-

-0--0-*--0-*--0-*--5-*--5-*--5-

-0--0-*--0-*--0-*--
-----|

|
| 1 + a (2) e + a 3 e + a (4) e + a 1 + a (2) e + a 3 e

|GTR2

-0--0-*--0-*--0-*--

-0--0-*--0-*--0-*--

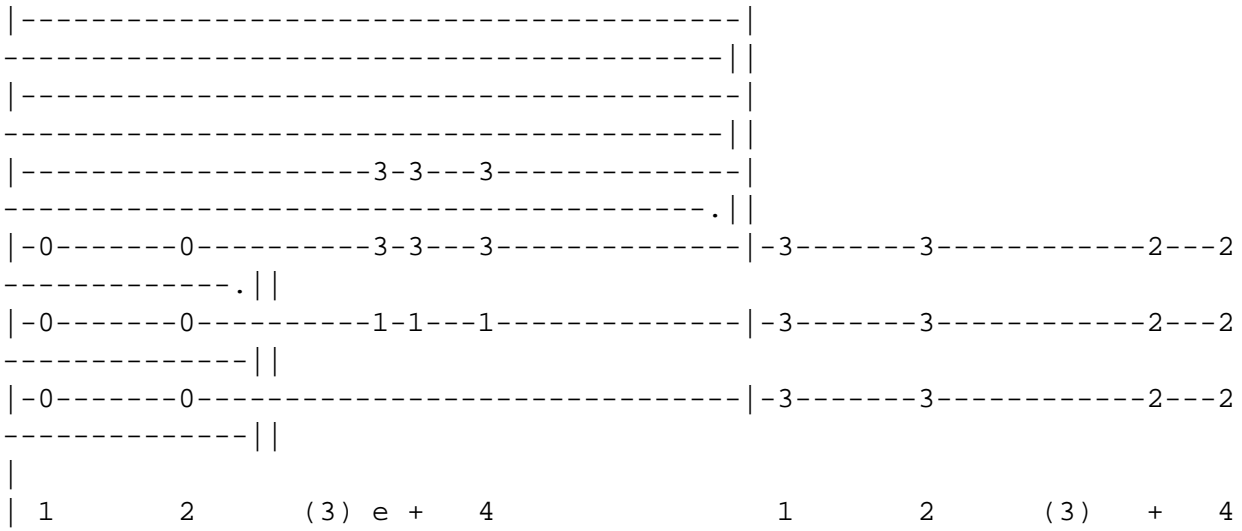
-0--0-*--0-*--0-*--
-----|

1 + a (2) e + a 3 e 1 + a (2) e + a 3 e + a (4) e + a

GTR2

-----|-----|-----|
-----|
-----|-----|-----|
-----|
|-*-----|-----|-----|
-----|
|-*-----|-----|-----|
-----|
-----|-----|-----|
-----|
-----|-----|-----|
-----|

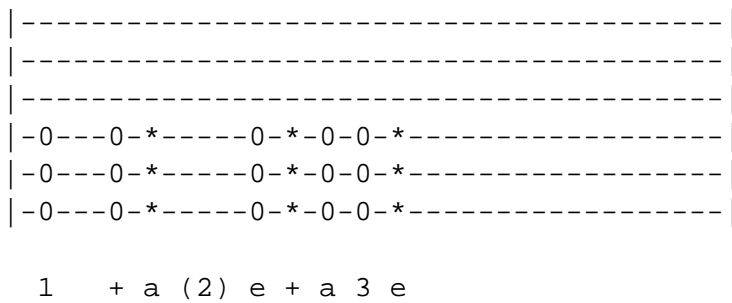
GTR1



GTR2



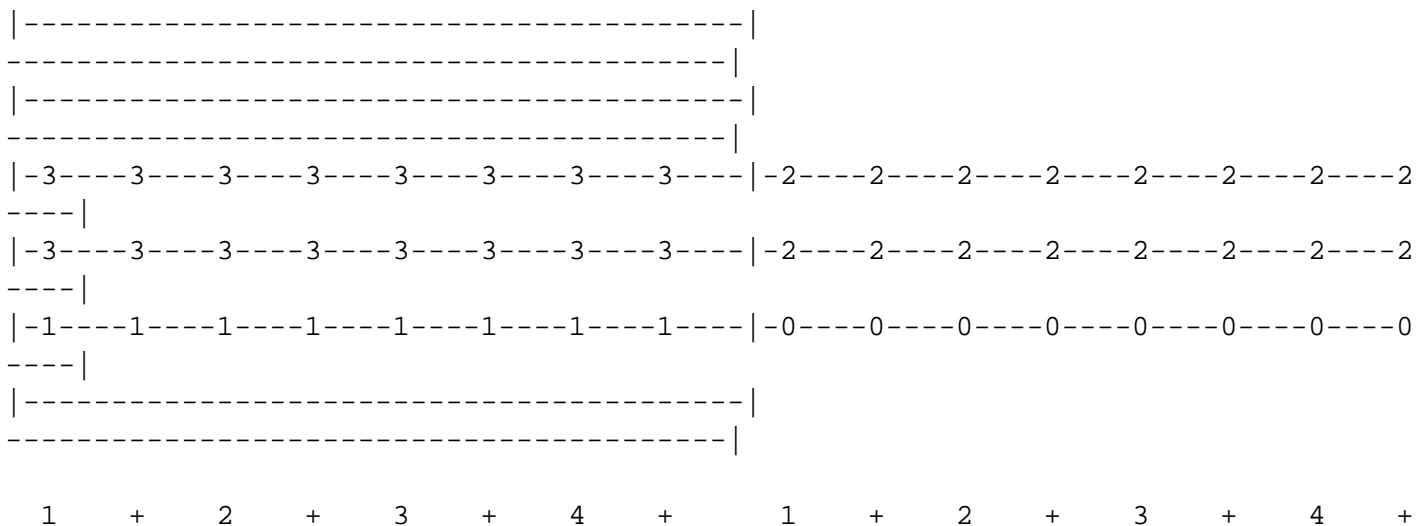
GTR1



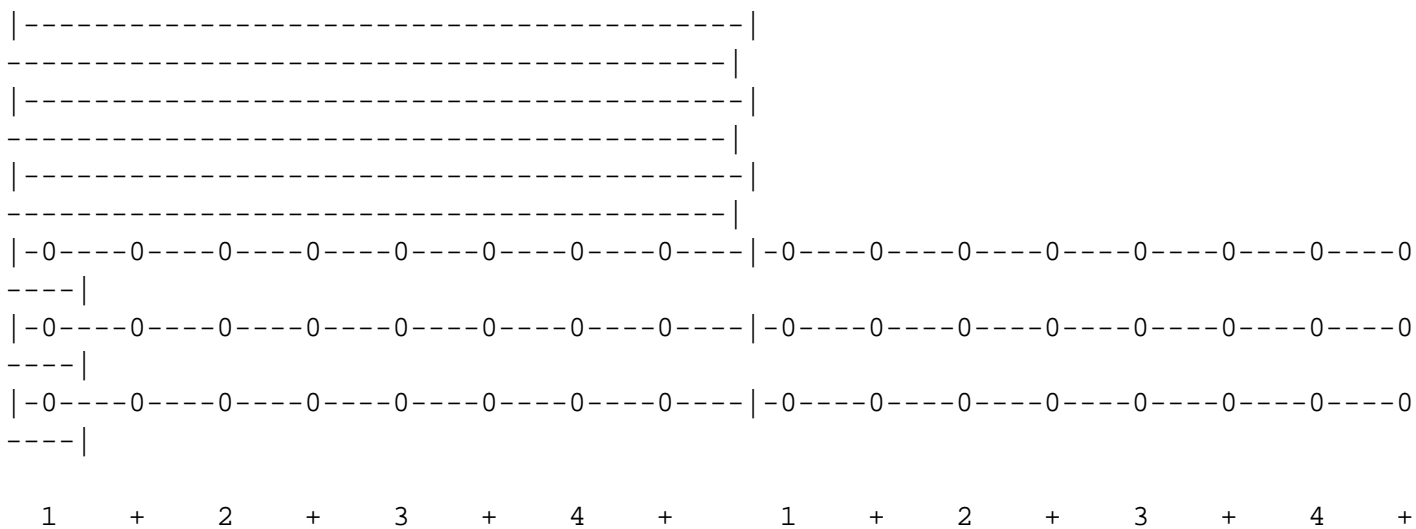
Rhy Fig 1 X2

Rhy Fig 2 X2

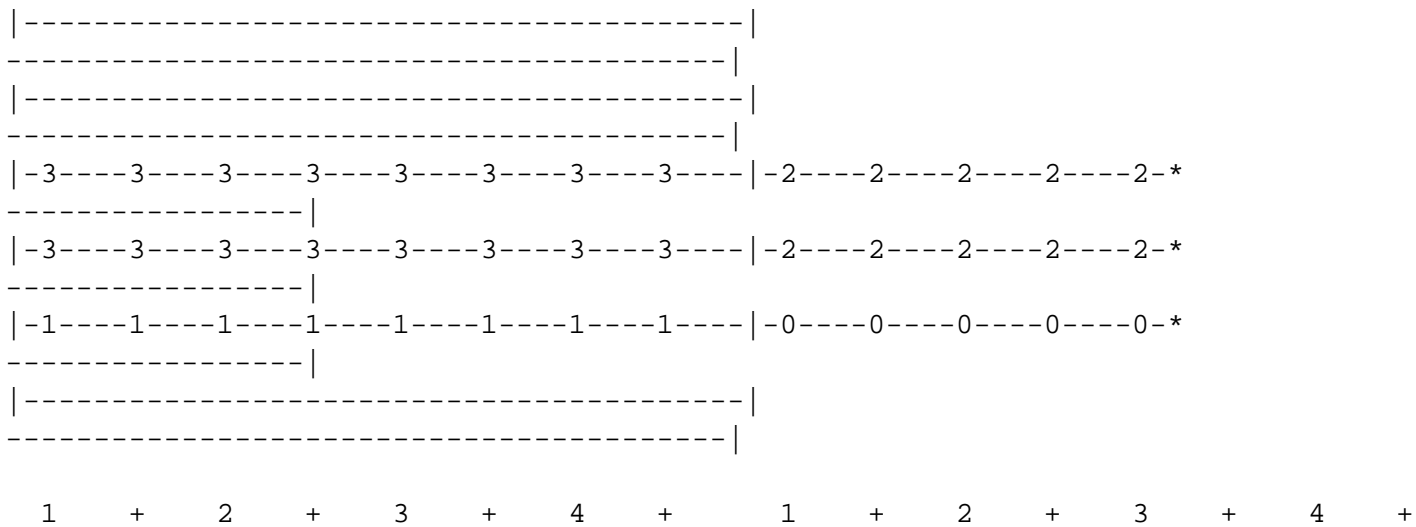
GT1



GT1



GT1



W / Rhy Fig 2



```

-----|
|-----5^6^5^6-----| -6^5^6^5^6^5
-----|
|-----5-7-----7-----*-----|-----5-7-----
-----|
|-----7-8-----|-----7
-----|
|-----|
-----|
|-----|
-----|

```

1 e + a 2 e + a 3 4

1 e + a 2 e + a 3 4

[Wah V ^ V ^ ^ V ^ V ^
V
GTR2 F R H P H P
^^^^

```

|-----8----- (8) --8--8--8-----8-----| -6^8^6--5^6^5-----5
-----|
|-----|-----8-----8--6-----6
-----6--8--6-|
|-----|-----7-----7
-----|
|-----|
-----|
|-----|
-----|
|-----|
-----|

```

a 4 1 a 3 + a 4 e + a 1 e + 2 e + a 3 e +
|--triplets--|

GTR1

```

|-----|-----|-----|
-----|
|-----|-----|-----|
-----|
|-----|-----|-----|
-----|
|-*-----|-----|-----|
-----|
|-*-----|-----|-----|
-----|
|-*-----|-----|-----|
-----|
|
| 1
|
|GTR2

```



```

|(Fade out.)
| ^^^^^^^^
|-----|-----|-----|
-----|
|-----|-----|-----|
-----|
|-7-----*-----|-----|-----|
-----|
|-----|-----|-----|
-----|
|-----|-----|-----|
-----|
|-----|-----|-----|
-----|
|-----|-----|-----|
-----|
1           3

```

Rhy Fig 2 X3

GTR1

```

|-----|
|-----|
|-----|
|-0---0-*---0-*---0-0-*-----|
|-0---0-*---0-*---0-0-*-----|
|-0---0-*---0-*---0-0-*-----|
1   + a (2) e + a 3 e

```

Now you slackers who write tab need to know some things about picking out music.

1. Head phones. Listen to 1 speaker at a time to hear the different guitars, without noise.
2. Use Media player and set the WOW effect to far right. This ups the volume of the mid instruments. Lead needs to be far left.
3. Set Media player EQ to these settings. -14 -14 +5 -5 -5 -3 +6 +13 -14 -14. This cuts cymbals and bass sounds and amplifies the mid range. Now you can actually hear the better.
For lead, -14 -14 -14 -14 -14 -4 +4 -14 +14 -14
4. Put the bloody timing in for God s sake. I am so sick of Tab without the timing.
5. For fast note changes, you can slow down the play speed.

If you can t do all this, then you really aren t very knowledgeable about music and you

get serious and learn how.

I picked this out entirely by ear.

Feel free to copy and distribute this at will.

S. Hammon.

Sorry about the double up version, I made a mistake. It s obvious.

```
|---2--|  
|---2--|  
|---0--|
```

With a dropped B is out of tune.

```
It s  
|---0--|  
|---0--|  
|---0--|
```