

With Tablature

SHAWN LANE



Power Licks & Solos





INTRODUCTION

In this book, Shawn lays bare his amazing picking technique, spectacular riffs and a stunning, heartfelt improvisational style. A "guitarist's guitarist," Shawn was until recently one of the music industry's best kept secrets. Now with the release of his album *The Powers of Ten*, two REH instructional videos, and constant coverage from the "guitar" magazines, Shawn is rapidly gaining worldwide recognition as one of the premier guitarists of the '90s.

The five-note pentatonic (or minor pentatonic) scale is derived from the natural minor mode. The natural minor mode is a seven-note scale that spells intervallically: 1 2 \flat 3 4 5 \flat 6 \flat 7. The pentatonic minor scale is a shortened version of the natural minor scale containing five of the same notes (losing the 2nd and \flat 6th): 1 \flat 3 4 5 \flat 7. These five notes have been the basis for an infinite wealth of musical possibilities ranging from folk to fusion throughout history. This section lays out five positions of the pentatonic scale ascending the neck in the key of A minor from the 2nd fret to the 15th fret. Many unusual fingering patterns and sequences (odd and even note groupings) are found within, which can assist you in defining your own musical style and approach.

Note: This first section of the book is derived from Shawn Lane's 2nd REH Video: *Power Solos*

Five Pentatonic Positions

It is important to pay close attention to the left hand fingering (L.H.) found above the notes of these five positions of the A minor pentatonic scale. These fingerings serve as a structural foundation and will help you in executing some of the difficult passages that lie ahead. It would be a good idea to keep a handle on the notes/intervals at all times as you ascend and descend the neck (A = 1, C = ♭3, D = 4, E = 5, G = ♭7).

Position #1

L.H. = left hand fingering

Position #2

Musical notation for "Fountain #2". The score is written for a single melodic line in 4/4 time. The notation includes a treble clef, a key signature of one flat (B-flat), and a tempo marking of "L.H." (Lento). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The notation is presented on a single staff.

Position #3

Position #3

The musical notation for Position #3 consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains four measures of music. The first measure has notes G4 (quarter), A4 (quarter), B4 (quarter), and C5 (half). The second measure has notes D5 (quarter), E5 (quarter), F#5 (quarter), and G5 (half). The third measure has notes A5 (quarter), B5 (quarter), C6 (quarter), and D6 (half). The fourth measure has notes E6 (quarter), F#6 (quarter), G6 (quarter), and A6 (half). Fingerings are indicated by numbers 1-3 above the notes. The bottom staff is a tablature staff with six lines. It contains the same sequence of fret numbers as the notes above: 8, 10, 7, 10, 7, 9, 8, 10, 8, 10.

L.H. 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

T
A
B

8 10 7 10 7 9 8 10 8 10

Position #4

Position #4

L.H. 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

T
A
B

10 12 10 12 10 12 9 12 10 13 10 12

Position #5

[illegible]

Example 1

Note: Examples 1–12 are derived from Shawn’s “Power Solos” Video (REH838).

Odd rhythmic groupings of notes can bring added interest and feel to improvisational phrasing. Even sequences of four-note groups tend to be very rhythmically predictable, whereas odd sequences, such as quintuplets, “throw the rhythm off” and make for unexpected turns of phrase. This first example of odd grouping involves sixteenth-note quintuplets in Position #1. The highly uncommon method of fingering shown here allows for greater mobility at fast speeds and avoids having to “flatten” the 3rd finger to play notes on adjacent strings that fall on the same fret.

A minor Pentatonic

[illegible]

Example 2

Sixteenth-note quintuplets are interspersed throughout this line as all five positions of the minor pentatonic scale are connected with an ascending line that employs fragments of each. Study the left hand fingering, the position shifts and fingerings are key to playing at high speed. Notice how the alternation between groups of fours and fives bring unpredictability to the phrases. Also, keep track of all non-pentatonic notes and how they relate to this example, both musically and physically.

Fast/freely

The first system of music shows a melodic line in standard notation with a quintuplet of sixteenth notes. Below it, the guitar tablature (TAB) shows the fret numbers: 3, 5, 5, 5, 2, 5, 5, 2, 5, 2, 5, 5, 5, 7, 7, 5, 7, 5. The second system continues the line with more complex fingering and position shifts, including a quintuplet. The third system concludes the phrase with a final quintuplet and a wavy line indicating a sustained note.

Example 3

This example shows one of many possibilities for position/fingering shifts from one pentatonic position to another. Again, this example is based on groups of five. The B (9th) is the only "outside" tone to the A minor pentatonic scale—note how it is employed to facilitate a position shift. The left hand fingering again governs this unique approach.

L.H. 1

The first system of music shows a melodic line in standard notation with a quintuplet of sixteenth notes. Below it, the guitar tablature (TAB) shows the fret numbers: 3, 5, 3, 5, 3, 7, 5, 7, 5, 7, 5, 7, 5, 9, 9, 7, 9, 8. The second system continues the line with more complex fingering and position shifts, including a quintuplet and a wavy line indicating a sustained note.

Example 4

Now transposed to C minor pentatonic (C E \flat F G B \flat), the concept of combining even and odd groupings is further examined. The pattern is made more interesting by the inclusion of three-note groupings (indicated with brackets) that break up the even four-note feel making this straight 16th note passage sound more complex due to the displaced accents caused by these three-note groups. Continue to be aware of left hand fingerings and position shift points.

Example 4 shows a musical score for the C minor pentatonic scale (C E \flat F G B \flat) in 4/4 time. The score includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody is written in 16th notes, with fingerings indicated above the notes. The left hand (L.H.) fingerings are: 1 3 1 3, 2 1 4 1, 3 1 3 1, 3 2 1 4, 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3. The right hand (R.H.) fingerings are: 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3. The score also includes a tablature section with fret numbers for the left hand (L.H.) and right hand (R.H.). The L.H. fret numbers are: 6 8 6 8 8 6 10 8 10 8 10 8 10 10 8 12. The R.H. fret numbers are: 10 12 11 13 11 13 13 11 15.

Example 5

Another example of "displaced rhythmic groupings" is shown here, using the E minor pentatonic scale (E G A B D) with combinations of four and five notes in sixteenths. In sharp contrast to the previous examples, this line descends and therefore opens the door to a whole new area of possibilities for fingerings and position shifts.

Example 5 shows a musical score for the E minor pentatonic scale (E G A B D) in 4/4 time. The score includes a treble clef staff with a key signature of one sharp and a 4/4 time signature. The melody is written in 16th notes, with fingerings indicated above the notes. The left hand (L.H.) fingerings are: 4 3 1 3, 3 1 4 2, 1 4 2 1, 4 2 1 3, 3 1 4 3, 1 4 3 1, 4 3 1 3, 3 1 3 1, 0 1. The right hand (R.H.) fingerings are: 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3, 1 3 1 3. The score also includes a tablature section with fret numbers for the left hand (L.H.) and right hand (R.H.). The L.H. fret numbers are: 17 15 12 15 15 12 15 12 10 15 12 10 12 12 10 12 9 7. The R.H. fret numbers are: 12 9 7 9 9 7 9 7 5 9 7 5 7 7 5 7 5 2 7 5 2 5 5 2 5 3 0 2.

*Four note groups; up down up down
Five note groups; down up down up down

Example 6

This next line is a sequence of sextuplets using the D minor pentatonic (D F G A C) scale (form #1). The stress here is on alternate picking beginning on a down stroke, then an upstroke continuously throughout. Strict alternate picking is a common method of developing extremely fast picking technique.

Example 6 shows a sequence of sextuplets in the D minor pentatonic scale (D F G A C) using strict alternate picking. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure is marked "L.H. 4" and "V" with an arrow indicating a downstroke. The sequence consists of four groups of sixteenth-note sextuplets, each starting on a downstroke and alternating throughout. The fretboard diagram below the staff shows the fingerings for the left hand, with numbers 1 through 4 indicating the fingers used for each note.

Example 7

Here are alternately picked quintuplets in D minor pentatonic. Before moving on to the next examples, experiment with switching between sextuplets and quintuplets without straying from the strict alternate picking articulation.

Example 7 shows a sequence of alternately picked quintuplets in the D minor pentatonic scale. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The sequence consists of four groups of eighth-note quintuplets, each starting on a downstroke and alternating throughout. The fretboard diagram below the staff shows the fingerings for the left hand, with numbers 1 through 4 indicating the fingers used for each note. A note marked with an asterisk (*) indicates a specific fingering or articulation.

*Same picking as Example 6

Example 8

This demonstration makes use of a different arrangement of notes from D minor pentatonic and also brings with it an alternative picking approach. Here, the order of pick attacks is in a sequence of five (down-up-down-up-down, down-up-down-up-down, etc.).

Example 8 shows a sequence of notes from the D minor pentatonic scale using an alternative picking approach. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The sequence consists of four groups of eighth-note quintuplets, each starting on a downstroke and alternating throughout. The fretboard diagram below the staff shows the fingerings for the left hand, with numbers 1 through 4 indicating the fingers used for each note. The sequence ends with a double bar line and a wavy line indicating a continuation or a specific ending.

Example 9

Now the combination of eighth-note triplets and sixteenth-note quintuplets is introduced. D minor pentatonic is the main scale used, however, some “blue” or chromatic notes are added to it for spice. Those added notes in relation to D minor pentatonic are in order of appearance: E (9th), C# (b7th) and Ab (b5th). Experiment with both strict alternate picking, or custom-tailored picking to suit each note grouping.

Slowly
L.H. 2

TAB

Fast

TAB

Example 10

This next example, also derived from D minor pentatonic opens the door to more grouping combinations—now three-, four-, five- and six-note groupings are included, and the plot thickens.

Fast/freely

*Simile fingering in Example 6

Example 11

In this example which spontaneously exploits all four-note groupings, the tonality of the line becomes obscured as the position changes make use of several key areas (D, A, G, A and E minor pentatonic scales). It would be best to think of these momentary key areas as "shapes," and studying the connections to and from them is perhaps more important than analyzing their harmonic relevance.

Fast

The musical score for Example 11 is presented in four systems, each consisting of a melodic staff in treble clef and a corresponding fretboard diagram in tablature. The tempo is marked "Fast".

System 1: The melodic staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of eighth and sixteenth notes with fingerings 3, 6, 3, 6, 3, 6, 3, 6. The tablature staff shows fret numbers 10, 8, 10, 8, 7, 10, 7, 7, 5, 8, 7, 5, 7, 5, 5, 3, 5, 3, 5, 3, (5), 5, 3, 5, 3, 5, 4.

System 2: The melodic staff continues with eighth and sixteenth notes, including a key signature change to one flat (Bb) and fingerings 6, 6, 3, 6, 3, 6, 3. The tablature staff shows fret numbers 7, 5, 7, 5, 7, 5, 9, 7, 9, 10, 7, 9, 7, 8, 7, 9, 7, 9, 7, 7, 5, 7, 5, 4, 7, 5, 7, 5, 5, 3, 5.

System 3: The melodic staff features a series of eighth and sixteenth notes with fingerings 6, 5, 5, 6, 3, 6, 3, 6. The tablature staff shows fret numbers 12, 15, 12, 10, 12, 10, 12, 10, 8, 11, 9, 8, 10, 8, 10, 9, 7, 7, 9, 7, 5, 8, 7, 5, 7, 5.

System 4: The melodic staff concludes with eighth and sixteenth notes, including a key signature change to two flats (Bb, Eb) and fingerings 3, 6, 3, 6. The tablature staff shows fret numbers 7, 5, 7, 5, 4, 7, 5, 7, 5, 5, 3, 5, 3, 2, 5, 3, 5, 3, 0, 2. The piece ends with a "let ring" instruction and a wavy line.

Example 12

Our final pentatonic example is a truly frightening display of virtuosity that deftly combines all the techniques we have been working on until now. This harmonic language of freely connecting pentatonic forms from many different key areas is at a very sophisticated level and requires patience to unravel. The previous example will have given you clues to where the lines are going. Challenge your own note grouping/position shifting ability by inventing your own ideas based on the process discussed the prior examples.

Fast/freely

5 6 5 6

15 5 7 5 7 4 7 7 7 5 8 7 9 9 7 10 9 10 9 7 8 9

6 6 6

7 7 6 9 7 9 6 7 9 7 10 10 9 10 12 10 12 10 12 10 12

5 5 6 5 5

12 9 12 9 12 12 9 12 10 12 12 10 12 10 14 12 10 12 14 12 10 10 12 12 14 12 11 12 9 10 10 12

5 6 6 3 6 6

9 10 12 9 12 10 9 12 11 14 12 11 14 12 11 12 13 14 16 15 17 15 17 14 15 14 17 15 14 17 16 15 19

Picking Techniques

Note: The rest of the examples in this book are drawn from Shawn Lane's REH Video: *Power Licks* (REH837).

Example 13 (Example 1 on Video I: Power Licks)

The following is a guitar adaption of an excerpt from a classical violin piece called *Hora Staccatto* by Dinicu. Violinist Jascha Heifitz' interpretation helped in inspiring efforts toward techniques that allow for a greater range of expression on the electric guitar. Striving to imitate instruments of all types will undoubtedly open your mind to new areas of execution. This example stands as an excellent exercise for alternate picking, especially where bars 2, 3, 4 and 7 are concerned. Note where the right hand middle finger (*m*) is shown—equal to an upstroke.

*Implied chords.

m = right hand middle finger

tr = trill

Example 13 shows a musical staff with a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with various accidentals and a tablature line below it. The tablature line is labeled 'T' for Treble and 'B' for Bass. The melodic line starts with a treble clef and a key signature of one sharp. The tablature line shows fret numbers for the strings. The notation includes a trill (tr) and a tremolo (tr) symbol.

Example 14 (Example 2 on Video I)

Licks that involve groups of fours are often heard performed with a strict alternate picking technique as in the work of Al DiMeola and Yngwie Malmsteen. Alternate picking has a staccato sound that tends to leave the groupings plainly heard. The picking approach we are about to cover employs a legato approach to playing groups of four. This example uses three notes per string, with a specific picking sequence of two notes picked, two not picked (slurred) two notes picked, two not picked, one note picked and three not picked. This sequence repeats throughout, creating a smooth, legato sound that deceptively obscures the four-note groupings due to the accents created by the pick attacks. Tilting the pick at a slight angle, enabling it to “slice” through the strings will facilitate greater speed.

Freely

Example 14 shows a musical staff with a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with various accidentals and a tablature line below it. The tablature line is labeled 'T' for Treble and 'B' for Bass. The melodic line starts with a treble clef and a key signature of one sharp. The tablature line shows fret numbers for the strings. The notation includes a trill (tr) and a tremolo (tr) symbol.

Example 15

Rhythmic grouping of four sixteenth notes of three per string are clearly shown here. This staccato treatment where every note is picked is more common than the upcoming treatments which include hammer-ons and pull-offs—a decidedly more legato sound.

Example 16

The legato picking pattern for this line is as follows: two notes picked, two not picked and under a slur which involves pull offs, the same once again, and finally one note picked and three under a slur involving pull offs. This pattern dictates a smooth, less predictable sound than in Example 15. Note the “hammer-on from nowhere”—this method of hammering to a string without picking will be discussed in greater detail later.

Example 17

Here is the same pattern extended to include all six strings, as it descends from the 7th to 5th positions.

Example 17 shows a descending pattern across six strings, starting from the 7th position and moving down to the 5th position. The notation includes a treble clef staff with a 4/4 time signature, a bass staff with a 4/4 time signature, and a guitar staff with a 4/4 time signature. The guitar staff features a series of eighth notes with a 'V' marking above each note, indicating a pick. The bass staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick. The guitar staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick. The bass staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick. The guitar staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick. The bass staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick.

Example 18 (Example 3 on Video)

This next example mirrors the last one as it makes use of a similar picking arrangement, based on a musical fragment that also involves two strings at a time—only this one ascends from low strings to high strings. Bar 9 marks where the line begins to ascend again, repeating ideas from the last example.

Example 18 shows an ascending pattern across six strings, starting from the 5th position and moving up to the 7th position. The notation includes a treble clef staff with a 4/4 time signature, a bass staff with a 4/4 time signature, and a guitar staff with a 4/4 time signature. The guitar staff features a series of eighth notes with a 'V' marking above each note, indicating a pick. The bass staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick. The guitar staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick. The bass staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick. The guitar staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick. The bass staff shows a series of eighth notes with a 'V' marking above each note, indicating a pick.

16 Picking Techniques

Tab: 7 6 9 7 6 9 7 6 11 9 8 9 8 11 9 8 12 10 9 11 10 9 11 9 11 9 8

Tab: 12 10 9 10 9 12 10 9 12 10 9 10 9 11 10 9 11 9 8 11 9 8 (11) 9 8 11 9 8 11 9 7

Tab: 9 7 6 7 6 9 7 6 9 7 5 7 5 4 (7) 5 4 7 5 4 7 5 4 7 5 4 5 4 7 5

Tab: 4 7 5 4 7 5 4 7 5 4 7 5 4 11 9 8 (11) 9 8 11 9 8 11 9 8 12 10 9

Tab: 10 9 11 9 9 11 9 8 12 9 10 12 10 9 12 10 9 10 9 11 9 9 11 9 8 11 9 8 11 8 11 9 7

Example 19 (Example 4 on Video I)

Now an interesting demonstration of spontaneously connecting ascending and descending types with variations is shown. You will notice that the tonality/key center of this example (and the two previous) is difficult to pin down and can be said to skate through different key areas. The most important aspect of this example is the challenge it offers as a picking exercise that spans a wide area of the fingerboard, while utilizing all six strings without pause.

Fast/freely

The image displays a page of guitar tablature for the song "The Sound of Silence" by Simon & Garfunkel. The page is organized into three systems, each consisting of a standard musical staff and a corresponding guitar tablature staff. The first system covers the first two lines of the song, the second system covers the next two lines, and the third system covers the final line. The tablature includes fret numbers, bends, and slurs to indicate the correct fingering and technique for playing the piece.

Example 20

An effective way to drill a particular pattern of left hand fingerings is to play a single, symmetrical shape through all the strings. In this case, the drill would be for fingers 4, 2 and 1. From a musical standpoint, this arrangement of notes does not amount to any usable scale and should therefore be considered an exercise for coordination and a basis for creating harmonic ideas like in following two examples.

The image displays a musical score for the piece "The Wind" by John Williams. The score is written for a guitar, featuring a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The music is characterized by a series of eighth and quarter notes, often grouped in pairs or triplets, and includes various musical notations such as vibrato (V) and triplets (3). The TAB staff uses numbers 1-5 to indicate fret positions, with some notes being natural (indicated by a natural sign) and others being flat (indicated by a flat sign). The score is divided into two systems, each with a treble staff and a corresponding TAB staff. The first system contains two measures, and the second system contains three measures. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

This next example is very harmonically complex, using a great deal of chromaticism and constant hand position shifts. Strangely, the pitch of the line tends to go down as you physically move “up” the neck. This curious approach can be found in the styles of John McLaughlin and Allan Holdsworth.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody and the initial part of the tenor and bass lines. The melody is in G major, 2/4 time, and consists of a series of eighth and sixteenth notes. The tenor and bass lines are in a lower register, with the tenor line starting on a C4 and the bass line on a G3. The second system continues the tenor and bass lines, with the tenor line ending on a C4 and the bass line on a G3. The score is written in a simple, clear style, suitable for a children's songbook.

[illegible]

Returning to demonstrations on mixed note groupings, this one finds groups of four and five sixteenth notes played in the key of E minor—note the picking pattern that fits this situation, which begins on an upstroke. Beginning on a downstroke will ultimately effect your accessibility to this sequence. Experiment with both.

Slowly

4/4

5

5

5

Em

TAB

10 8 7 10 8 7 10 8 7 10 8 7 9 8 7 9 7 5 9 7 5 9 7 5 9 7 5 9 7 5 9 7 5 9 7

Example 25

The following line, based on the E minor scale (E F# G A B C D) uses groups of three notes per string with a strict alternate picking sequence which begins on an upstroke. Once again, the exclusive left hand fingers are 4, 2 and 1.

Freely

(simile)

T 10 8 7 10 8 7 10 8 7 10 8 7 9 8 7 9

A 7 5 9 7 5 7 5 9 7 5 7 5 4 5 4

B

Freely

hold

T 7 5 4 7 5 4 7 5 4 7 5 3 5 3 2 3

A 2 5 3 2 0 2

B 4 0 3

Example 26 (Example 7 on Video I)

This passage of sextuplets employs strict alternate picking beginning on an upstroke. A quick study of the left hand fingering indicates a strategic placement of fingers 4, 2 and 1 on each new string and in descending order from 7th position down to 4th position. The line can be analyzed as some type of G# minor scale, although its usefulness is mostly as an exercise.

L.H. 4

Fast

(simile)

T 10 8 7 10 8 7 9 7 6 9 7 6 9 7 6 7 5 4 7 5 4 7 5 4

A

B

Example 27 (Example 8 on Video I)

The purpose of this example is to demonstrate how by adding two notes to the beginning of the previous example we can displace its very predictable downbeat and make it more rhythmically interesting. This example is based on the E natural minor scale (E F# G A B C D).

Example 27 musical notation. The treble staff shows a series of sixteenth-note patterns with accents and a 'simile' marking. The bass staff shows corresponding fret numbers (7, 8, 10, 8, 7, etc.) and a 'T A B' label.

Example 28 (Example 9 on Video I)

Again, the goal is to connect sextuplets using three notes per string, capitalizing on the use of left hand fingers 4, 2 and 1 with alternate picking. This variation consists of an overall ascending line—however, each beat is a descending pattern of six notes.

Example 28 musical notation. The treble staff shows a series of sixteenth-note patterns with left hand fingering (4, 2, 1) and a 'Fast/freely' marking. The bass staff shows corresponding fret numbers (11, 9, 8, etc.) and a 'T A B' label.

Example 29 (Example 10 on Video I)

Here is a more obvious pattern of ascending sextuplets, with the same left hand fingering in use.

Example 29 musical notation. The treble staff shows a series of sixteenth-note patterns with left hand fingering (4, 2, 1) and a 'Freely' marking. The bass staff shows corresponding fret numbers (7, 8, 10, etc.) and a 'T A B' label.

Example 30 (Example 11 on Video I)

This example is yet another variation involving the same ingredients, only moving “backwards, down and across the neck.” We are still starting with an upstroke.

[illegible]

Example 31 (Example 12 on Video I)

This last example is a tour de force, combining all the elements of the previous examples all brought together to form a continuous picking exercise that will stun your family and friends. Continue to be aware of the left hand fingering (1-2-4), accents (after each sextuplet group), and alternate picking (this one begins on a downstroke).

The musical notation for the guitar solo is presented in two staves. The top staff is a standard musical staff with a treble clef, showing a sequence of notes with various accidentals (flats and naturals) and a series of sixteenth-note runs. The bottom staff is a guitar tablature (TAB) staff, showing fret numbers (9, 10, 12, 13) corresponding to the notes in the melody above. The TAB staff includes a 'TAB' label on the left and a '6' indicating a sixteenth-note run.

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The solo consists of several measures, including a sixteenth-note run, a triplet of eighth notes, and a series of eighth and sixteenth notes. The notation includes various musical symbols such as slurs, ties, and dynamic markings like accents and breath marks.

Slurring Techniques

Example 32 (Example 13 on Video I)

Before “unlinking” hammer-ons and pull-offs, here is a short example of the two techniques linked together for execution of a B major scale (B C# D# E F# G# A#). It is important to note that this involves cross string hammer-ons. This means that you must keep the momentum and volume consistent even though you are hammering on to a string you have not previously played. This is sometimes known as hammering “from nowhere.” More on this technique later.

The musical notation for Example 32 consists of a treble clef staff and a bass staff. The treble staff shows a B major scale (B C# D# E F# G# A#) with slurs and hammer-ons (V) and pull-offs (P). The bass staff shows the fretting hand positions for the same scale, with fingerings (7, 9, 11, 9, 7, 9, 11, 9, 7, 9, 11, 9, 8, 9, 11, 9, 8, 9, 11, 9, 8, 9, 11, 9, 7) and slurs. The bass staff is labeled T, A, B.

Example 33 (Example 14 on Video I)

Here is another B major scale lick with a different arrangement of slurs descending from high to low strings in 7th position. Notice the grouping of five notes per slur.

The musical notation for Example 33 consists of a treble clef staff and a bass staff. The treble staff shows a B major scale (B C# D# E F# G# A#) with slurs and hammer-ons (V) and pull-offs (P). The bass staff shows the fretting hand positions for the same scale, with fingerings (9, 11, 7, 9, 11, 9, 11, 7, 9, 11, 7, 9, 11, 8, 9, 11, 8, 9, 11, 8, 9, 11, 8, 9, 11, 8, 9, 11, 7, 9, 11, 7, 9, 11, 7) and slurs. The bass staff is labeled T, A, B.

Example 39 (Example 19 on Video I)

The following is an exercise that concentrates your attention on the pull-off technique. This is an ascending B major scale (B C# D# E F# G# A#) that utilizes the 4-2-1 left hand fingering exclusively, while remaining in 7th position.

Example 39 shows an ascending B major scale in 7th position, utilizing the 4-2-1 left hand fingering exclusively. The notation is presented in two staves: a standard musical staff and a guitar tablature staff. The key signature is B major (three sharps: F#, C#, G#) and the time signature is 4/4. The scale is played in 7th position, starting on the 7th fret of the low E string. The tablature staff shows the fret numbers for each note, with the 4-2-1 fingering pattern indicated by the numbers 4, 2, and 1. The scale is played in a continuous, flowing manner, with the 4-2-1 fingering pattern repeated throughout. The notation includes various slurs and accents to indicate the pull-off technique.

Example 40 (Example 20 on Video I)

Continuing with pull-offs, this example strays from tonality as it chromatically connects the 4-2-1 fingering, ascending from the low to the high strings. This can be difficult due to the constant position shifts.

Example 40 shows a chromatic exercise ascending from the low to the high strings, continuing with pull-offs. The notation is presented in two staves: a standard musical staff and a guitar tablature staff. The key signature is B major (three sharps: F#, C#, G#) and the time signature is 4/4. The exercise is played in 7th position, starting on the 7th fret of the low E string. The tablature staff shows the fret numbers for each note, with the 4-2-1 fingering pattern indicated by the numbers 4, 2, and 1. The exercise is played in a continuous, flowing manner, with the 4-2-1 fingering pattern repeated throughout. The notation includes various slurs and accents to indicate the pull-off technique.

This block shows the continuation of Example 40, which is a chromatic exercise ascending from the low to the high strings. The notation is presented in two staves: a standard musical staff and a guitar tablature staff. The key signature is B major (three sharps: F#, C#, G#) and the time signature is 4/4. The exercise is played in 7th position, starting on the 7th fret of the low E string. The tablature staff shows the fret numbers for each note, with the 4-2-1 fingering pattern indicated by the numbers 4, 2, and 1. The exercise is played in a continuous, flowing manner, with the 4-2-1 fingering pattern repeated throughout. The notation includes various slurs and accents to indicate the pull-off technique.

Example 41 (Example 21 on Video I)

The majority of the previous examples employed picking variations that involved either strict alternate picking or mixed techniques designed to suit different physical circumstances. You will note in review that any need for successive pick strokes made use of the upstroke exclusively. Returning to the B major scale, this example clearly shows six notes played with one pick attack. In each case, the five subsequent notes after the pick attack will involve a combination of regular hammer-ons and pull-offs with the “hammer-on from nowhere” as demonstrated earlier. The limited pick attacks (all downstrokes) should be downplayed and therefore balanced dynamically with the majority of other notes, so as to establish a very smooth, legato line without accentuated notes. Conversely, gripping the pick tighter and purposely accenting each downstroke aggressively will solidify the rhythmic groupings (sextuplets) and make each beat of the bar strongly felt, being marked by a pinch harmonic.

The musical notation for Example 41 is written on a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The first staff shows a melodic line with six groups of sextuplets, each marked with a '6' and a pick attack symbol. The second staff shows the corresponding fretboard positions for the strings T, A, and B, with fingerings (9, 7, 11, 9, 7, 11, 9, 8, 11, 9, 8, 11, 9, 7, 11, 9, 7) and slurs indicating the legato technique.

Example 42

In this example, the downstroke is used exclusively to create a strong accent on the downbeat of each quintuplet. The downstroke should be strong enough to produce a pinch harmonic, as you squeeze the string between the pick and flesh of your thumb. This will add emphasis to the downbeats.

The musical notation for Example 42 is written on a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The first staff shows a melodic line with five groups of quintuplets, each marked with a '5' and a pick attack symbol. The second staff shows the corresponding fretboard positions for the strings T, A, and B, with fingerings (9, 7, 11, 9, 7, 11, 9, 8, 11, 9, 8, 11, 9, 7, 11, 9, 7, 6) and slurs indicating the legato technique. The word 'Harm.' is written below the first four quintuplets, indicating a pinch harmonic.

*Pinched harmonic

Example 43 (Example 22 on Video I)

A variation of the previous approach, where the first note of each sextuplet is accented, is taken one step further by adding a trill, known as a "turn" in classical terminology. The turn precedes the target note with notes played a half step above and below. Note: On beat 2 the first note of the sextuplet is F# and the trill (played as quickly as possible) precedes it with G (half step above) and F# (half step below). Notice how the other sextuplets follow suit. This line again becomes atonal due to the many chromatic shifts.

Slowly

The musical notation for Example 43 consists of two staves. The top staff is a treble clef with a 4/4 time signature and a key signature of one sharp (F#). It contains a sequence of sextuplets (groups of six notes) with trills (turns) preceding the first note of each sextuplet. The bottom staff is a bass clef with a 4/4 time signature and a key signature of one sharp (F#). It contains the corresponding fretboard positions for the left hand, with fingerings indicated by numbers 1-10. The notation is labeled "Slowly".

Example 44 (Example 23 on Video I)

Here is a line that involves groups of nine, played almost entirely with slurs and a few carefully placed pick attacks. Due to the virtually symmetrical left hand fingering of 1-2-4 found on frets 6, 7 and 9, this lick is easy to gain momentum with. Experiment with applying this type of treatment to any scales that you currently practice.

Slowly

The musical notation for Example 44 consists of two staves. The top staff is a treble clef with a 4/4 time signature and a key signature of one sharp (F#). It contains a sequence of groups of nine notes, played almost entirely with slurs and a few carefully placed pick attacks (marked with 'V'). The bottom staff is a bass clef with a 4/4 time signature and a key signature of one sharp (F#). It contains the corresponding fretboard positions for the left hand, with fingerings indicated by numbers 1-10. The notation is labeled "Slowly".

Example 45 (Example 24 on Video I)

Now we will build on the last example by throwing in a group of six (beat 3) and a group of 12 (beat 4). This example also is based on hammer-ons of three notes per string, only beats 3 and 4 extend the fret spacing causing a skipped fret between fingers 1 and 2 of the left hand. Although the groupings are two nines, one six and one twelve, the line may be thought of as subdivided triplets—being as the notes consistently fall three per slur.

Example 46 (Example 25 on Video I)

The following example tends to be difficult to master by virtue of the control needed to balance the picked notes with the “hammer-on from nowhere” technique. The concept is to apply one pick attack, then two consecutive hammer-ons to three adjacent strings that voice a triad. In this case, the main triad is Em (E-G-B) found on beats 1 and 3, while Bm (B-D-F#) is heard on beat 4. Beat 2 of bar 1 and beat 1 of bar 2 use notes from an E minor scale (E F# G A B C D), being the tonal center of this line. Note the majority of upstrokes.

Example 47 (Example 26 on Video I)

This variation brings with it an atonal series of four groups of four notes, with the first of each attacked by an upstroke. The fret spacing is a bit tricky here, so be careful to memorize the note relationships before transposing the idea to other neck areas.

Example 48 (Example 27 on Video I)

Using the middle finger of the right hand in conjunction with the pick allows for a technical advantage where string skips are concerned. Centered in the key of F# minor (F# G# A B C# D E), this line employs only three pull-offs and no hammer-ons. Note the pattern of two downstrokes followed by a middle finger upstroke, or one downstroke, a pull-off and a middle finger upstroke.

m = right hand middle finger

Example 49 (Example 28 on Video I)

The G mixolydian mode (G A B C D E F) is the focal point of this pattern which brings to the fore many triadic shapes (or stacked 3rds) articulated with slurs, until bar 3 where the G minor pentatonic minor scale (G Bb C D F) replaces G mixolydian to close the lick out. This one sounds ideal over dominant 7 chords (G7 in this case) or even plain major chords (G).

V = right hand middle finger

Jazz Influence and Arpeggios

Example 50 (Example 29 on Video I)

The style of Be-Bop influenced the following lines, especially where note placement, syncopation and general intervallic structure is concerned. Be-Bop is a language unto itself that is governed by lines which connect specific chord changes in a sophisticated manner. When these types of lines are played over static chord changes they can heighten the interest by implying other chordal sounds over the static changes. This lick is designed to be played over a static A7 sound—although its origins may include many chord changes in and around the key of A. Note the return to alternate picking and the absence of slurs.

(A7)

Example 51 (Example 30 on Video I)

This next jazz-influenced phrase is situated over a B7 chord. It too may have been derived from a multitude of chordal possibilities, but we will deal with it in terms of how it affects the solitary B7 chord. You will notice the return to sextuplets articulated by random hammers and pulls which suit the physical layout of the line.

Example 51 is a musical phrase in 4/4 time, key of D major (one sharp). It is played over a B7 chord. The notation shows a sequence of notes with slurs and accents, indicating a jazz-influenced style. The tablature (TAB) below the staff shows the fret positions for the notes: 11, 12, 13, 14, 13, 12, 11, 14, 12, 11, 12, 10, 11, 9, 11, 10, 9, 11, 10.

Example 52 (Example on Video I)

Wide stretches allow for large intervals to be played on the same string. One advantage is that slurs, which are not available when the notes are played on separate strings, are now possible. Another advantage is that a different tone will be produced. The diminished arpeggio is based on the formula of stacking the interval of a minor 3rd repeatedly. This arpeggio is B \flat diminished (B \flat , D \flat , E and G) played straight up in minor 3rds from the 6th fret to the 15th fret. Note the strategic left hand picking that allows for greater ease in light of the radical hand stretches.

Example 52 is a musical phrase in 4/4 time, key of B \flat minor (two flats). It features a diminished arpeggio based on the formula of stacking the interval of a minor 3rd repeatedly. The notation shows a sequence of notes with slurs and accents, indicating a jazz-influenced style. The tablature (TAB) below the staff shows the fret positions for the notes: 6, 9, 12, 7, 10, 13, 8, 11, 14, 9, 12, 15, 12, 9, 15, 12, 9, 14, 11, 8, 13, 10, 7, 12, 9, 6.

Example 53 (Example 32 on Video I)

As the diminished arpeggio stretch is shifted from position to position, the challenge of execution becomes greater. Physically, a balance must be struck between tautness and flexibility in order to maintain the anchor that the left hand (placed at the midpoint behind the neck) and 1st finger create while the other fingers move freely. The left hand 1st finger must lift slightly to accommodate the movement from string to string, rather than clamping down a permanent barre. This example is comprised of sextuplets with random legato articulations. Musically, this type of lick is aiming to bend your ear and go "outside" of what is expected.

Slowly/freely

(simile)

T
A
B

15 12 9 15 12 9 17 14 11 16 13 10 18 15 12 18 15 12

Example 54 (Example 33 on Video I)

The last demonstration on this subject is an ear and finger-bender. To mix it up even further, note groupings of six and nine notes alternate, making for unpredictable movement that exclusively uses three notes per string throughout. Study how the many diminished shapes relate to each other from string to string, and begin to seek out your own combination choices.

Freely/slowly

Fast

T
A
B

7 10 13 8 11 14 9 12 15 7 10 13 9 12 15 7 10 13 8 11 14 9 12 15

First system of musical notation (treble clef, 4/4 time, key signature of one sharp). The staff contains four measures of music, each with a slur and a fingering number (6 or 9). Below the staff are three lines of tablature (T, A, B) with fret numbers and slurs.

Second system of musical notation, continuing the piece. It features the same treble clef staff with four measures of music and corresponding tablature below.

Third system of musical notation, continuing the piece. It features the same treble clef staff with four measures of music and corresponding tablature below.

Fourth system of musical notation, continuing the piece. It features the same treble clef staff with four measures of music and corresponding tablature below.

Fifth system of musical notation, continuing the piece. It features the same treble clef staff with four measures of music and corresponding tablature below.

Rules of the Game

by SHAWN LANE

Moderately fast ♩ = 156

Intro: Keybd. (fade in) N.C.(Em)

mf trem. bar ----- 1
1/2 1/2 1/2

trem. bar

1 1

TAB

7 9 7
7 9 7
5 7 5

(5) (5) (5) (5) 5 7 (7) (7) (7) 0

8va

trem. bar trem. bar trem. bar trem. bar

1 1/2 1 1

TAB

24 22 (22) (22) 21 21 (21) 21 17 0 17 (17) 15 15 (15)

X X X 0 (0)

loco

8va Harm.

trem. bar grad. dive Harm.

1/2 1 1 1/2

TAB

(15) 14 (14) 10 (0) 5 (5) (5) 9 7 (7) 7 (7) 6

0 0 7 5 (5) 5

15ma Harm. locob

trem. bar Harm. trem. bar

TAB (6) 7 4 (0) 7 7 6 7 6 4 12 12 10 (10) (10) 17 15 19

1/4 1/4 1/2 trem. bar

TAB 15 17 17 15 15 17 15 17 0 10 12 12 15 12 15 12 15 15

Harm. (8va) hold bend trem bar dive

TAB (15) 8 0 2 2 0 2 (3) 15 (15) 15 (3) 15 (3) 15 (2) 14 (2) 14 0 2 2 5 2 (2) 7 0

*Tap w/right hand

6 3 3 6 trem. bar

TAB (7) 7 9 7 9 9 7 9 7 10 10 9 7 9 7 8 9 7 7 6 9 7 9 7 6 7 9 7 5 7 0

1 5

TAB 17 (17) 15 17 17 15 15 14 (16) 17 (17) 16 15 15 14 17 15 17 16 14 13 14 13

5 3

TAB 12 14 15 17 12 15 12 14 12 14 (14)

Em D/F# G E/G# A Bb°7 G/Bb A/C#

trem. bar

TAB 12 14 12 10 (10) 9 (0)

Dm /C Bb E7b9 A7

TAB 15 18 17 18 15 16 16 17 17 0

8va D G G/B A/C#

TAB 22 21 19 (19) 22 19 20 22 20 19 21 (21) 19 (19)

First system of musical notation (TAB) with chords A/C# and D.

Chords: A/C# D A/C# D

Tab: 14 14 12 (12) 10 10 15 17 15 14 14(14) 12 (12) 10

Second system of musical notation (TAB) with chords Bm, D/F#, G, A, A/C#, D/F#, G.

Chords: Bm D/F# G A A/C# D/F# G

Tab: 9 9 7 (7) 5 3 3 5 3 2 3 3 2 (2) 4 4

Annotations: trem. bar, 1/2, 1

Third system of musical notation (TAB) with chords A/C# and D.

Chords: A/C# D

Tab: (4) (4) 9 X (9) 10 9 10 9 11 (11) 9 12 12 12 12

Annotations: 1/2, trem. bar, 1

Fourth system of musical notation (TAB) with chords G, D, G.

Chords: G D G

Tab: (12) 12 10 7 5 7 5 7 9 7 7 10 9 9 (9) 9 (9) (9) 10 7 8 10 7 8

Annotations: 1/2, 1/2

Fifth system of musical notation (TAB) with chords A/C#, D, A/C#, D.

Chords: A/C# D A/C# D

Tab: 8 7 9 (9) 7 7 7 6 17 19 20 20 19 (19) (19) 17 15 (15) (0)

Annotations: trem. bar, 1/2, 1, 3, 1/2

Bm D/F# G

trem. bar

$\frac{1}{2}$

TAB

15 14 (14) 12 (12) 14 10 15 10 9 12 9 10 7 9 10

A A/C# D/F#

3

6

TAB

9 7 9 7 6 9 6 9 7 6 7 9 7 9 7 5 7 17 17 14 15

G A/C# D

3

1

TAB

17 15 (15) 15 14 15 14 17 15 17 17 15 (14) 15 14 (14)

D D/F# G/B

7

$\frac{1}{2}$

TAB

(14) 14 (14) 14 14 16 (16) 2 14 (0) 0 14 14 (14) 15 14 16

A D G/D D

trem. bar

17 17 15 14 15 (15) (15) 14 15 14 (14) 11 12

1 1/2 1/2

G A D

pick slide

12 12 12 12 (12) 14 12 11 12 11 12 (12) 3 3 1

D/F# G A D

8va

19 21 19 21 19 20 22 19 22 22 22 (22)

(8va) G/D D Em7 A.H. (8va) A7

19 21 22 22 22 22 22 22 22 22 24 (24) 24 (24) 22 24

(8va)-----

D D/F# G

1 1/2 hold 1 trem. bar

TAB 24 24 22 0 19 21 22 21 (21) 21 19 22 (22) 22 19 20 22

(8va)-----

A D

grad. release 1/2

TAB 20 20 (20) 19 21 21 19 21 19 23 19 21 19 (0) 19 19 17 18 17 18 19 16

Em A(7) D

1/2 trem. bar

TAB 17 19 18 (18) 19 17 19 17 19 17 0 17 19 17 16 (16) 17 16 17 16 14 16 14 12 (12)

D G/A

trem. bar

TAB 5 3 2 4 5 (5) 12 2 10 9 10 9 7

D

1/2 trem. bar

TAB 7 (7) 7 3 3 1 4 5 (5) (5) (2) (2) 12 10 12

Gm D E9 G/A D

trem. bar $\frac{1}{2}$

T
A
B

D G/A

rake trem. bar $\frac{1}{2}$

2

T
A
B

D
A.H. (8va)

A.H. (8va)

A.H.

trem. bar $\frac{1}{2}$ trem. bar

1 1

T
A
B

Gm(7) D E9 G/A

T
A
B

Freely
Dmaj7

D Gm(9) rit. Dmaj7

3 3 3 3 3 3 3 3 5 9 4 4 7 5 4 7 6 7 (7) (7) 7 6 4 (4)

T
A
B

Gray Planos Flying

by SHAWN LANE

Moderately ♩ = 106

(F#) 2 D#m7 B D#m7 B

mf

TAB

7	6	7	9	7	6	7	6	6	6	8	8	8	6	8
	8		(8)	8										

F# C# A#m7 F# A#m7

f P.M.

TAB

9	13	11	8	11	8	11	11	8	11	10	11	8	10	11	8	11	8

B C# D#m7 C#/E#

TAB

10	11	8	9	8	9	8	10	11	13	11	9	8	11	11	13	11

B G#m7 A#m7 B

TAB

11 13 (13) 11 10 11 13 (15) 13 14 13 16 14 15 13

F# C# C#m7 C#/E#

TAB

14 (14) 11 14 11 14 11 14 13 (13) 11 13 11 13 11 14 11 14 11 13 (13) 11 13 11

trem. bar trem. bar

F#m C# D E

TAB

13 14 15 14 14 11 9 11 (11) 12 10 9 11 9 11 9 12

A.H. A.H.

D E F#m A#m7

TAB

12 10 9 10 9 11 9 7 9 12 9 11 7 6 8 6 6 8 8 9 6 8

(14)

F# A.H. A#m7

A.H.

T
A
B

7 6 8 7 6 8 6 7 8 6 6 8 8 9 6 8

8va - F# D

Tapped harmonics

hold throughout

T
A
B

(4)16 (4)16 (3)15 (2)14 (4)16 (3)15 (4)16 (5)17 (7)19 (7)19 (7)19 (7)19 (7)19 (7)19 (5)17

(8va) - G#

T
A
B

(5)17 (6)18 (5)17 (5)17 (5)17 (6)18 (5)17 (5)17 (6)18 (5)17 (5)17 (5)17 (6)18 (5)17

(8va) - B

T
A
B

(2)14 (4)16 (4)16 (4)16 (4)16 (4)16 (4)16 (2)14 (4)16 (4)16 (4)16 (4)16 (4)16

(8va) - F# D

T
A
B

(2)14 (2)14 (4)16 (4)16 (4)16 (3)15 (4)16 (4)16 (5)17 (7)19 (7)19 (7)19 (7)19 (7)19 (7)19 (5)17

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line starting with a whole rest, followed by a dotted quarter note B, then eighth notes C#(7), D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#. The bottom staff is a fretboard diagram with three strings labeled T, A, and B from top to bottom. It shows fingerings for each note: B (14-16), C#(7) (14), D (12), E (11), F# (12), G (11), A (12), B (11), C# (13), D (13), E (11), F# (13), G (11), A (11), and B (13). A wavy line indicates a bend or vibrato over the final B.

First system of music notation. The staff shows a melodic line with notes and accidentals (F#, C#). The tablature below shows fret numbers (13, 16, 14, (14), 12, 11, 10, 11, 13, 11, 13, 11, 13, X, 9, 7, 3, 6, 3) and includes a tremolo bar section.

Second system of music notation. The staff shows a melodic line with notes and accidentals (B, D#m7). The tablature below shows fret numbers (4, 6, 3, 4, 3, 4, 6, 4, (4), 14, 14, 14, 16, 15, 16, 15, 16, 16, 14) and includes a tremolo bar section.

Third system of music notation. The staff shows a melodic line with notes and accidentals (C#, D#m7, 8va). The tablature below shows fret numbers (14, 14, 18, 18, 21, 21, 18, 18, 16, 16, 18, 16, 18, 19, 20, 18, 18, 20) and includes a tremolo bar section.

Fourth system of music notation. The staff shows a melodic line with notes and accidentals (B, F#). The tablature below shows fret numbers (18, 18, 16, 18, 16, 15, 15, 16, 18, 14, (14), 14, 16, 15, (15), 16, 16, 15, (15)) and includes a tremolo bar section.

Fifth system of music notation. The staff shows a melodic line with notes and accidentals (C#sus, C#, F#). The tablature below shows fret numbers (16, 15, 14, 14, 18, 21, 16, 13, 13, 11, 13, 11, 13, 11, 13, 11, X, 13, 11, 9, 11) and includes a rake section.

B $D\#m7$

$\frac{1}{4}$

$\frac{1}{4}$

1

1

TAB

9 11 13 11 11 13 13 11 13 11 14 (14) 13 (13) 11 13 11 11 11

$C\#sus$ $C\#$ $D\#m7$

trem. bar $\frac{1}{2}$

3

TAB

14 13 (13) 11 14 11 (11) 9 11 9 11 10 9 11 10 11 10 8 11 8 10 8 11 8

B $F\#$

TAB

9 9 8 11 8 9 11 9 11 12 11 13 11 13 14 13 15 (15) 14 13 15 11 9 (6)

$C\#sus$ $C\#$

6 3 3 6

TAB

(11) 11 13 11 13 11 8 10 11 10 8 10 11 10 8 11 9 11 8 8 9 11 9 7 6

$F\#$

3 3 3 6

TAB

7 6 7 4 6 11 11 11 10 8 11 11 10 11 8 11 11 8 10

B

TAB: X 11 13 10 13 11 10 11 13 10 11 13 11 14 11 12 14 12 11 13 11 12 13 11 12 14 11 12

D#m7

TAB: 14 11 13 14 13 11 14 11 14 11 12 14 11 13 14 13 14 13 11 14 13 13 11 14 11 14 13 14 13 11 14 12 16 14 13

C#sus *8va* **C#**

TAB: 16 14 16 14 16 14 13 18 16 14 18 14 18 16 18 16 14 19 18 16 19 17 21 21 21 21 19 18 21 18 21

(8va) **B** *loco* **G#m7**

trem. bar

TAB: 21 X 16 2 10 11 13 13 11 13 15 15

A#m7 B F# C#

13 14 13 11 14 15 13 (13) 13 14 11 14 14 14 11 10

D#m7 C#/E# Bm A 8va

11 9 9 8 11 (0) 17 14 17 (17) 21 17 21 19 17 19 17

E/G#

16 14 17 14 14 17 14 16 (16) 17 14 17 14 16 14 16 (16) 16 16 14 16 16 14 16 14 16

Bm C#7/E#

14 14 16 (16) (12) 16 12 14 16 12 14 16 18 19 18 14 16 18 14 18 21 14 17 21

F#m A#m7 F#

P.M.

A#m7 N.C.

F# B E C#

mf

F# B E C# (F#)

w/fingers hold

B E C#

f

F# B

5 3 5

9 7 7 6 9 7 6 9 6 7 6 9 6 11 9 7 11 9 8 9 7 11 7 11 9 11 9 7 11

E C#

6 3 3

12 11 9 12 11 9 12 11 12 11 12 11 12 11 9 12 9 13 13 11 9 13 11 9 13 11 9 13 9 13 11 13 11 13

8va F# B

3 6 6

16 18 16 14 18 14 18 16 18 16 14 18 18 16 14 18 15 19 19 18 16 14 16 19 18 16 19 18 16 19 18 16 21 19 16

(8va) E C#

6 3 3 6 3

21 21 19 18 21 19 17 21 19 18 21 19 17 19 21 21 19 21 19 18 21 17 16 19 17 16 18 17 16 18 16 18 16 18

F# loco

16 16 16 16

Illusions

by SHAWN LANE

Moderately ♩. = 106

Intro:

E9sus

F#9sus

C#m7 Dmaj9

mf

trem. bar

TAB

5 4 (5 4) 10 9 (9) (9) 9 12 10

E9sus F#9sus

trem. bar

TAB

(12 10) 12 9 12 7 (12 7) 10 9 (9) (9) 7 (7) (7)

Dmaj9 C#m7

trem. bar

trem. bar

TAB

1 (7) (7) 5 10 9 (9) 10 9 (9) 12 12 9

E7sus

F#m7 C#m7 F#m7 D/G

E7sus D/F# C#m7 F#m7

D/G Bsus2 E7sus F#7sus

trem. bar

Am7 (Em7) Fmaj7#11 F#7sus Bsus2 E7sus F#7sus

Harm. 8va

Harm. 1/2

trem. bar

Harm. (15ma)

trem. bar

Harm.

*Tapped w/right hand.

4 4 4 4 2 0

7-

~~11~~

mf

C#m7 F#m7 D/G E7sus

TAB: 9 11 9 (9) 10 10 12 12 14 12 10 (10) 7 7 9 9 11 9 7 (7)

F#m7

TAB: 10 9 7 10 9 7 10 9 7 9 7 6 9 7 6 7 6 9 7 6 9 7 6 9 7 6 7 6 9 7 6 9

C#m7 F#m7 D/G

TAB: 7 5 4 6 (6) 10 10 10 10 10 10 10 10 10 12 12 12 12 14 14 14 14 12 12 10 10 10 10 10 10 10 10 12 12 12 14 14 14 14 12 12 10 10 7 7 7 7 7 7 7 7 9 9 9 9 11 11 11 11 9 9 7 7

Bsus2 E7sus F#7sus Am7 1/4 Em11 Fmaj7#11

TAB: (9) 2 9 4 2 4 (4) 9 11 11 9 7 (7) 9 10 8 10 7

F#7sus Bsus2 E7sus F#7sus

TAB: 8 7 10 9 10 10 13 12 15 13 12 (12) 12 14 14 14 14 (12)

Am7 Em11 Fmaj7#11

TAB (12) 14 14 11 9 11 9 11 9 11 9 7

E/F#

trem. bar $\frac{1}{2}$

TAB 8 7 10 9 10 10 13 12 15 13 12 16

E/G# N.C.

(trem. bar) $\frac{1}{2}$

TAB 4 (4) 4 5 5 7 4 5 5 (5)

D

TAB 10 9 7 10 9 7 10 9 7 7 6 7 9

Amaj7 Harm.

TAB (10) 10 9 9 11 (11) (11) 9 7 9 11 7 9 7 9 4

Amaj7

1 (12) 12 14 17 14 17 16 14 16 17 16 16 14 16 14 16 14 16

F#maj7#11 E7sus A.H. (15ma) F#m7

trem. bar mf

(5) (8) (8) 3 3 2 2 4 2 4 4 2 1 4 2 4

C#m7 F#m7 D/G E7sus

hold throughout

T
A
B

5 4 4 (4) 5 6 7 7 7 7 7 7 7 10 7 10 9 9 9 9 7

7 6 6 6 6 7 7 7 7 7 7 7 9 9 9 9 7

*Tapped w/right hand.

Bsus2 E7sus F#7sus Am7 Em11 Fmaj7#11

TAB

7 0 2 2 4 2 4 4 2 4 2 2 4 (4) 2 4 5 7 8 10

Am7 Em11 Fmaj7#11

1

TAB: 16 14 16 17 16 17 16 14 (14) (0) 14 16 15 15 14 X

E/F#

TAB: 15 14 13 12 15 14 13 12 12 13 15 16 9 4 5 4 5 4

E/G#

trem. bar $\frac{1}{2}$

TAB: 4 4 5 4 5 7 4 5 5 (5) 4 4 4 4 2 0

(E) (A/C#) (D) (A)

1 3 3 3

TAB: 12 12 10 12 10 9 10 11 9 11 9 7 9 7 6 7 9 7 6 7 6

Outro Solo:

A.H. (8va) loco A.H. (8va) D trem. bar

A.H. $\frac{1}{2}$

TAB: 15 15 14 15 14 12 14 12 14 12 13 12 14 14 12 11 12 11 12 (12) 11 9 7 9 11

E/A D

TAB

7 9 11 11 9 7 9 7 9 7 9 7

Amaj7 D

TAB

12 9 10 11 12 12 10 11 10 (10) 0 14 15 17 15 (15) 14 15 14 16 14

Amaj7sus2 E7sus

TAB

17 16 (16) 14 16 14 13 14 13 14 13 14 16 14 16 14 12

E9sus F#9sus

trem. bar $\frac{1}{2}$

TAB

11 (11) 12 14 13 14 13 (13) 14 13 11 (11) 13 11 14

C#m7 Dmaj9

3:2 4

TAB

(14) 12 14 12 11 11 12 14 12 14 16 14 16 17 16 14 16 16 14 16 14 17 14 16

trem. bar ---

C#m7 C#maj7 A.H. (8va) loco

hold bend ----- grad. release

8va ... Bsus2 Em11 Fmaj7#11 Harm.

hold bend -----

Freely (8va) Harm. (15ma) trem. bar

Epilogue for Lisa

by SHAWN LANE

Slowly and freely ♩ = 72

F# **C#** **F#** **B**

mf *trem. bar*

1/2 *1/2* *1/2* *1/2*

TAB

9 8 6 9 11 11 7 7 9 9 6 10 8 8

*Trem. bar scoops

G#m **D#m** **C#sus** **C#**

trem. bar

1/2 *1/2*

TAB

8 9 11 9 7 (9) 9 7 7 11 11 9 9 7 6

F# **B** **F#** **C#**

trem. bar

1/2 *1/2*

TAB

4 9 8 6 7 6 6 7 6 6 3 3 4 4

Chords: D#m, G#m, C#

Tab: 4 6 6 8 8 7 6 4 6 6 6 8 8 6 6 9 11 11 (11) 9 9

Chords: F#, C#, F#, B

Tab: (9) 9 8 6 9 11 11 7 7 9 (9) 6 6 8 8

Chords: G#m, D#m, C#sus, C#

Tab: (8) 8 11 9 11 (9) 9 7 8 8 9 11 11 9 9 7 6

Chords: F#, B, F#, C#

Tab: 4 9 8 6 7 6 6 6 7 6 6 3 3 4 4

Chords: D#m, G#m, C#

Tab: 4 6 6 8 8 7 6 4 6 6 8 8 6 6 9 11 11 9 9 11 11

trem. bar

First system of music notation. Chords: F#, C#, F#, B, G#m. Tablature includes fret numbers 14, 16, 13, 14, 13, 14, 11, (11), 8, 9, 7, 11, 9, 7.

Second system of music notation. Chords: D#m, C#sus, C#, F#. Tablature includes fret numbers (9), 9, 7, 8, 8, (8), 6, 9, 6, 6, 11, 11, 11, 14, 14, 12. Includes marking A.H. 8va.

Third system of music notation. Chords: B (8va), F# (loco), C#, D#m (8va). Tablature includes fret numbers (12), 14, 13, 14, 15, 13, 13, 13, (13), 18, 18, 16, 19.

Fourth system of music notation. Chords: G#m (8va), C#sus, C# (loco). Tablature includes fret numbers 16, 16, 16, 14, 14, 13, 13, 6, 2, 6, 6, 6, 4, 4, 4, 6. Includes markings trem. bar, rit., and 1/2.

Fifth system of music notation. Chords: F#, B, F#. Tablature includes fret numbers 4, 3, 4, 4, 4, 4, 4, 3, 14, 16, 18, 15, 14, 14, 18, 21.