With Tablature

SHAWN LANE

Power Licks & Solos

RECORDING INCLUDED

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.

Pentatonic Positions

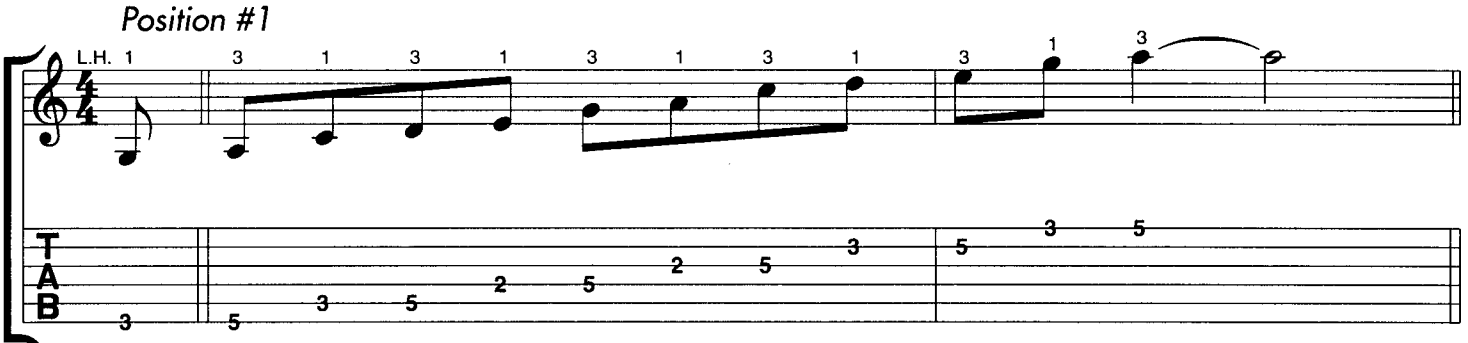
The five-note pentatonic (or minor pentatonic) scale is derived from the natural minor mode. The natural minor mode is a seven-note scale that spells intervalically: 1 2 ♭3 4 5 ♭6 ♭7. The pentatonic minor scale is a shortened version of the natural minor scale containing five of the same notes (losing the 2nd and ♭6th): 1 ♭3 4 5 ♭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

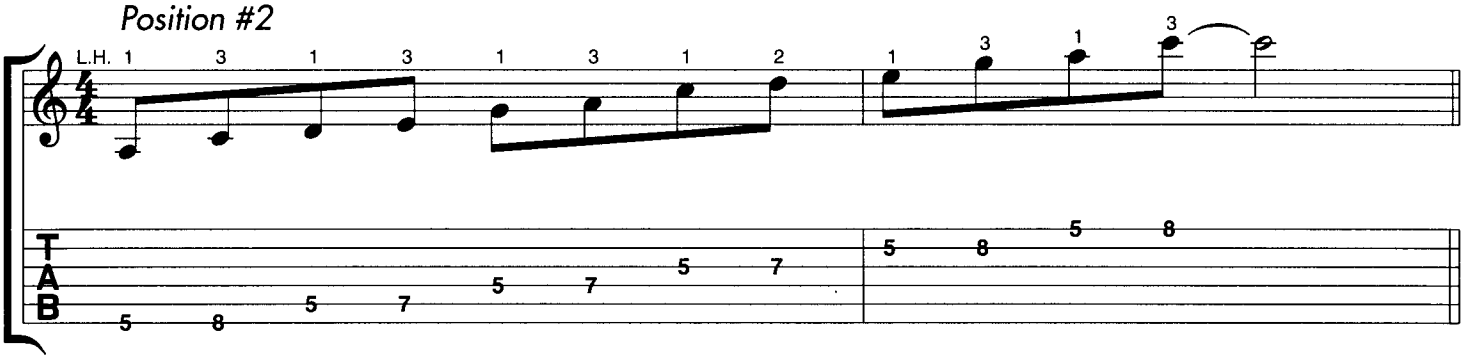
It is important to pay close attention to the left hand fingering (L.H.) found above the notes of these five positions of the A minor pentatonic scale. These fingerings serve as a structural foundation and will help you in executing some of the difficult passages that lie ahead. It would be a good idea 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).

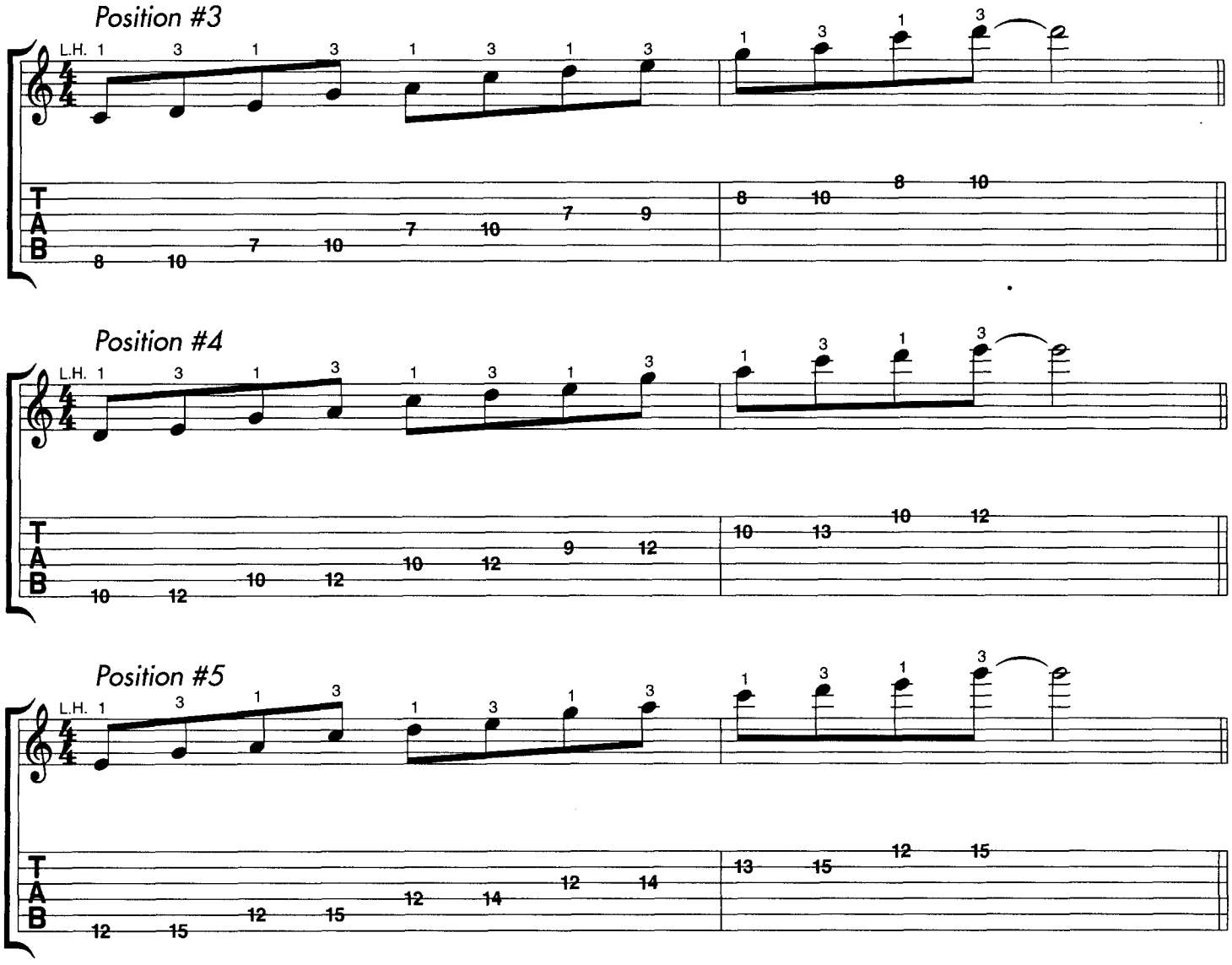
Position #1



L.H. = *left hand fingering*

Position #2

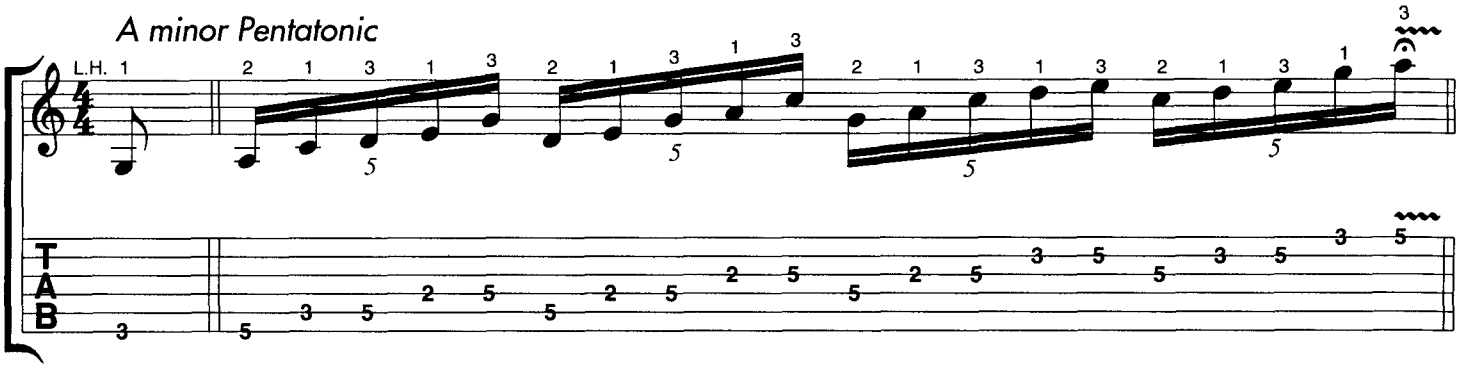




Example 1

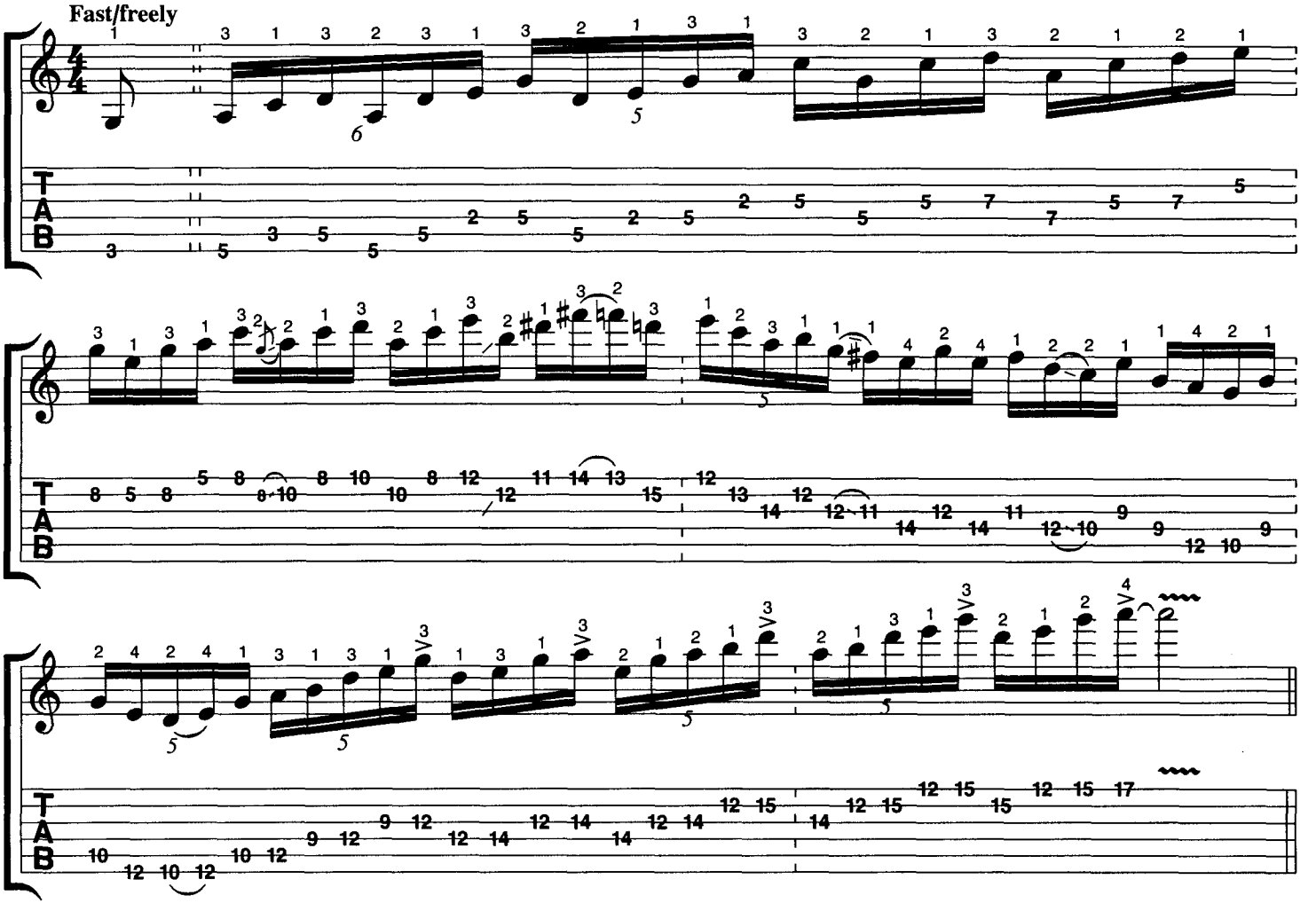
Note: Examples 1–12 are derived from Shawn's "Power Solos" Video (REH838).

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, where as 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.



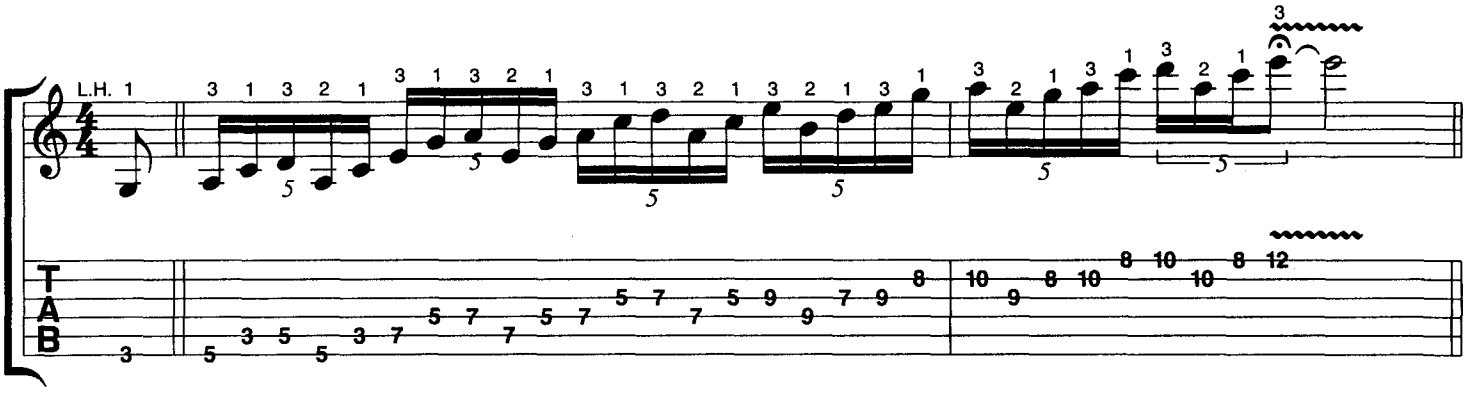
Example 2

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.



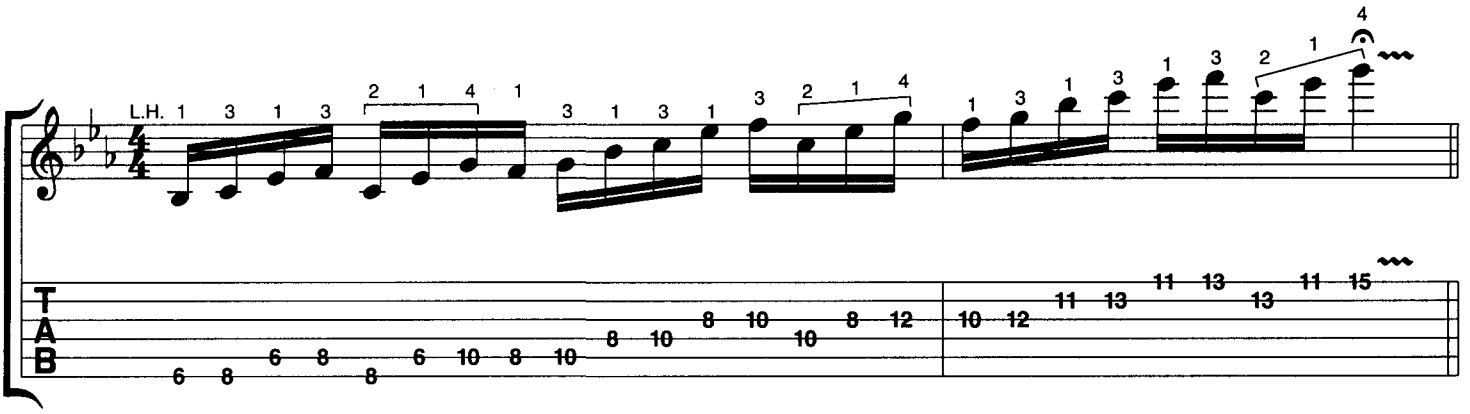
Example 3

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.



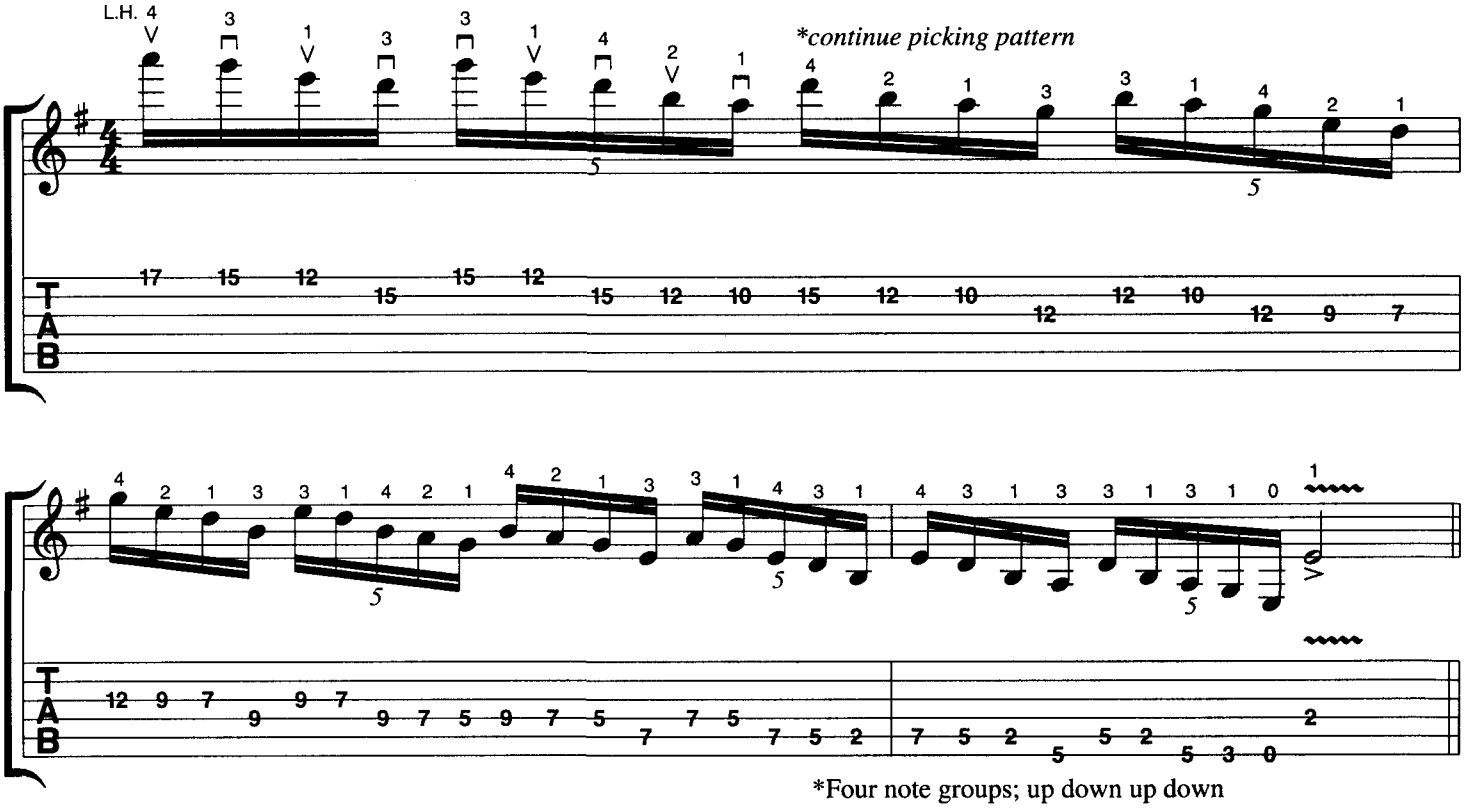
Example 4

Now transposed to C minor pentatonic (C E♭ F G B♭), 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 5

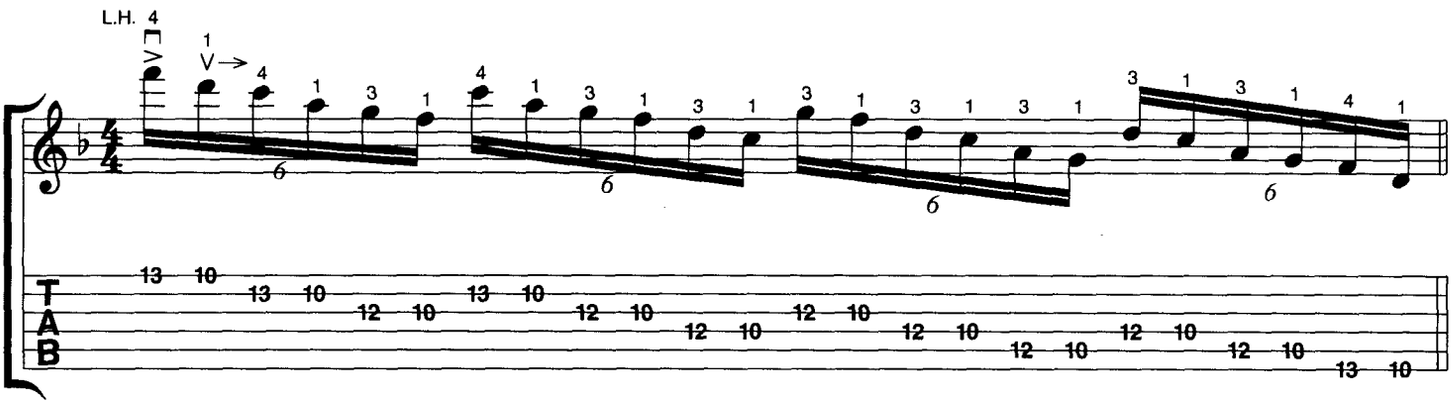
Another example of "displaced rhythmic groupings" is shown here, using the E minor pentatonic scale (E G A B D) with combinations of four and five notes in sixteenths. In sharp contrast to the previous examples, this line descends and therefore opens the door to a whole new area of possibilities for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



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

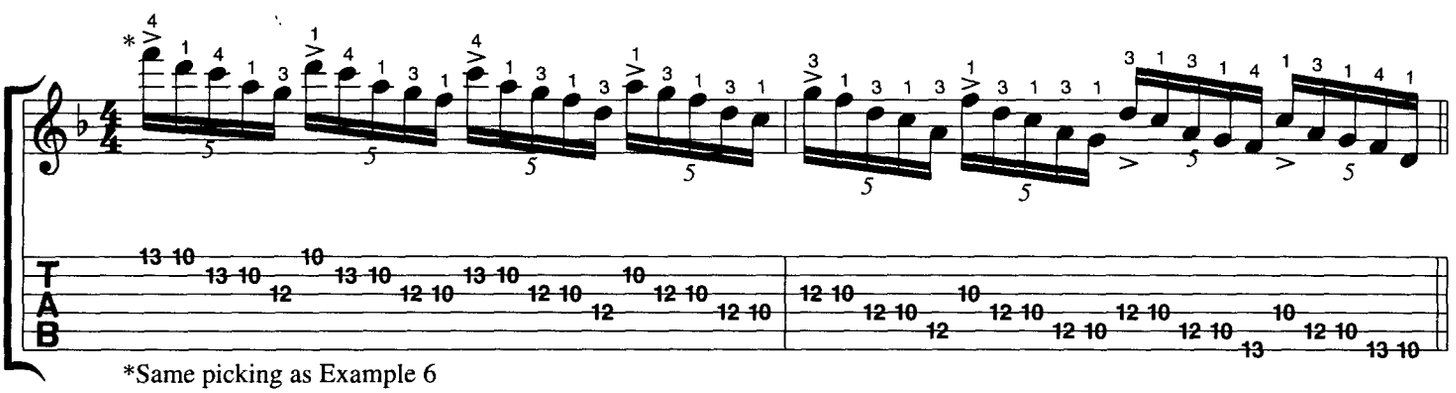
Example 6

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 7

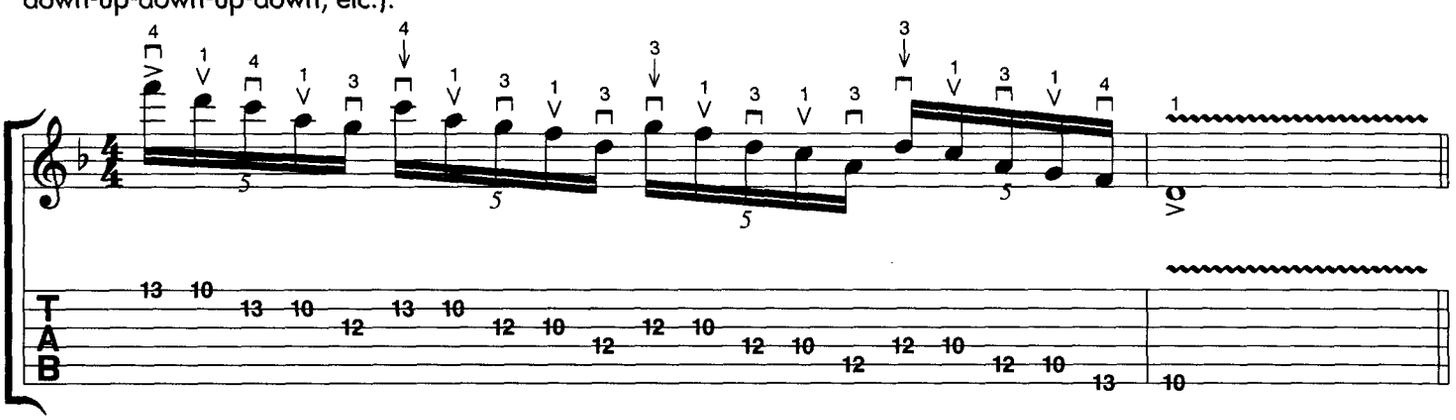
Here are alternately picked quintuplets in D minor pentatonic. Before moving on to the next examples, experiment with switching between sextuplets and quintuplets without straying from the strict alternate picking articulation.



*Same picking as Example 6

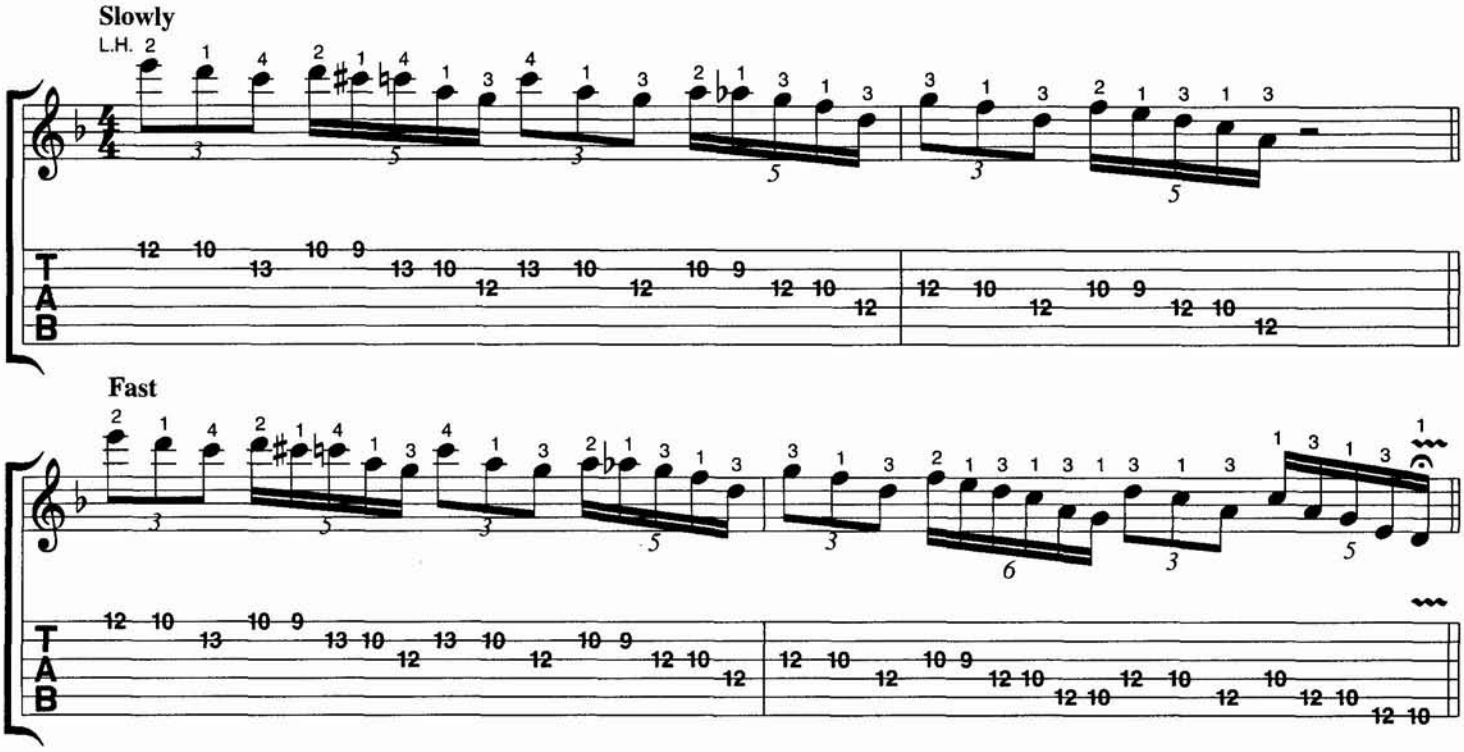
Example 8

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.).



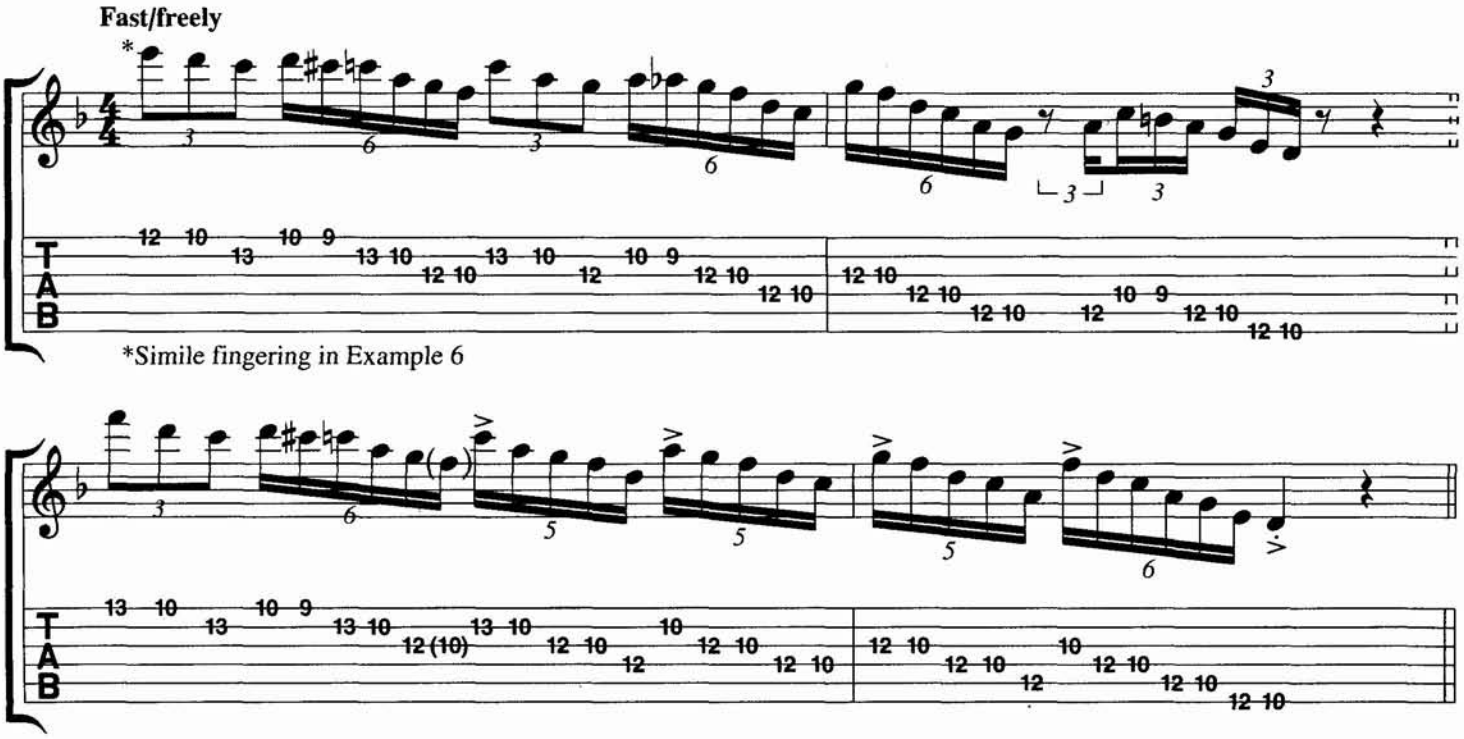
Example 9

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♯ (♮7th) and A♭ (♭5th). Experiment with both strict alternate picking, or custom-tailored picking to suit each note grouping.



Example 10

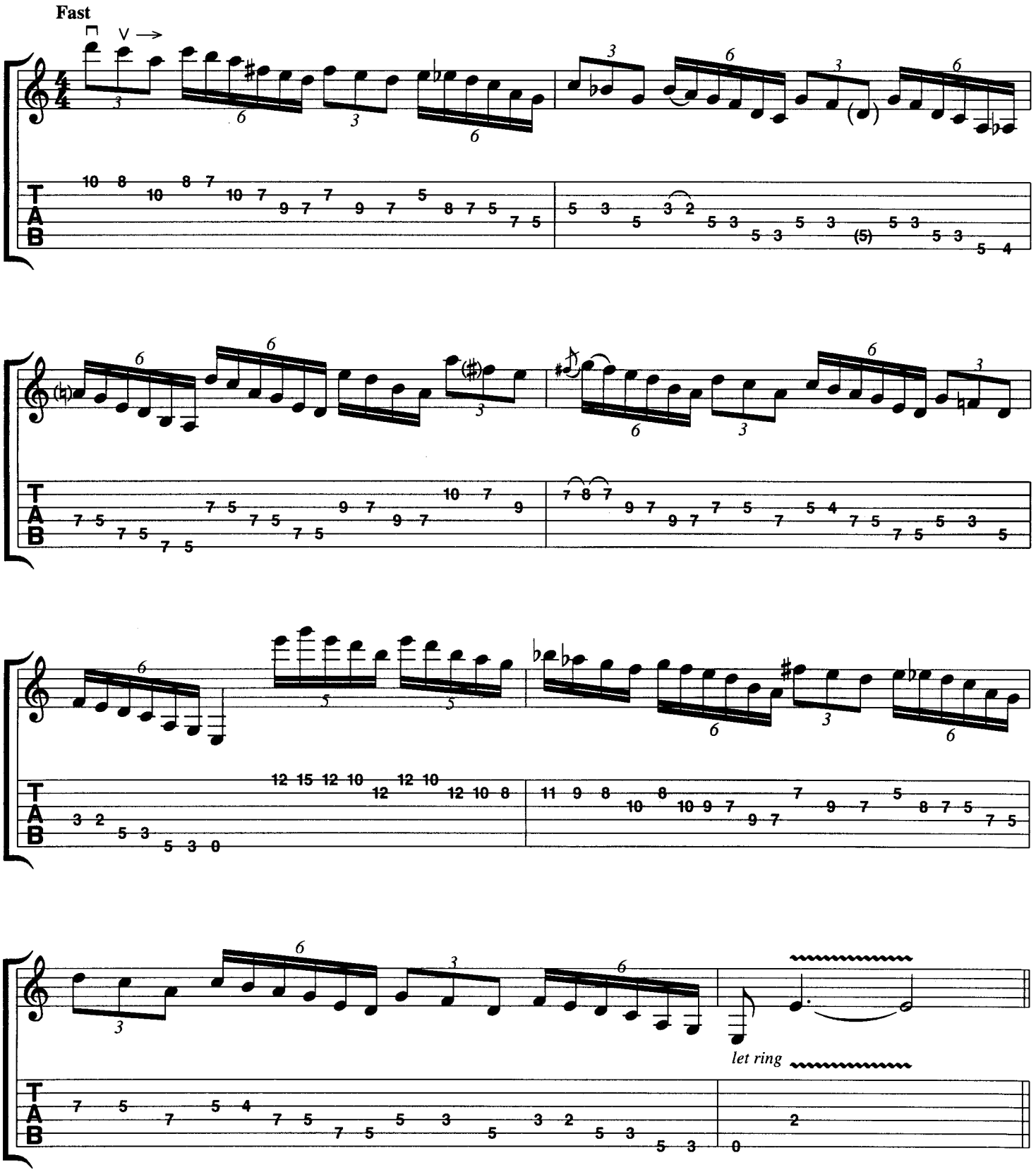
This next example, also derived from D minor pentatonic opens the door to more grouping combinations—now three-, four-, five- and six-note groupings are included, and the plot thickens.



*Simile fingering in Example 6

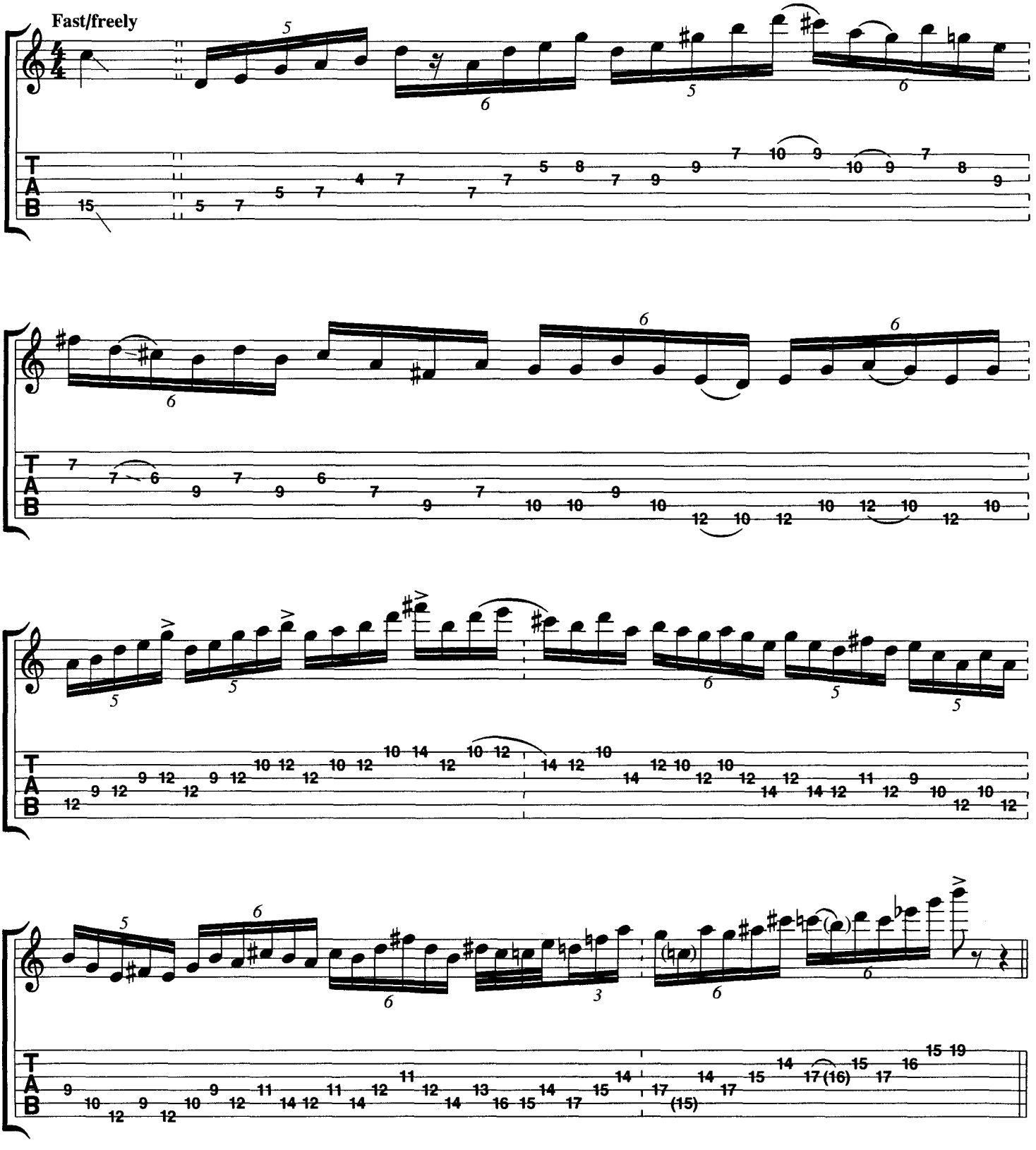
Example 11

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.



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.

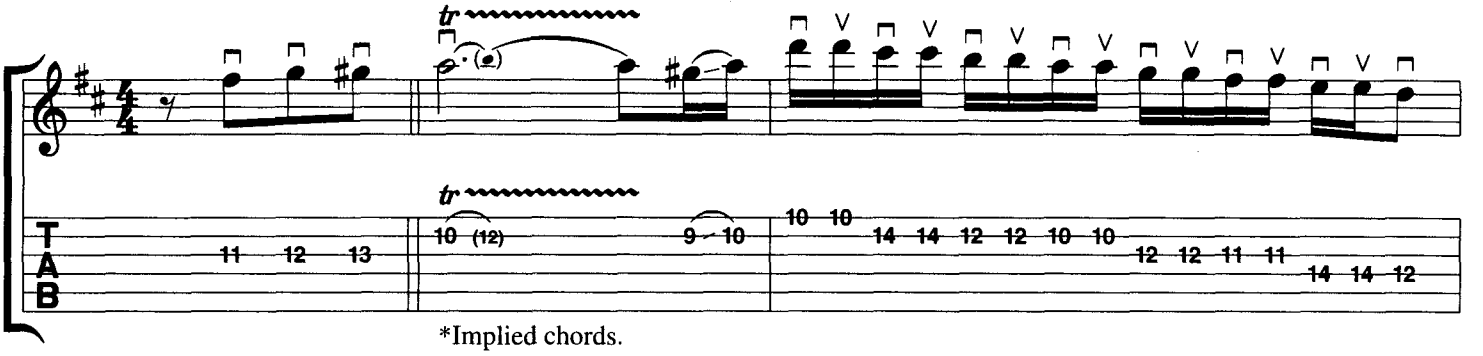


Picking Techniques

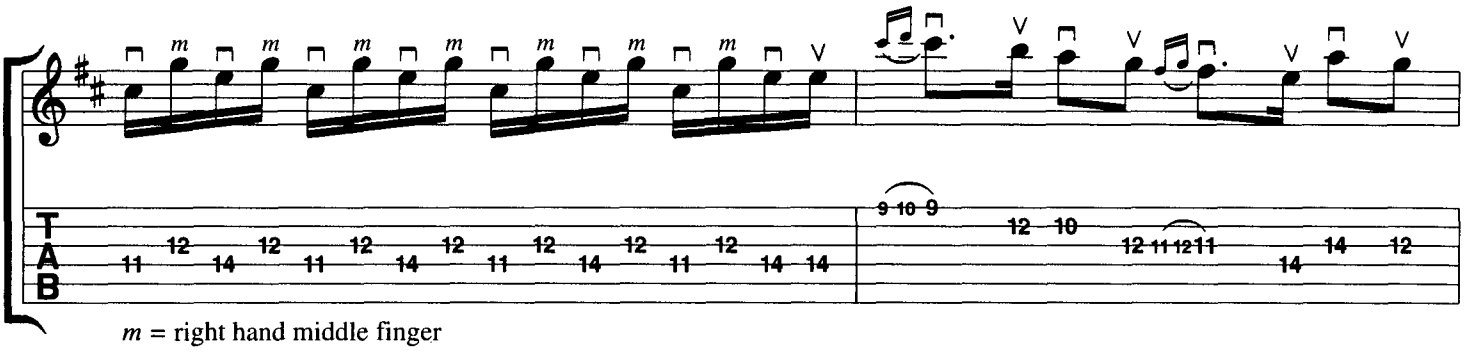
Note: The rest of the examples in this book are drawn from Shawn Lane's REH Video: *Power Licks* (REH837).

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

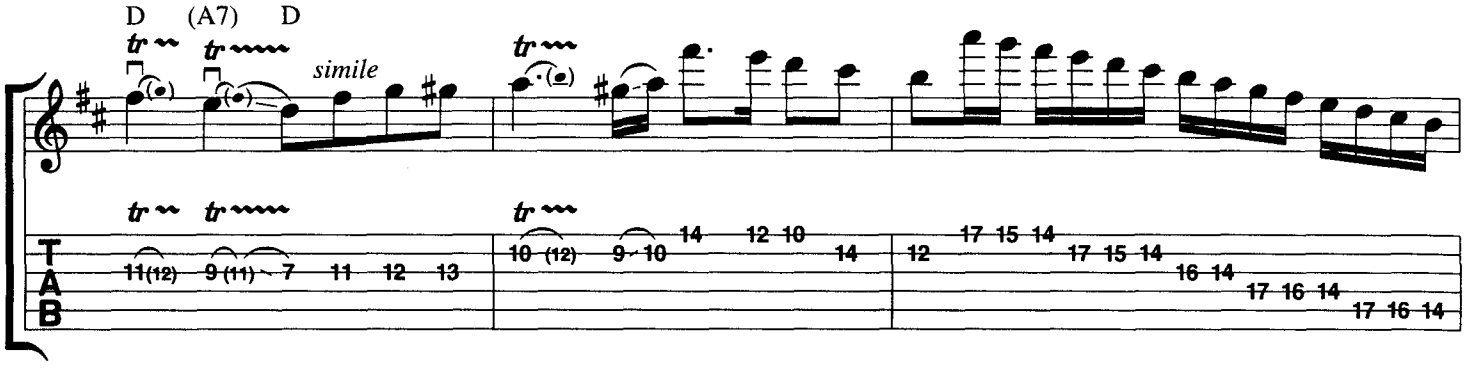
The following is a guitar adaption of an excerpt from a classical violin piece called *Hora Staccatto* by Dinicu. Violinist Jascha Heifitz' interpretation helped in inspiring efforts toward techniques that allow for a greater range of expression on the electric guitar. Striving to imitate instruments 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.

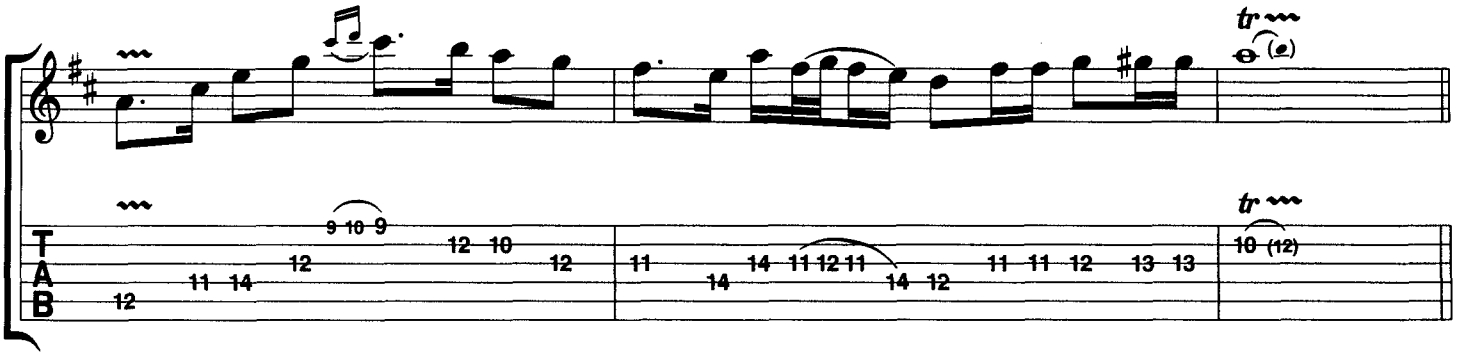


*Implied chords.



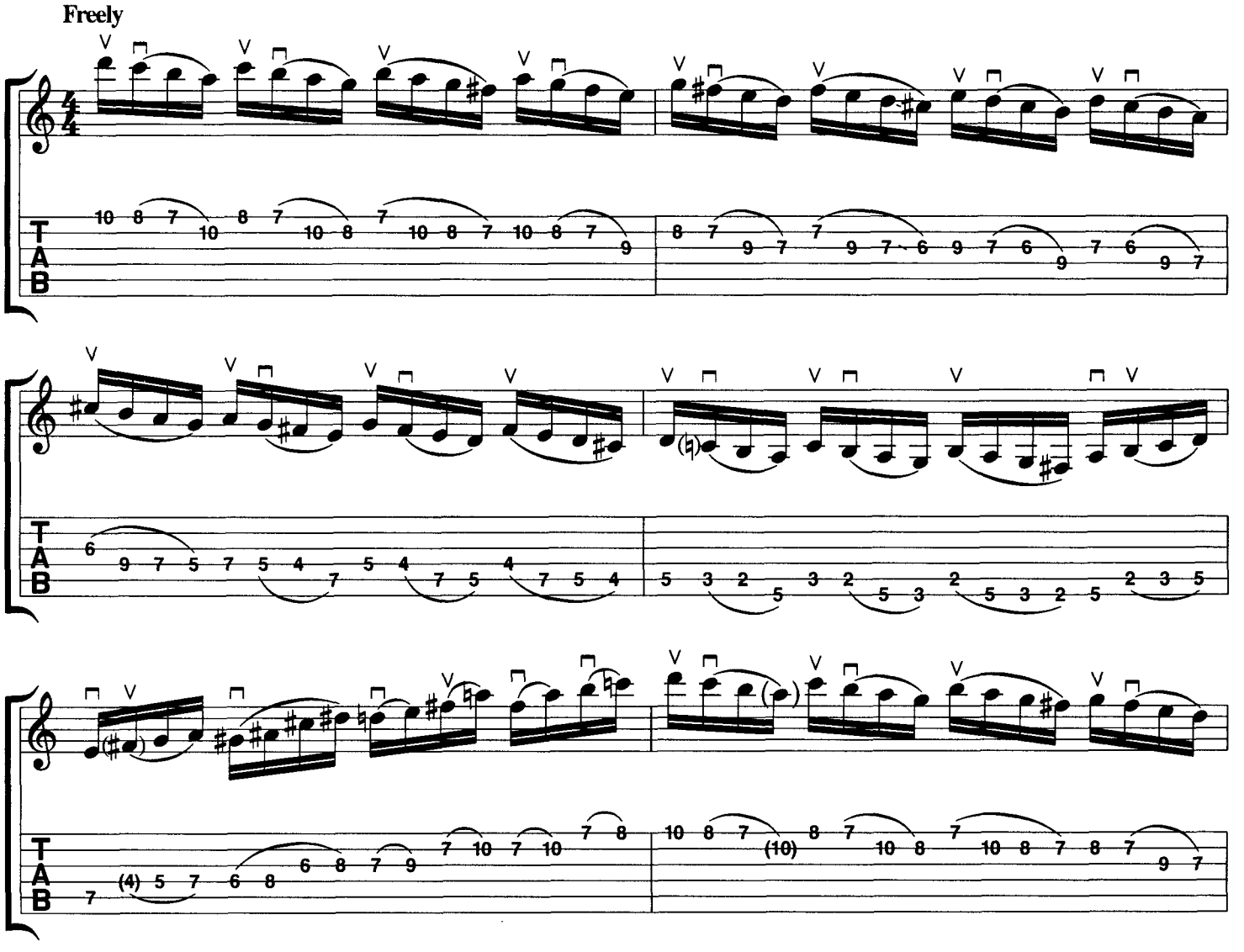
m = right hand middle finger

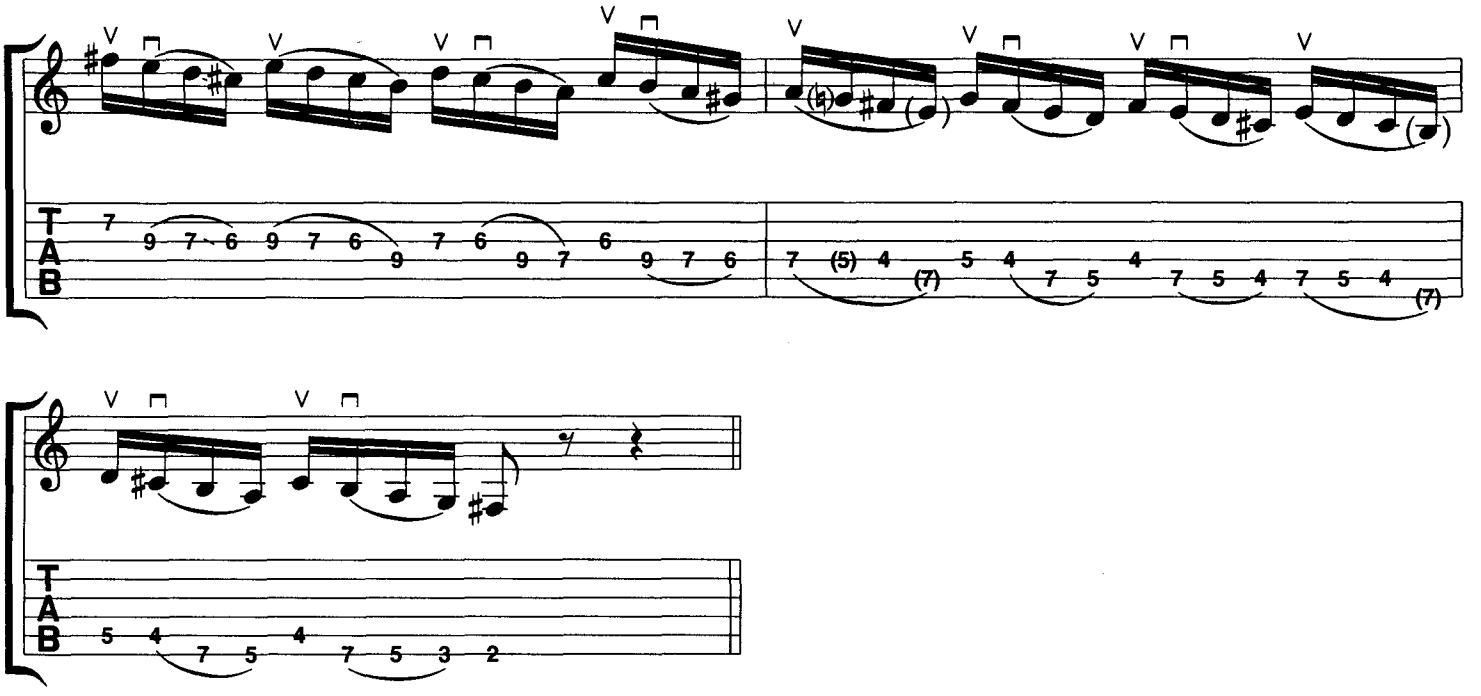




Example 14 (Example 2 on Video I)

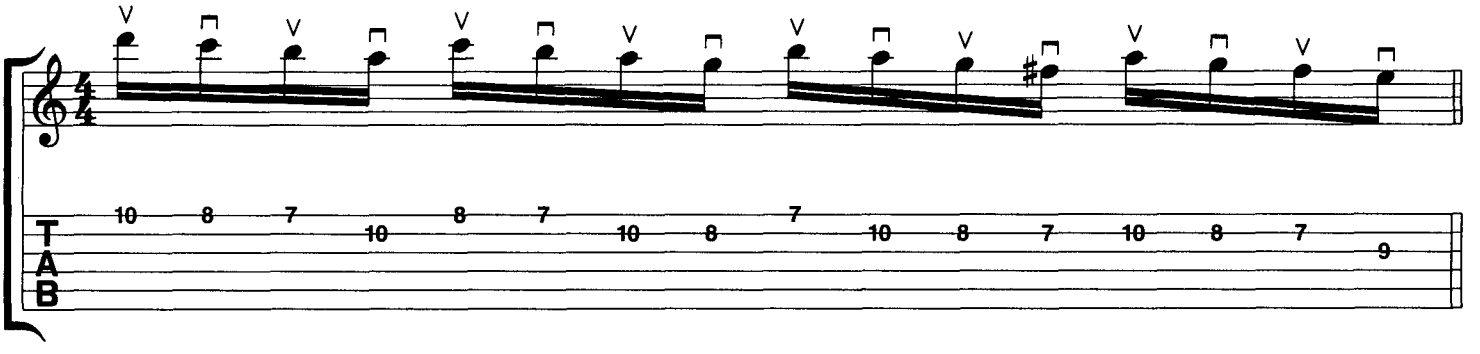
Licks that involve groups of fours are often heard performed with a strict alternate picking technique as in the work of Al DiMeola and Yngwie Malmsteen. Alternate picking has a staccato sound that tends to leave the groupings plainly heard. The picking approach we are about to cover employs a legato 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.





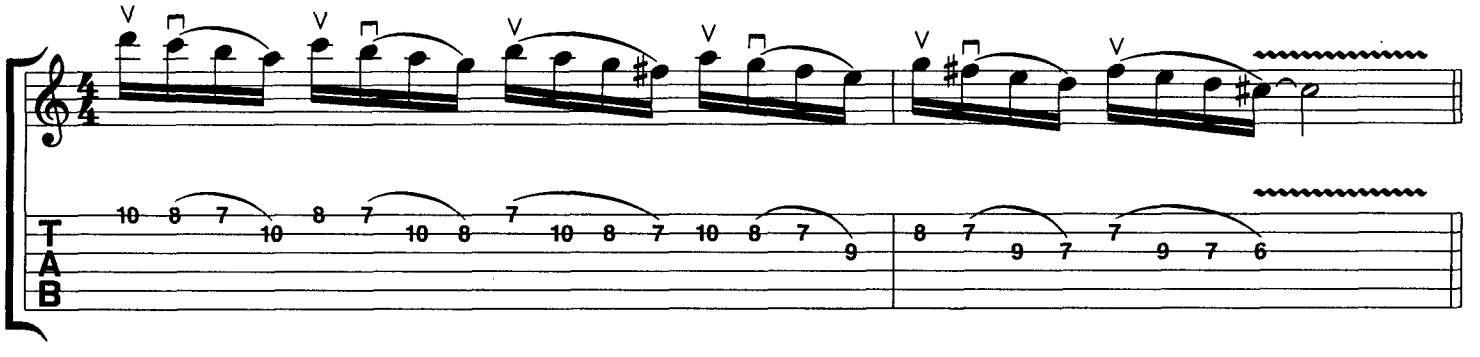
Example 15

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.



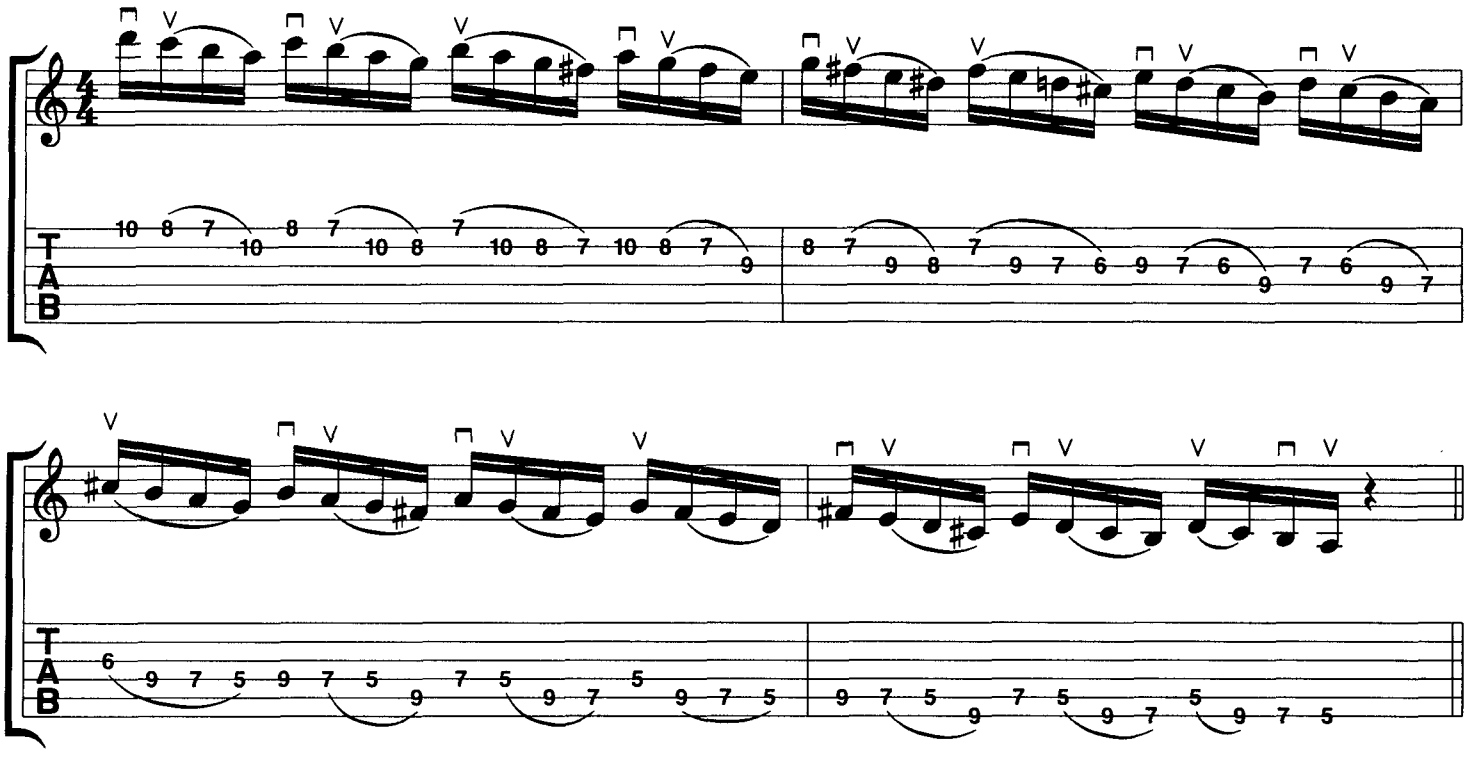
Example 16

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.



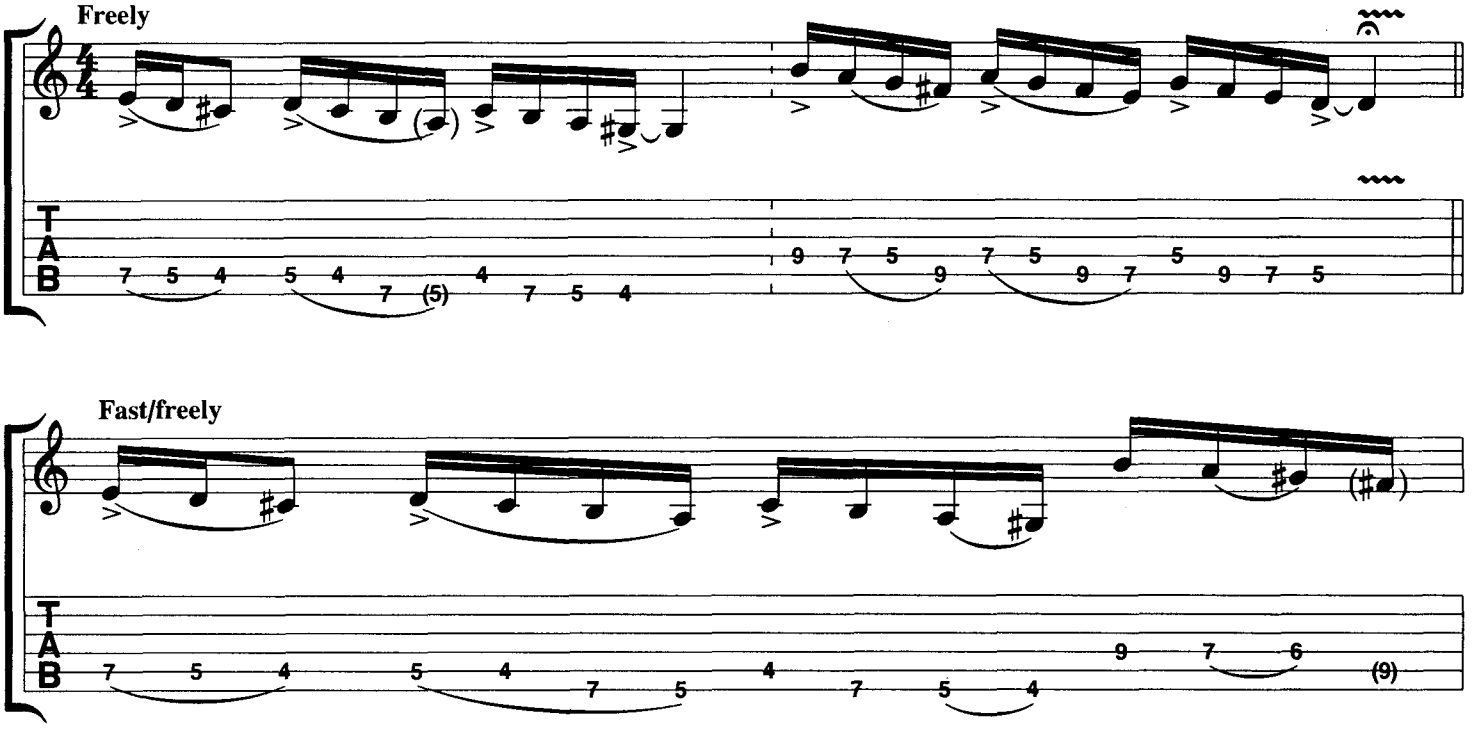
Example 17

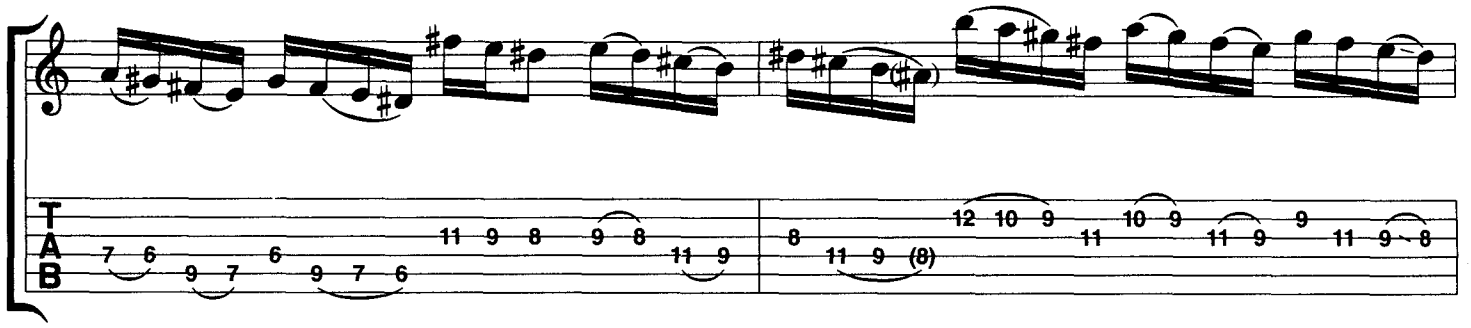
Here is the same pattern extended to include all six strings, as it descends from the 7th to 5th positions.

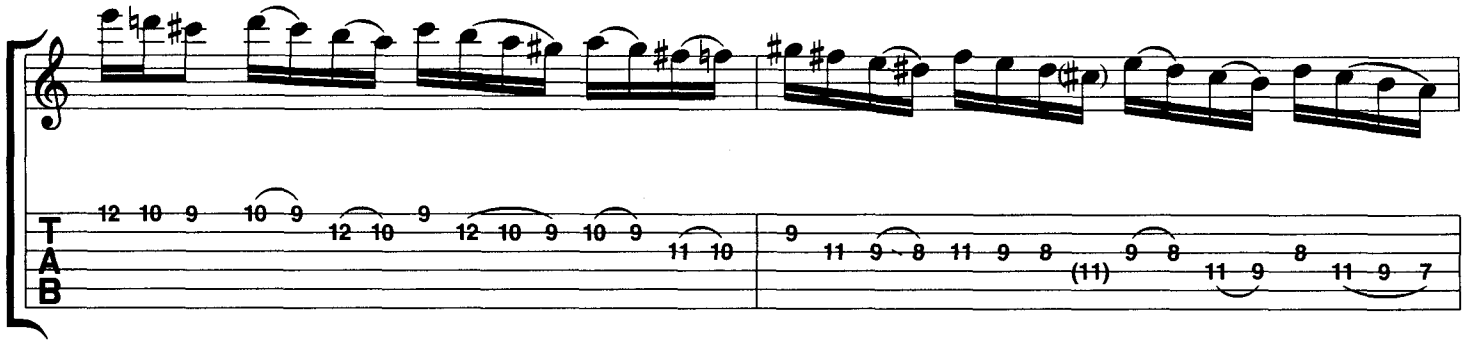


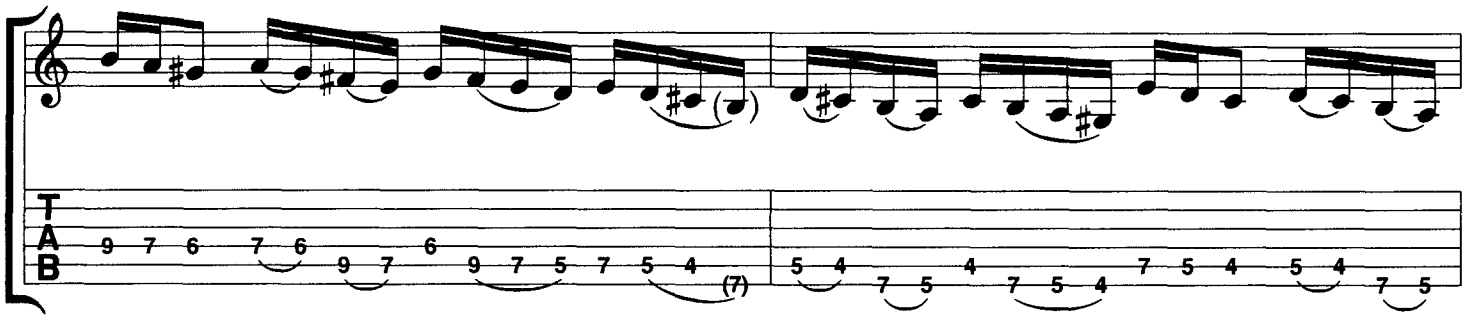
Example 18 (Example 3 on Video)

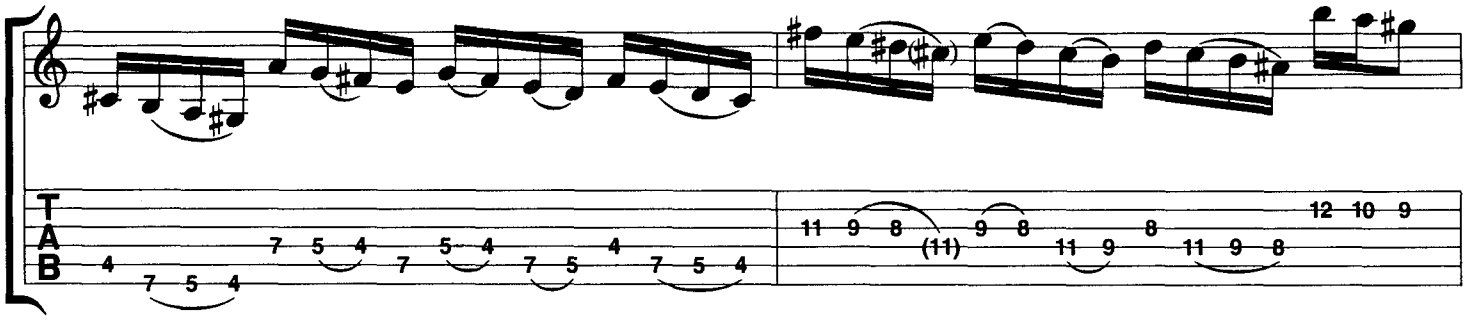
This next example mirrors the last one as it makes use of a similar picking arrangement, based on a musical fragment that also involves two strings at a time—only this one ascends from low strings to high strings. Bar 9 marks where the line begins to ascend again, repeating ideas from the last example.

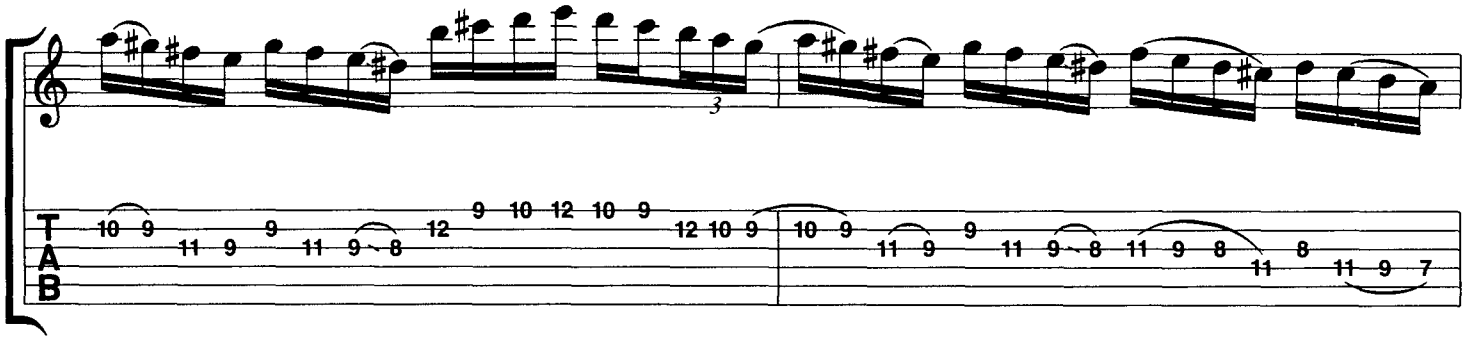


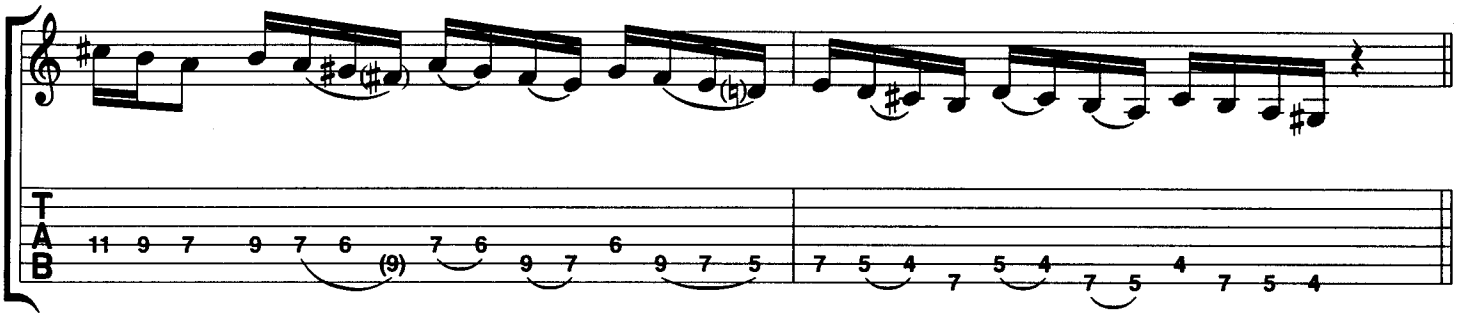






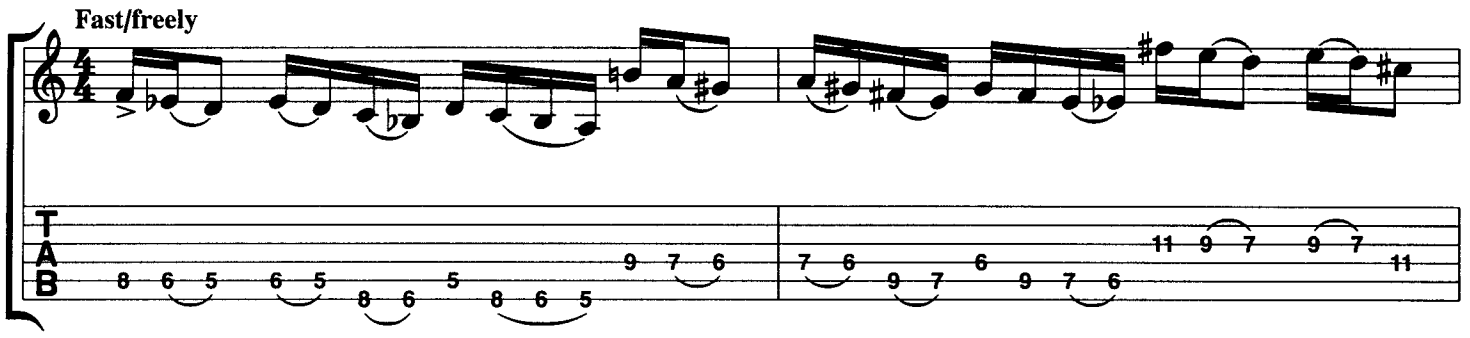


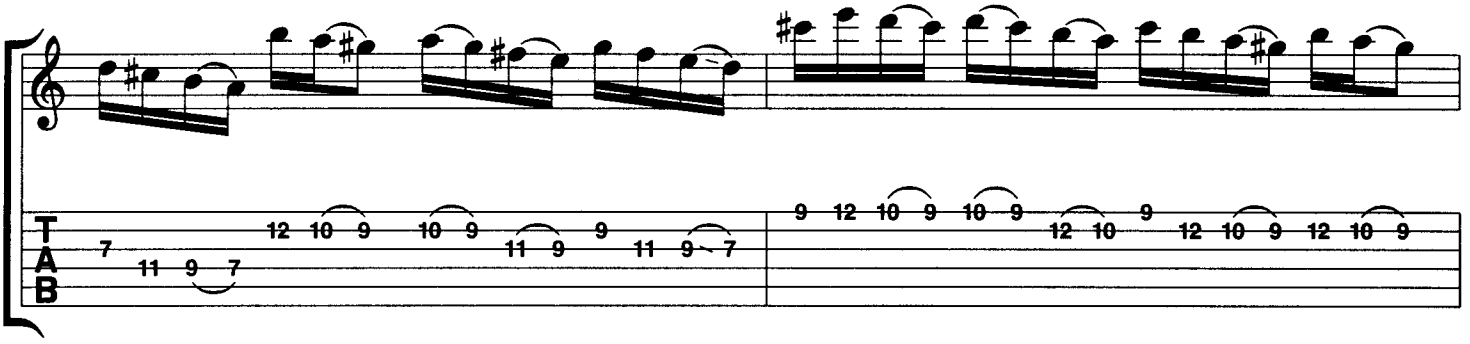


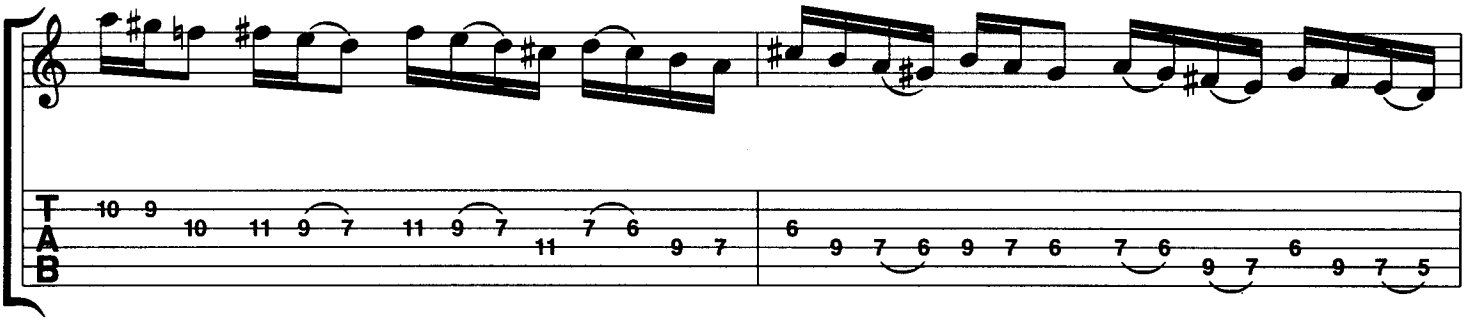


Example 19 (Example 4 on Video I)

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.





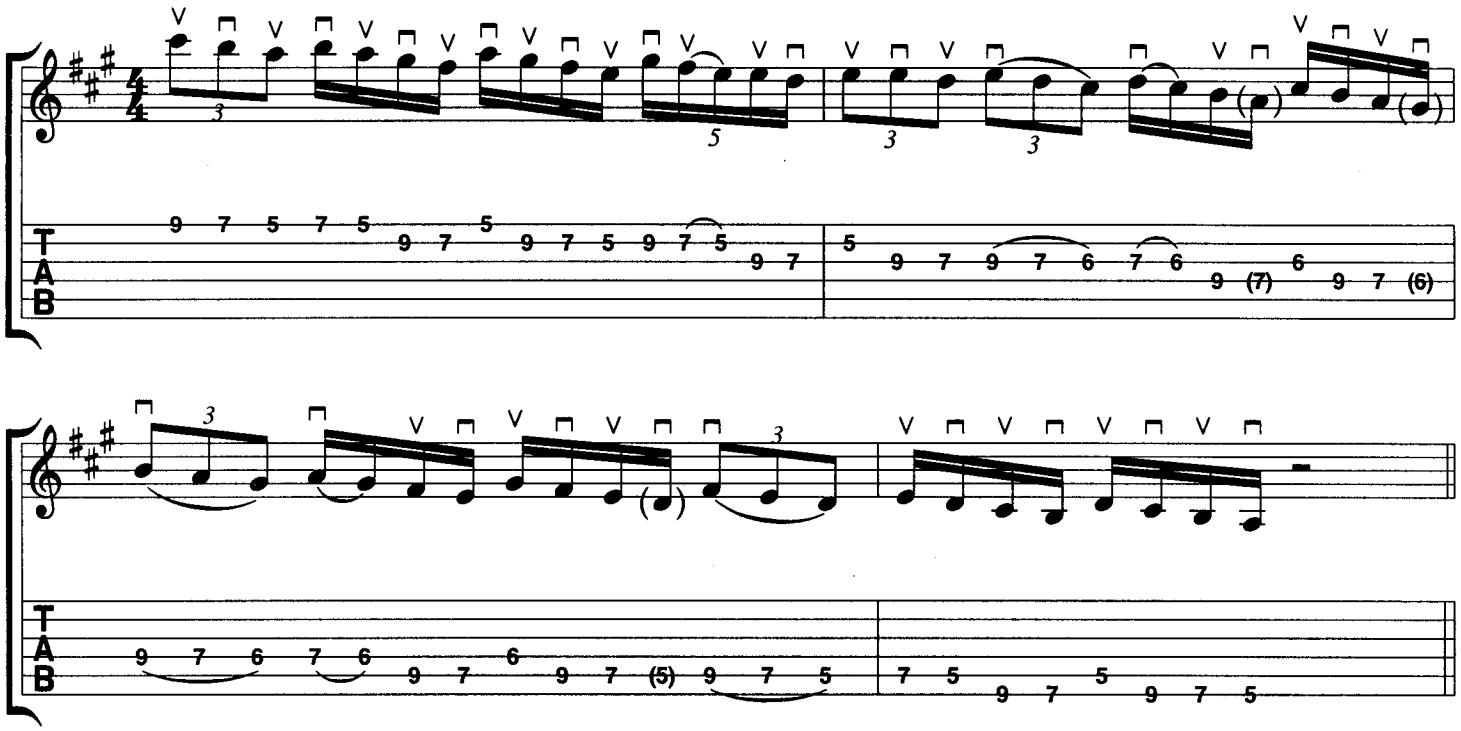


Example 20

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.

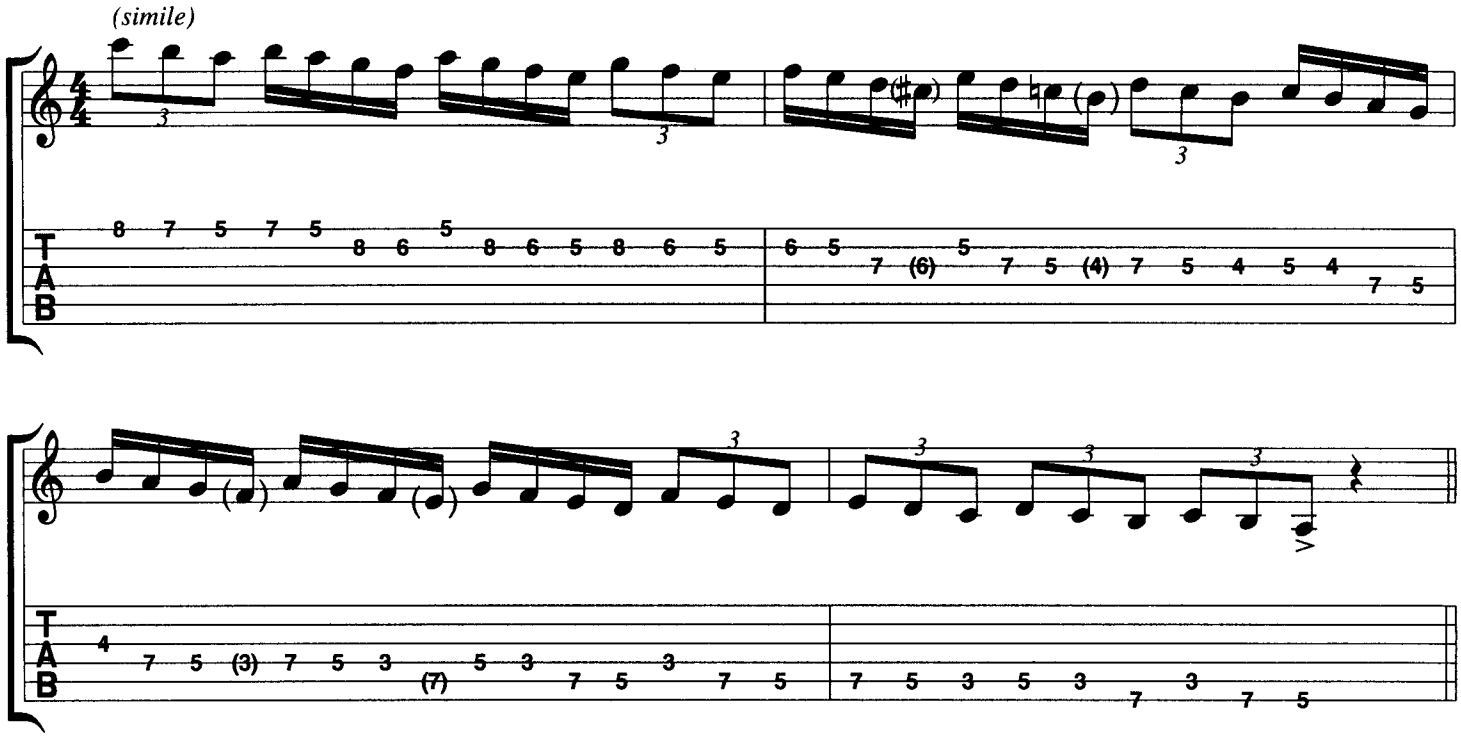
Example 21

This demonstration makes use of the left hand 4, 2, 1 fingering applied to a descending A major scale (A B C♯ D E F♯ G♯). Notice that the fingering is no longer perfectly symmetrical since it must now conform to the A major scale pattern.



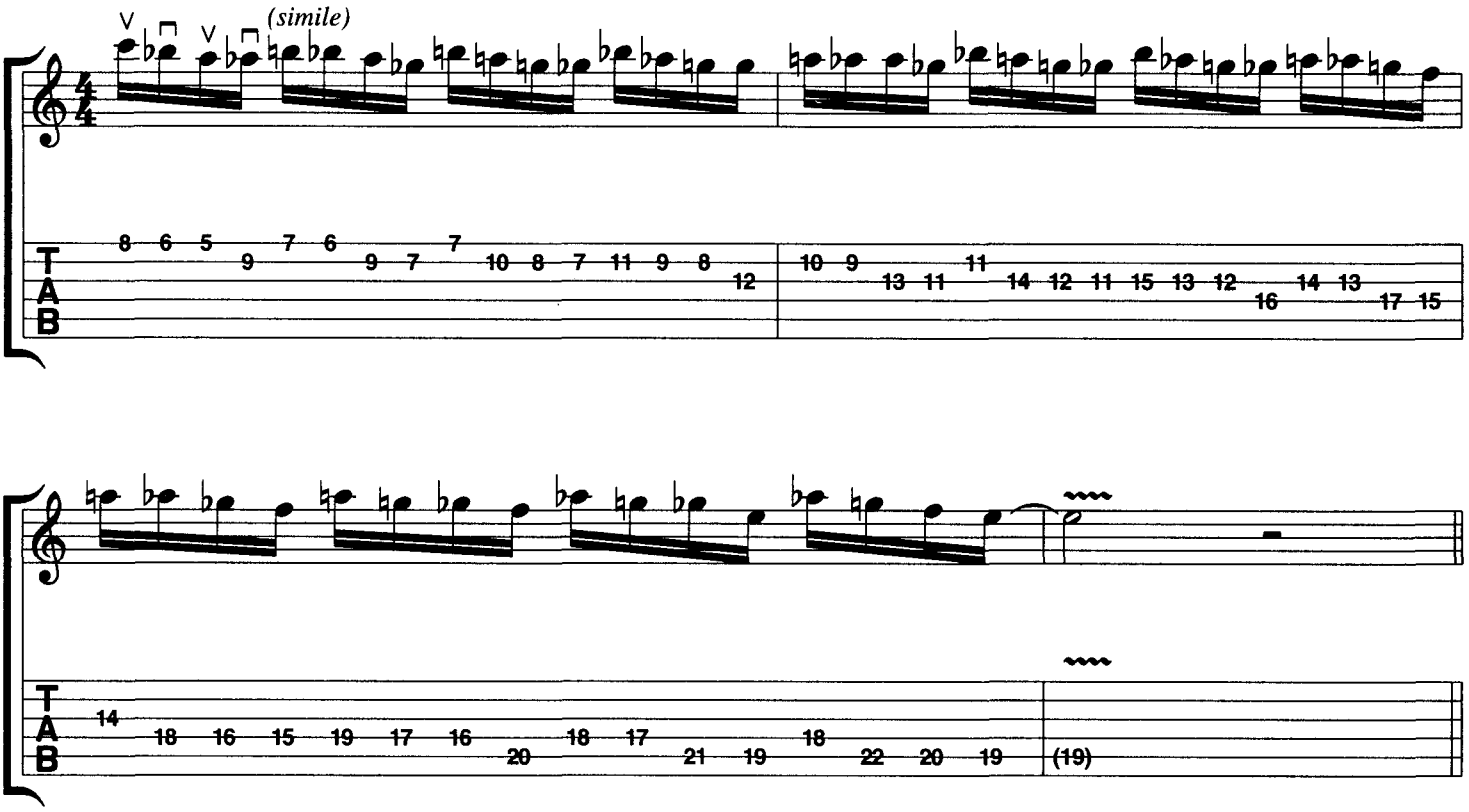
Example 22

This example uses the same picking pattern and fingering as the previous one, only now in the key of A minor (A B C D E F G).



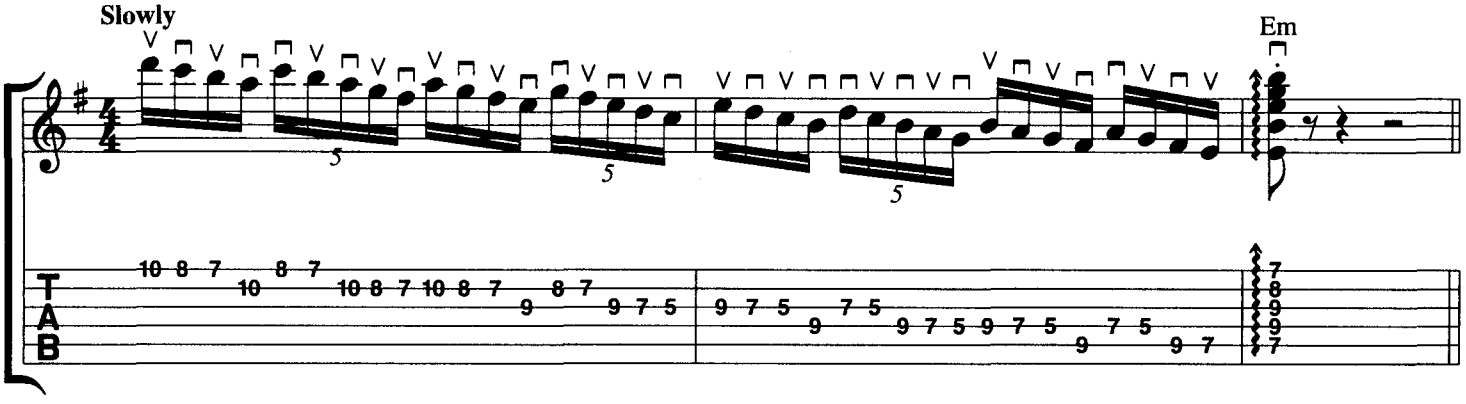
Example 23 (Example 5 on Video I)

This next example is very harmonically complex, using a great deal of chromaticisim 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.



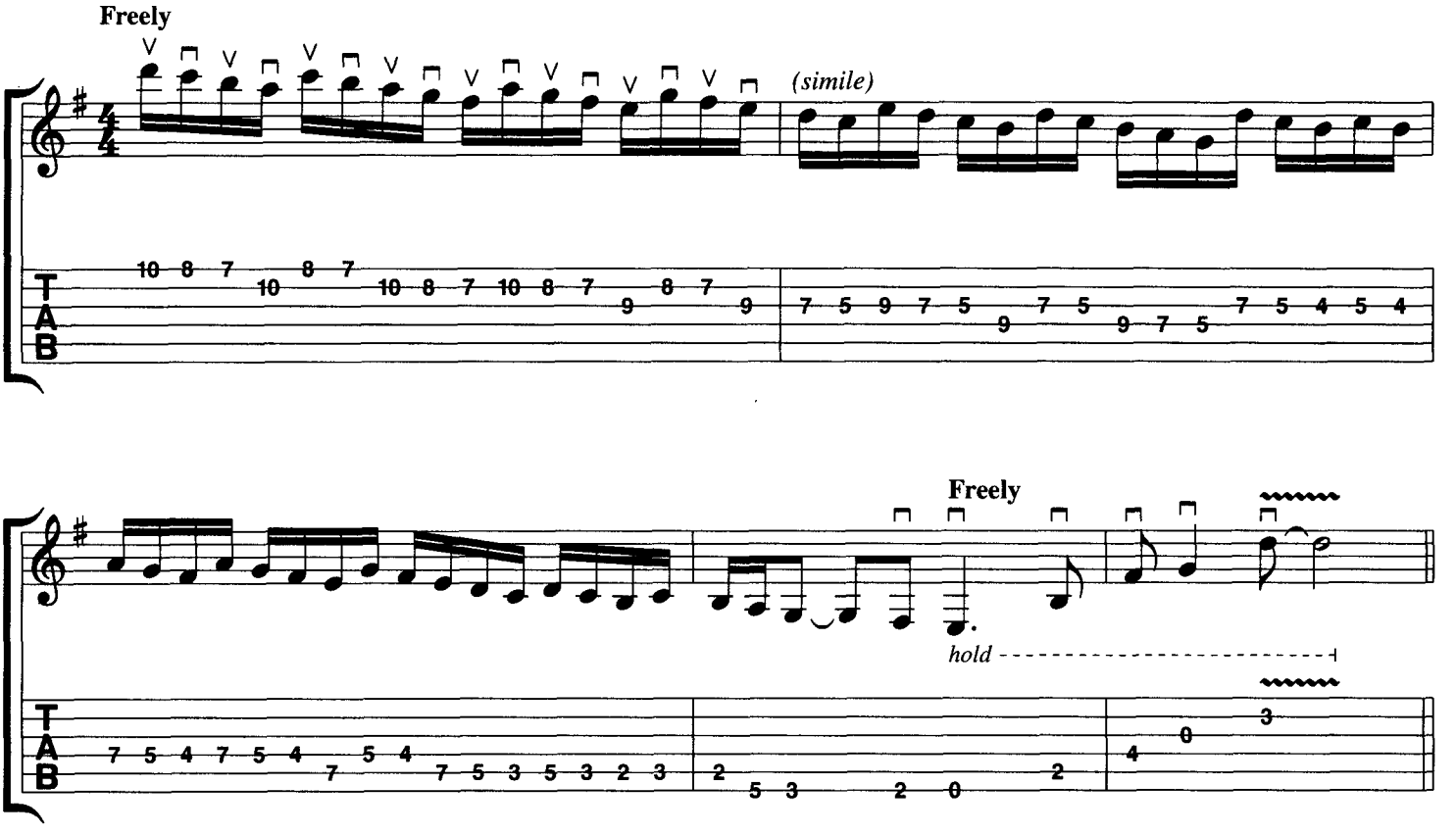
Example 24 (Example 6 on Video I)

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.



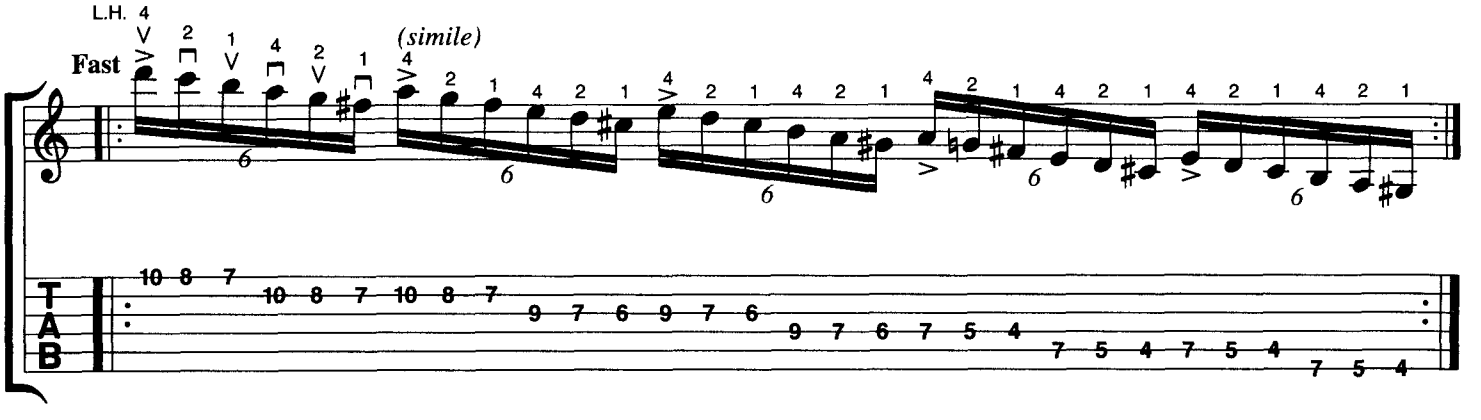
Example 25

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.



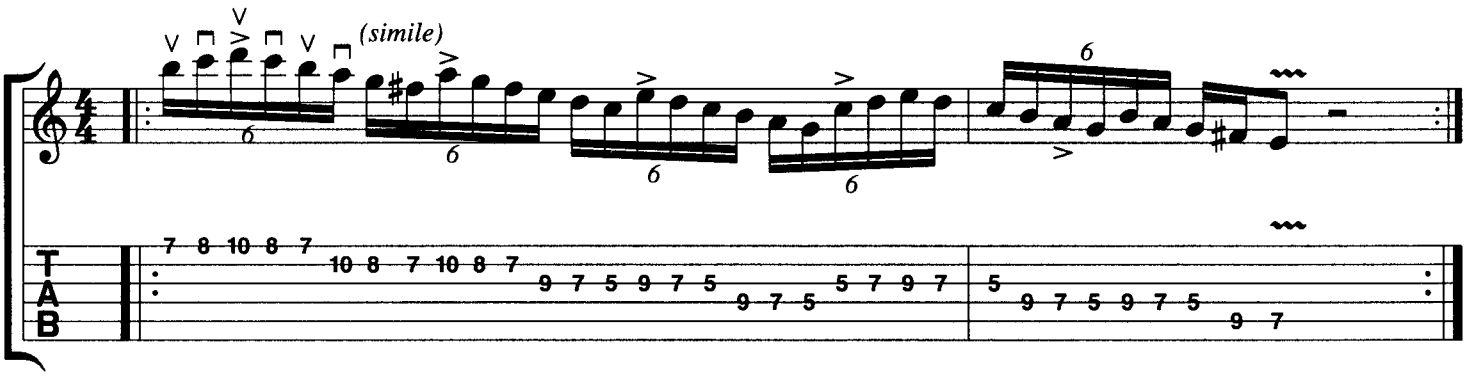
Example 26 (Example 7 on Video I)

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.



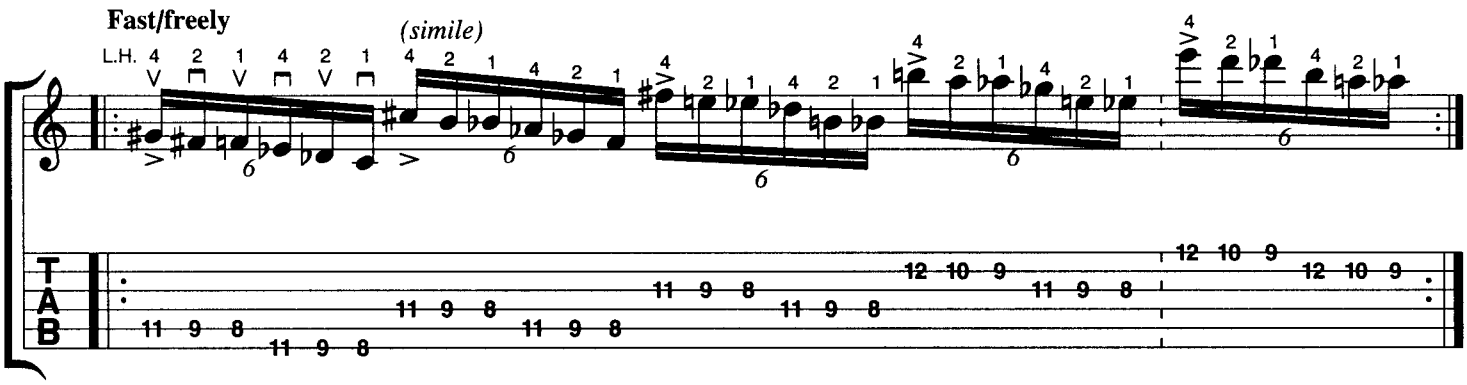
Example 27 (Example 8 on Video I)

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).



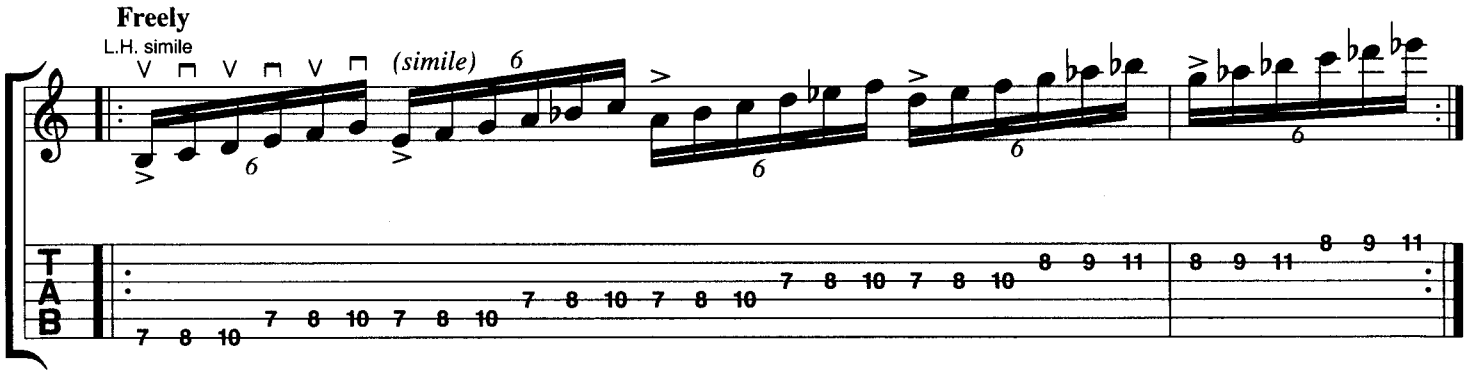
Example 28 (Example 9 on Video I)

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.



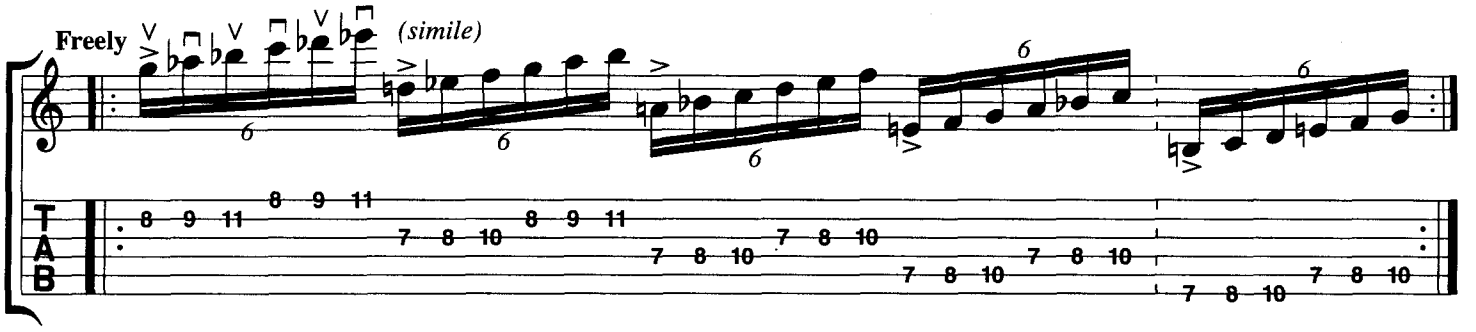
Example 29 (Example 10 on Video I)

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



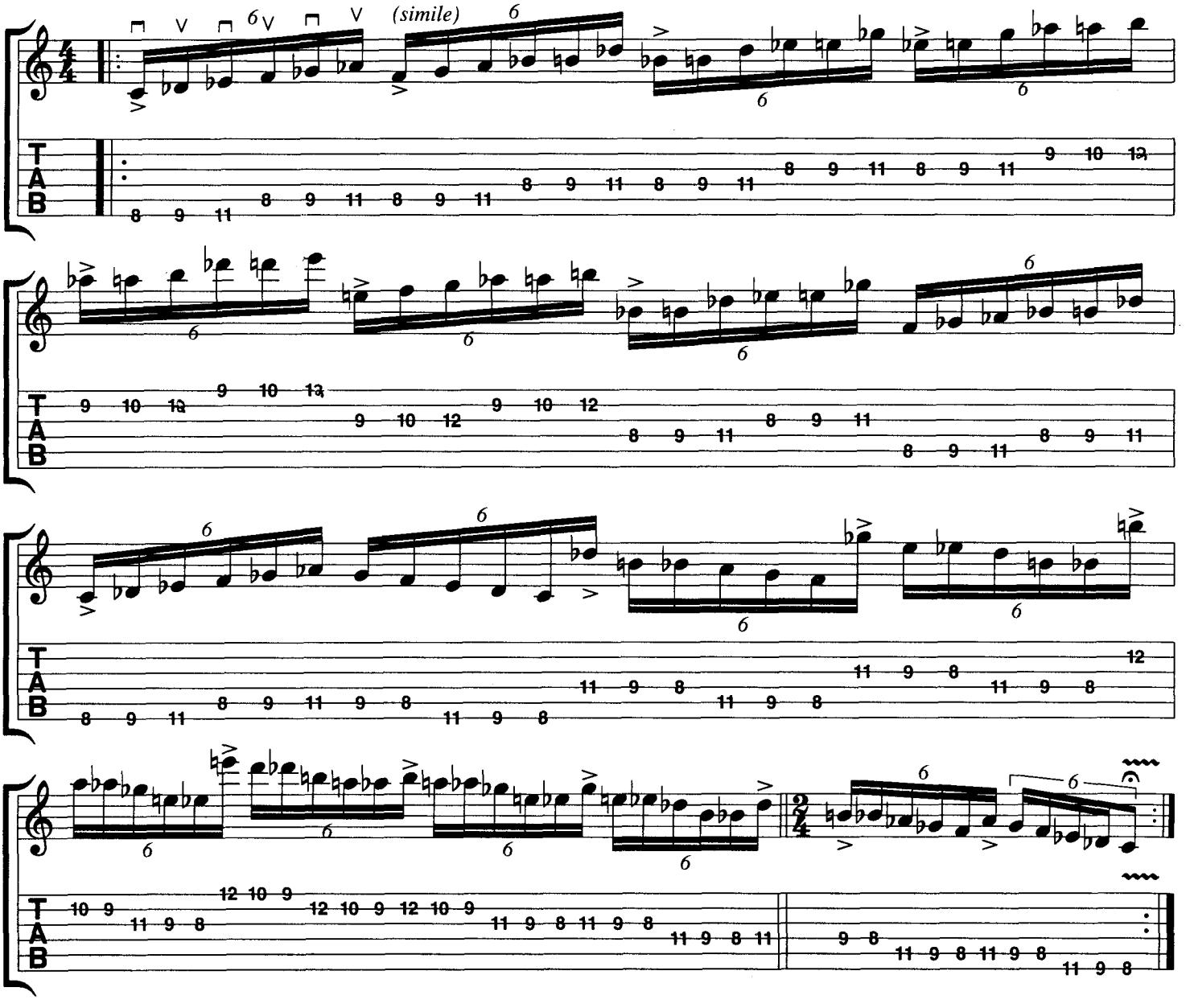
Example 30 (Example 11 on Video I)

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.



Example 31 (Example 12 on Video I)

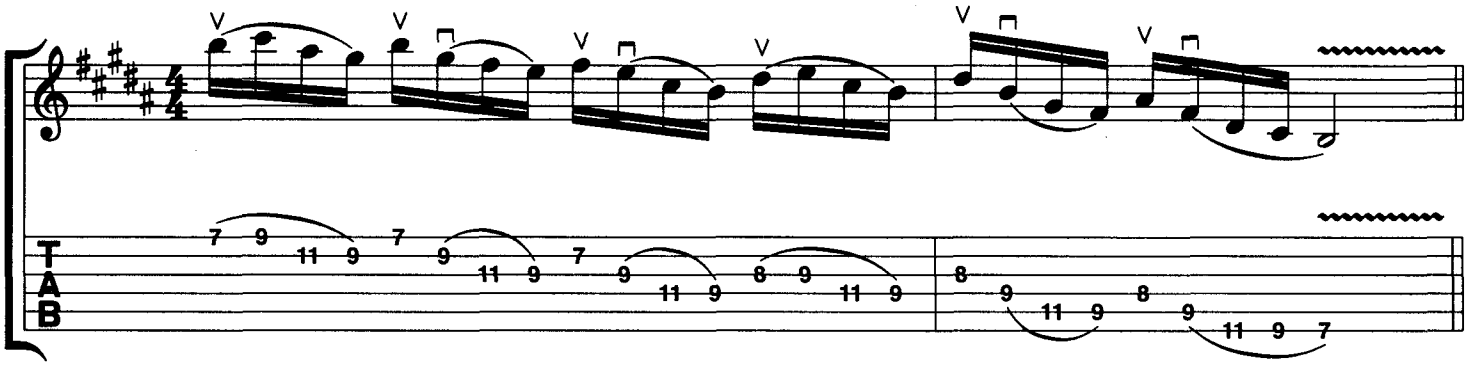
This last example is a tour de force, combining all the elements of the previous examples all brought together to form a continuous picking exercise that will stun your family and friends. Continue to be aware of the left hand fingering (1-2-4), accents (after each sextuplet group), and alternate picking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



Slurring Techniques

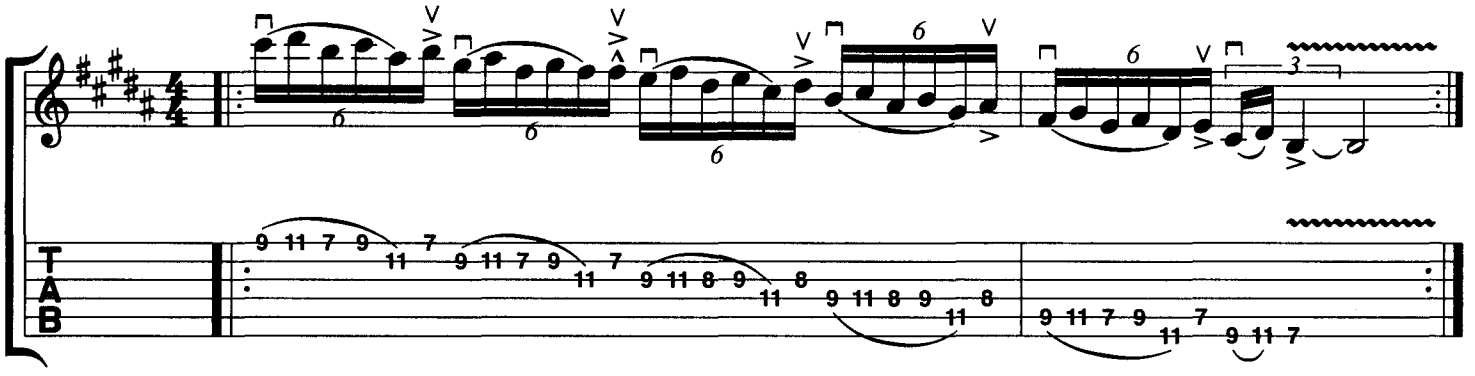
Example 32 (Example 13 on Video I)

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.



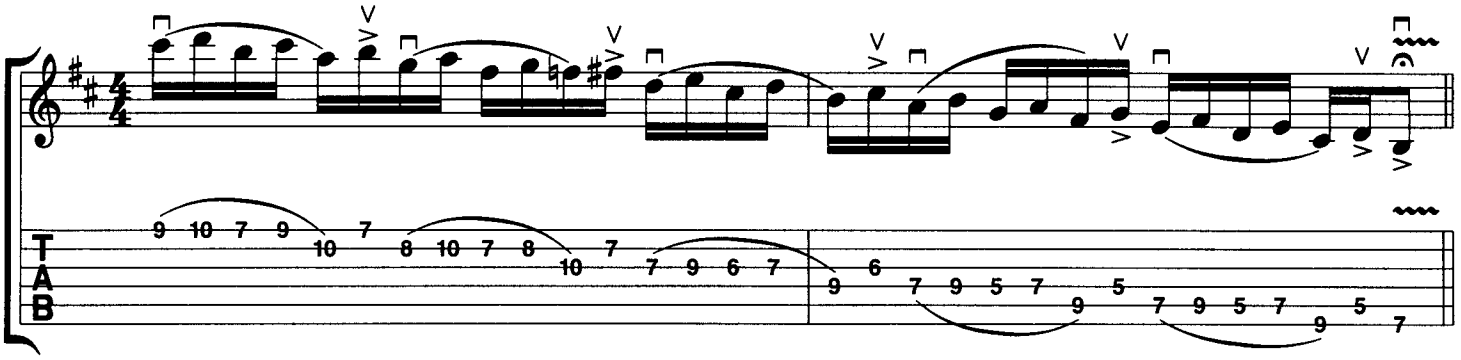
Example 33 (Example 14 on Video I)

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.



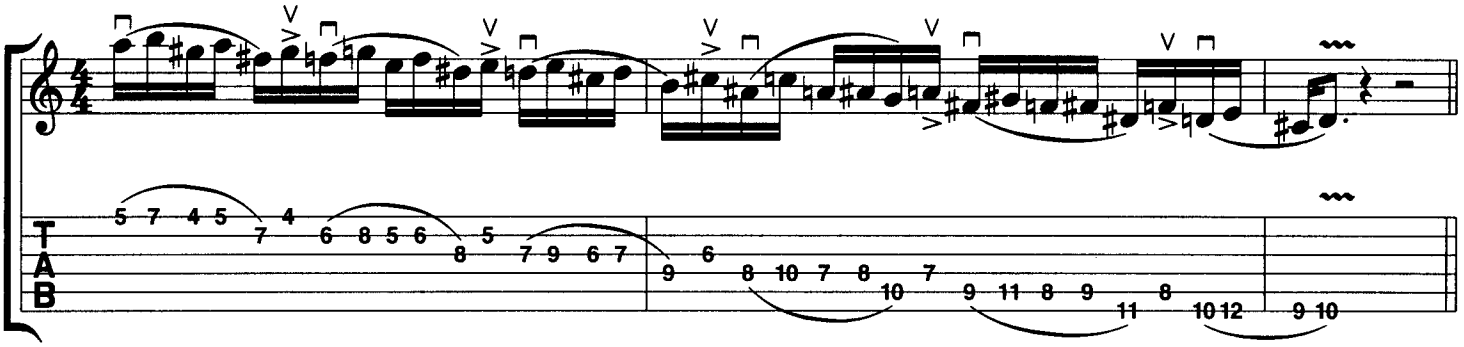
Example 34 (Example 15 on Video I)

The following is a demonstration of a B minor scale (B C♯ D E F♯ G A) in the same general neck area (7th position), making use of the same slurring techniques.



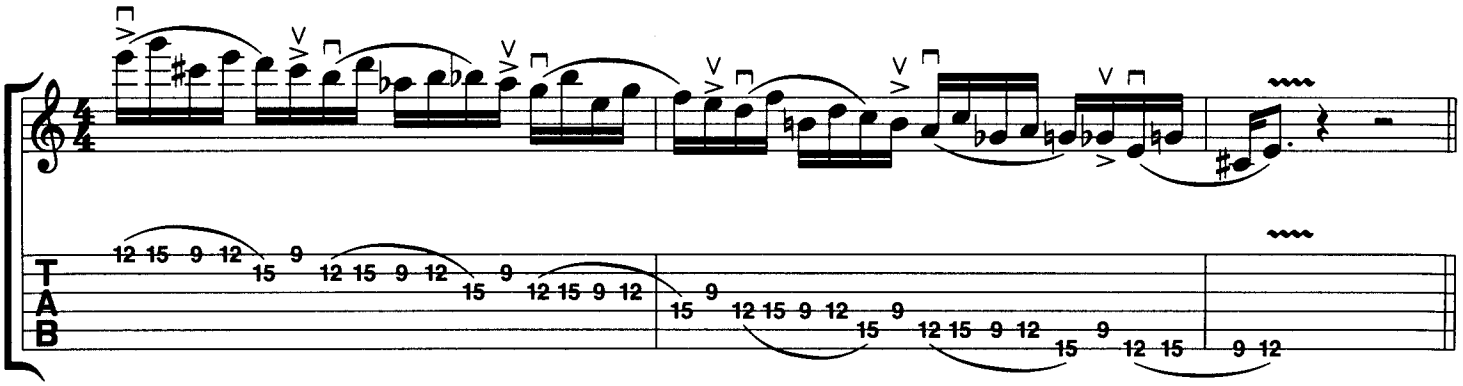
Example 35 (Example 16 on Video I)

Once again, five notes are found per slur in this descending chromatic line. Deceptively, this pattern has your fingers ascending the neck as the pitch is descending. At fast speeds this lick is effective for creating a "falling down the stairs" sort of sound.



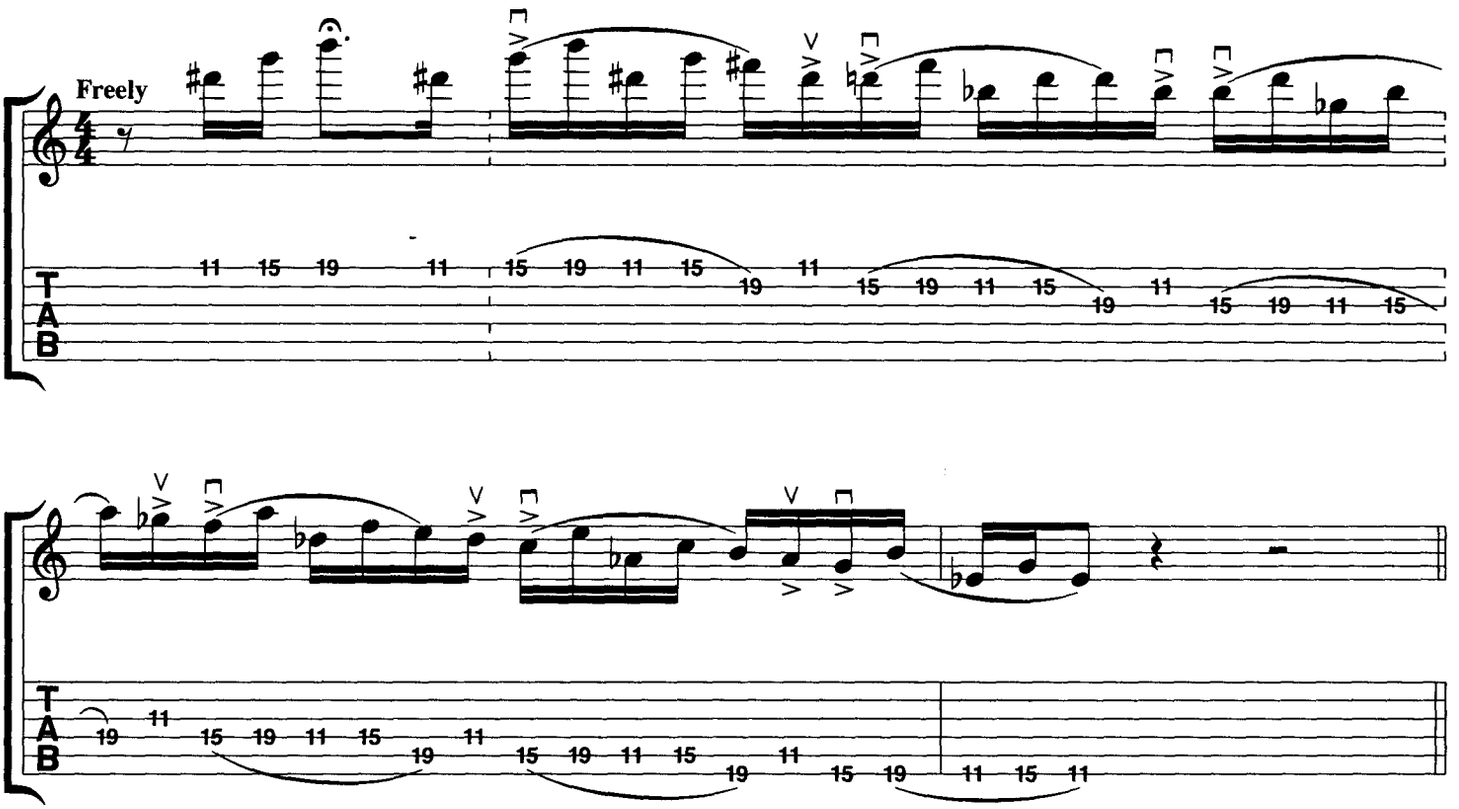
Example 36 (Example 17 on Video I)

The last example of grouping five slurred notes involves a wide left hand stretch that ranges from the 9th to the 15th fret. On each string, the interval of a minor 3rd occurs twice. For example, on the 1st (E) string, C♯ to E and then E to G is played. The sum total is that of a diminished arpeggio, based on stacking minor 3rds from string to string.



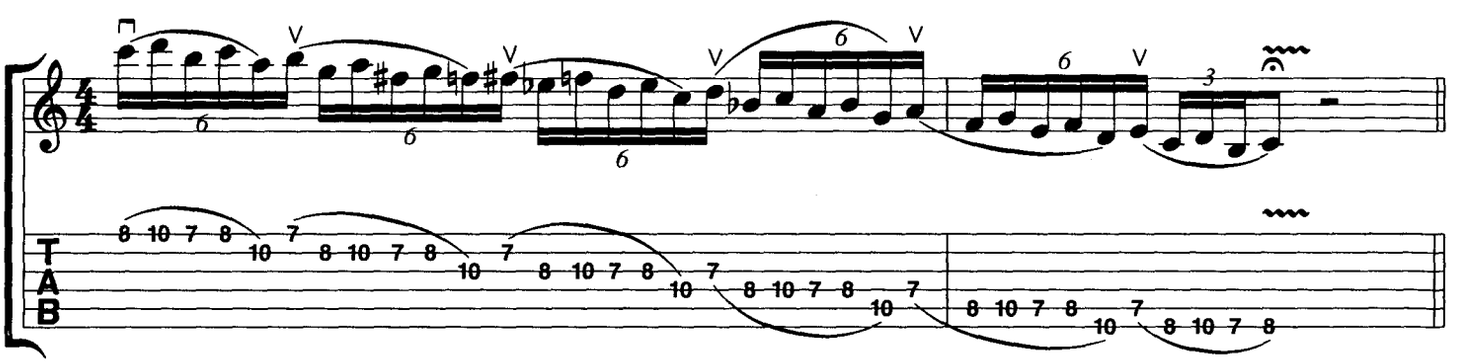
Example 37 (Example 18 on Video I)

This one stretches the left hand even wider as it alters the minor 3rds of the last example to major 3rds, thus becoming an augmented arpeggio from string to string. Notice that the slurs contain four notes each, except for the first one of five.



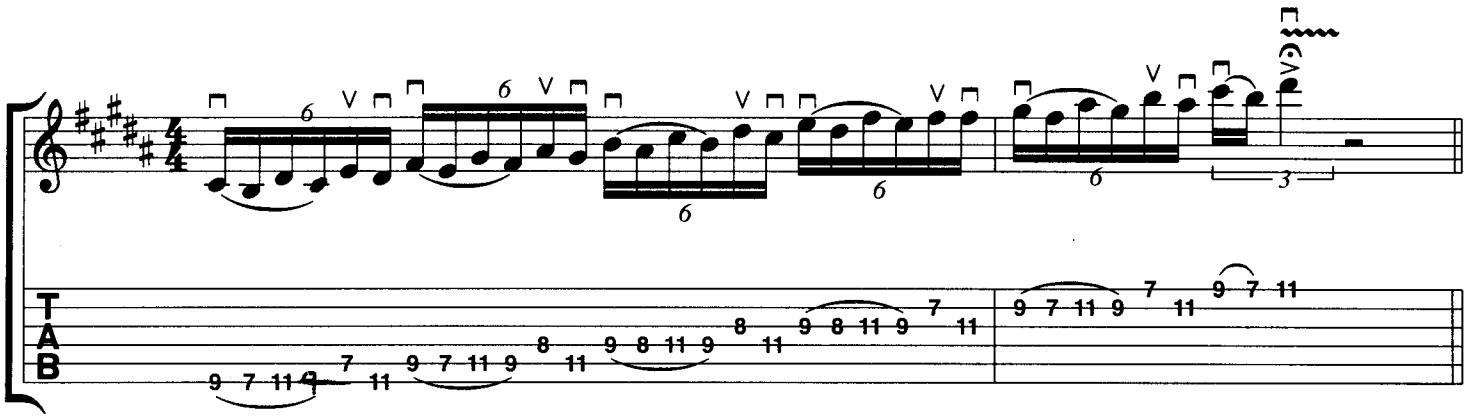
Example 38

As discussed earlier, it is important to drill your hands on specific symmetrical shapes in order to master coordination before moving on to musical material—like the diminished and augmented ideas previously discussed. This symmetrical "fingering shape" also involves the same left hand fingers used earlier (4-2-1), only this idea begins with the 2nd finger. Notice the larger number of slurred notes played with a single pick attack; this is the basis for the extremely legato sound which is the main effect the following lines have when played very quickly.



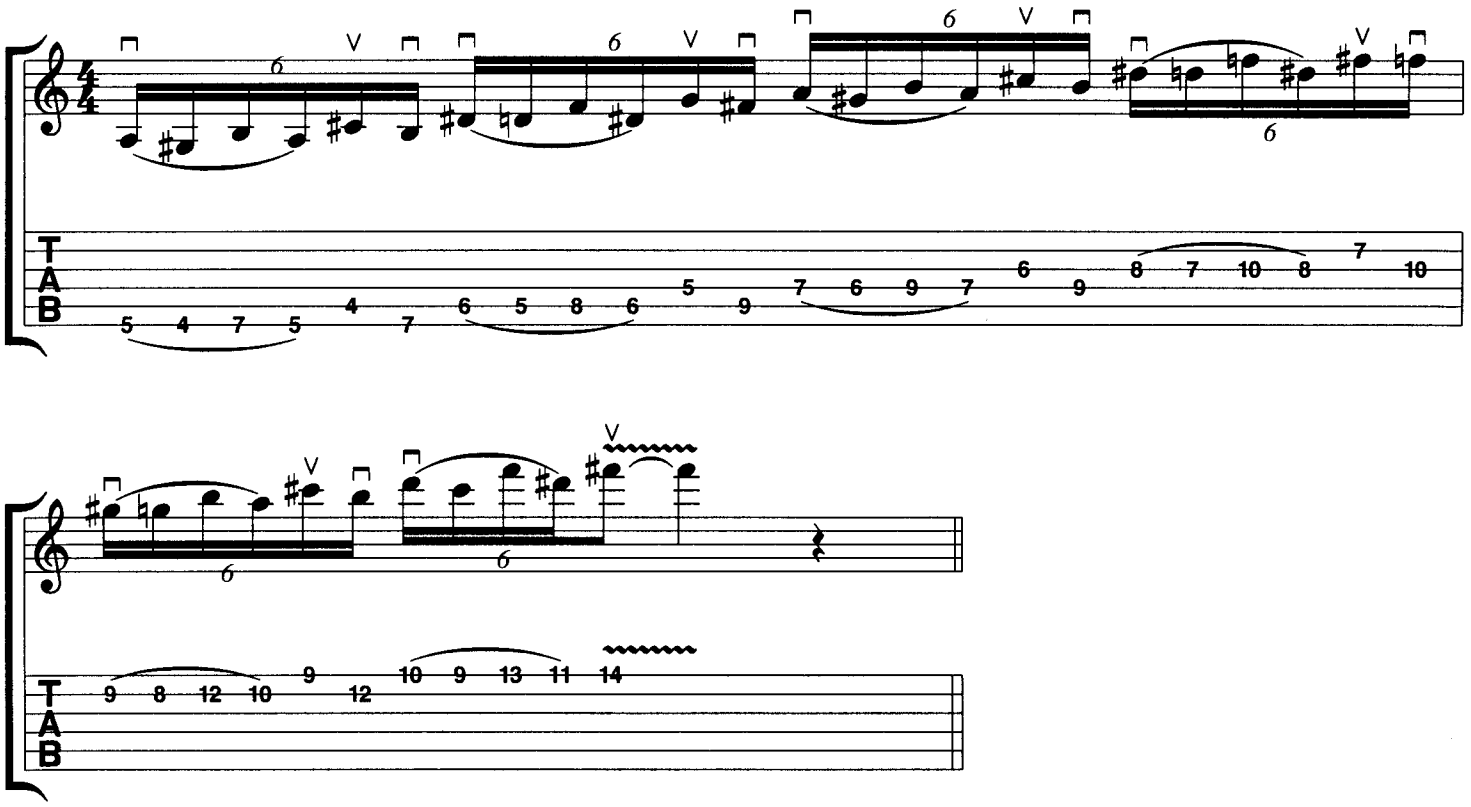
Example 39 (Example 19 on Video I)

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.



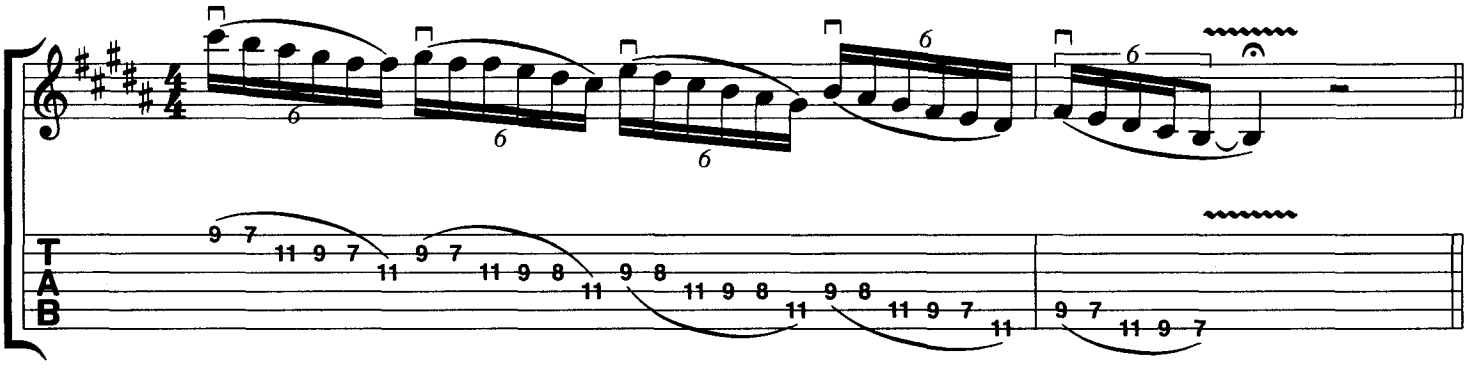
Example 40 (Example 20 on Video I)

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.



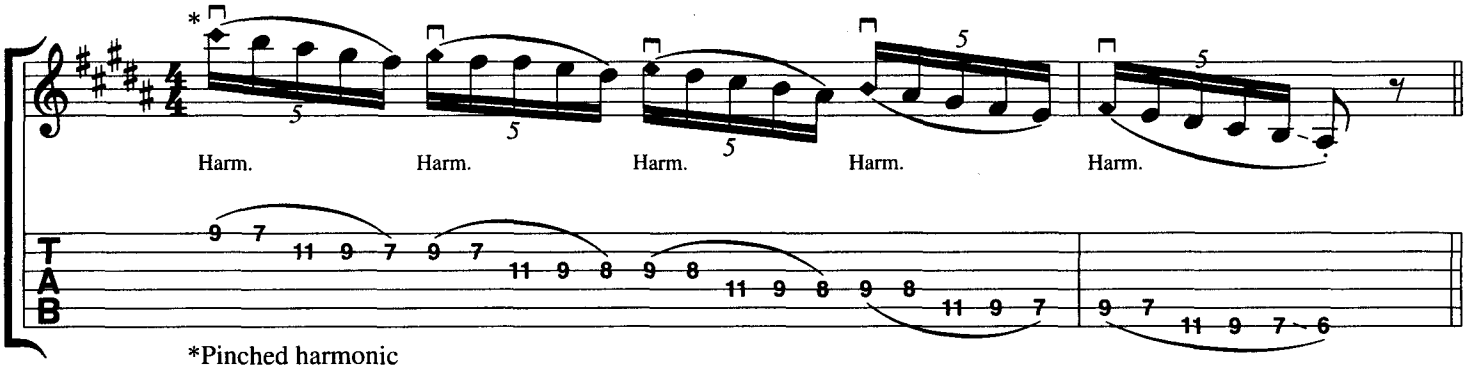
Example 41 (Example 21 on Video I)

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.



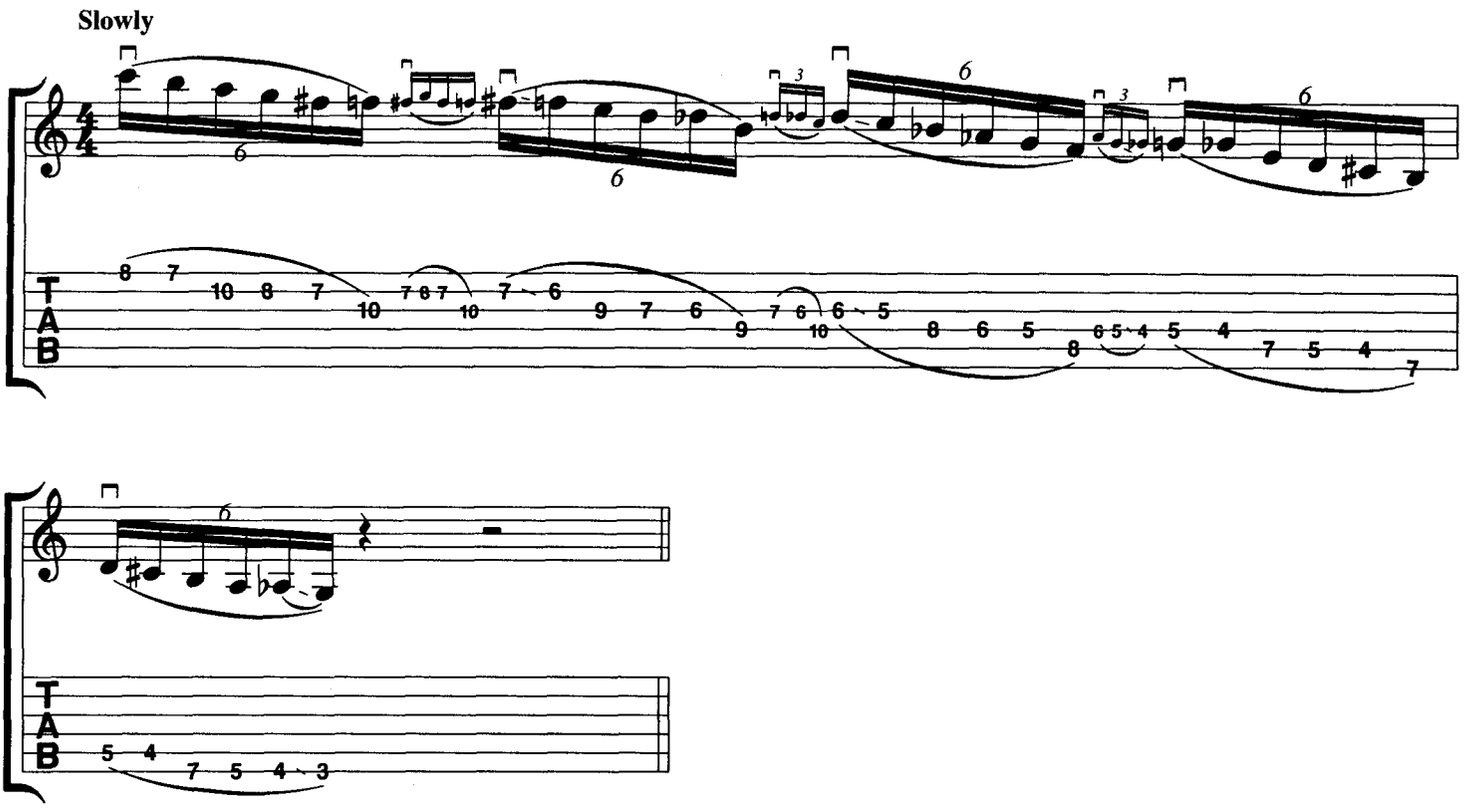
Example 42

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.



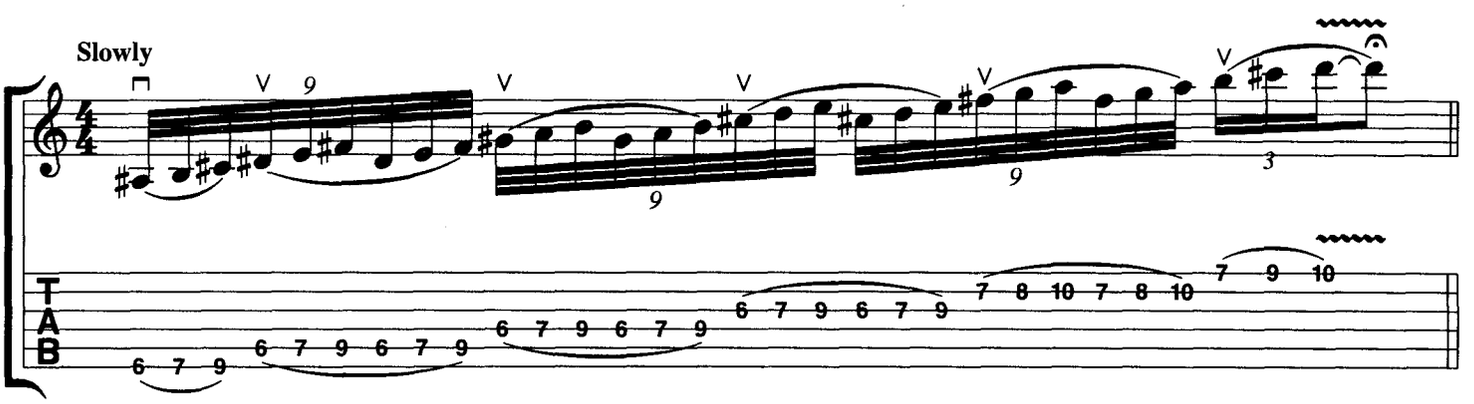
Example 43 (Example 22 on Video I)

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.



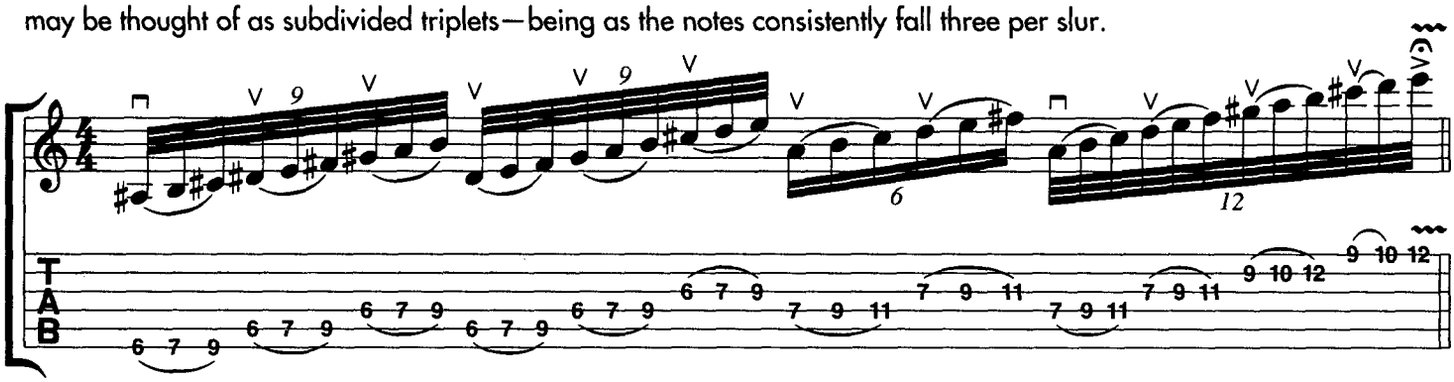
Example 44 (Example 23 on Video I)

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.



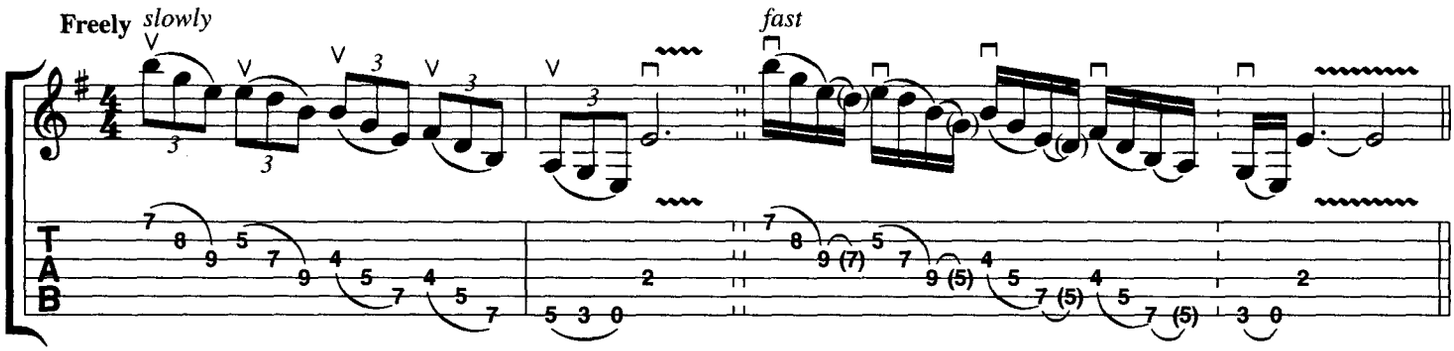
Example 45 (Example 24 on Video I)

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.



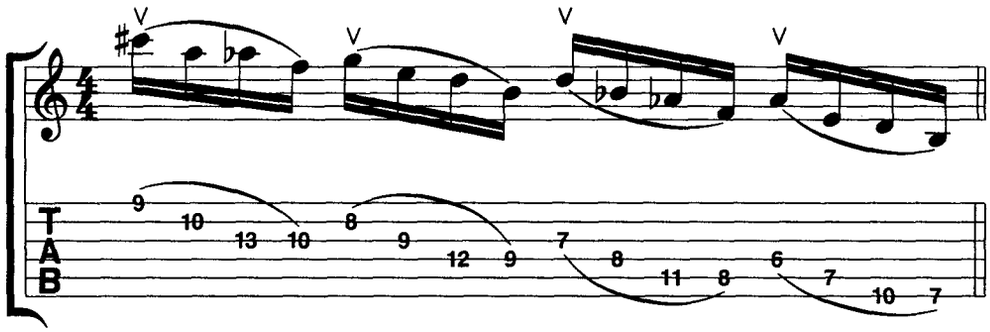
Example 46 (Example 25 on Video I)

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.



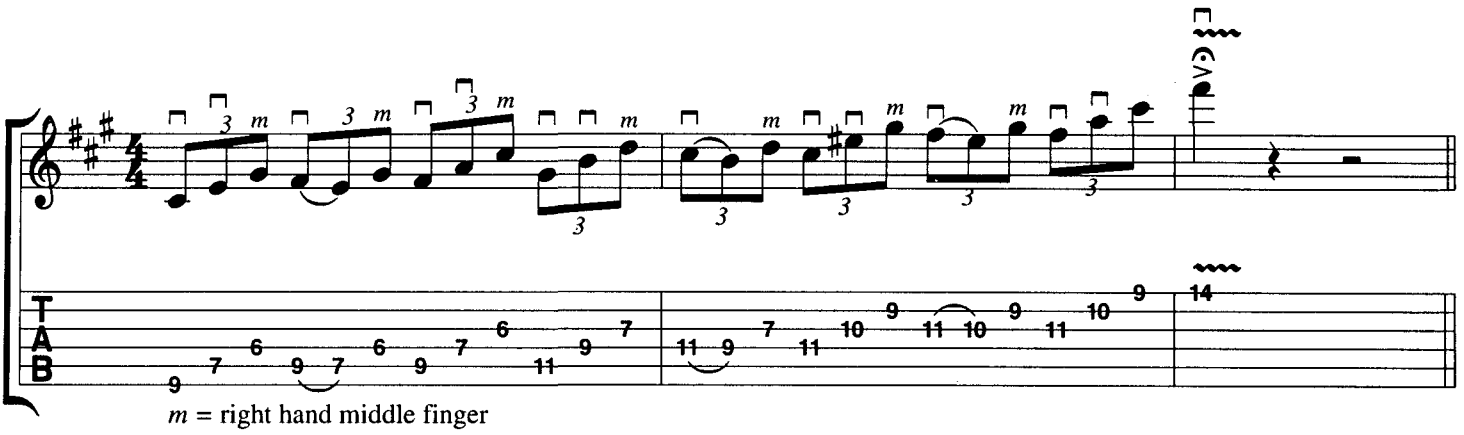
Example 47 (Example 26 on Video I)

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.



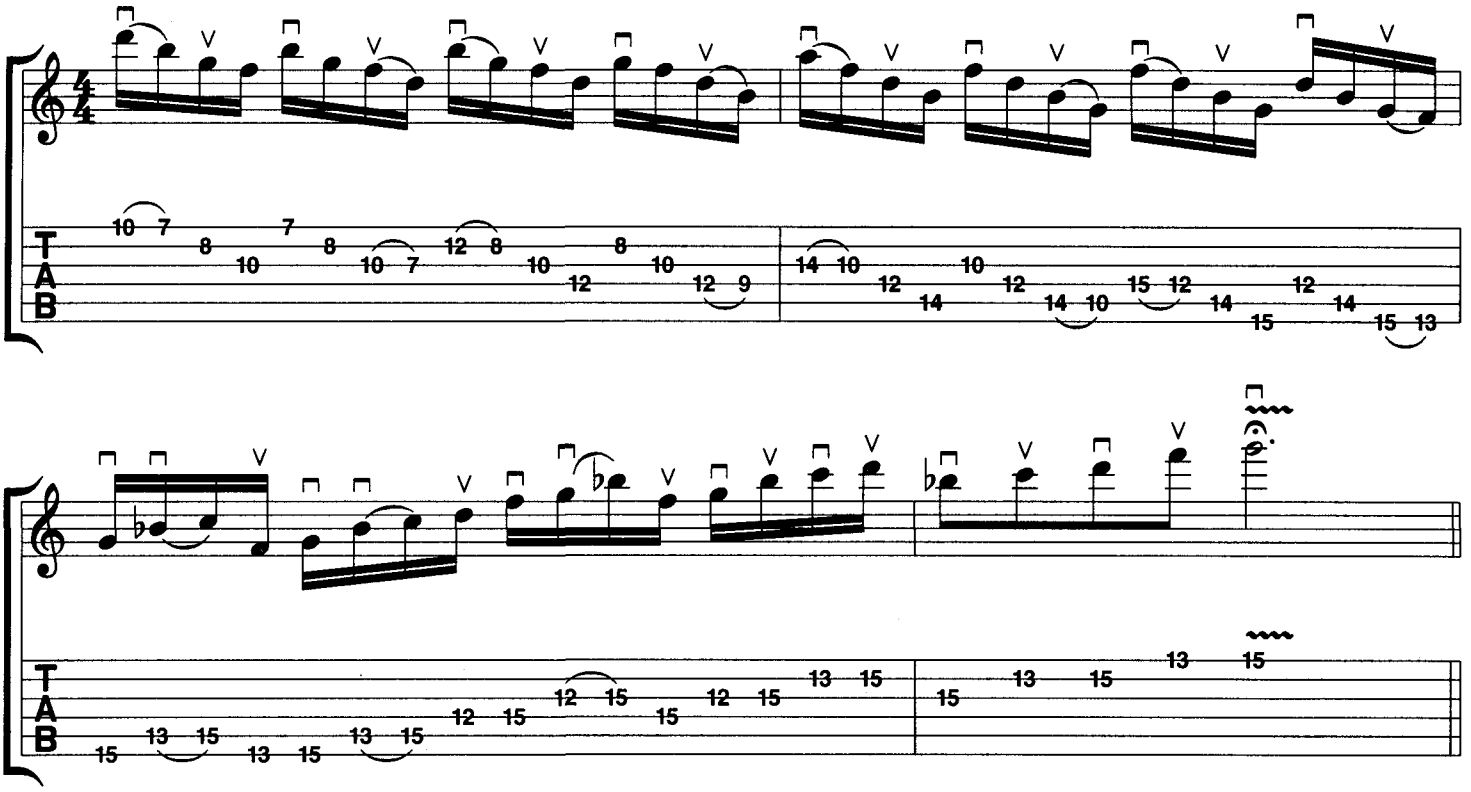
Example 48 (Example 27 on Video I)

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.



Example 49 (Example 28 on Video I)

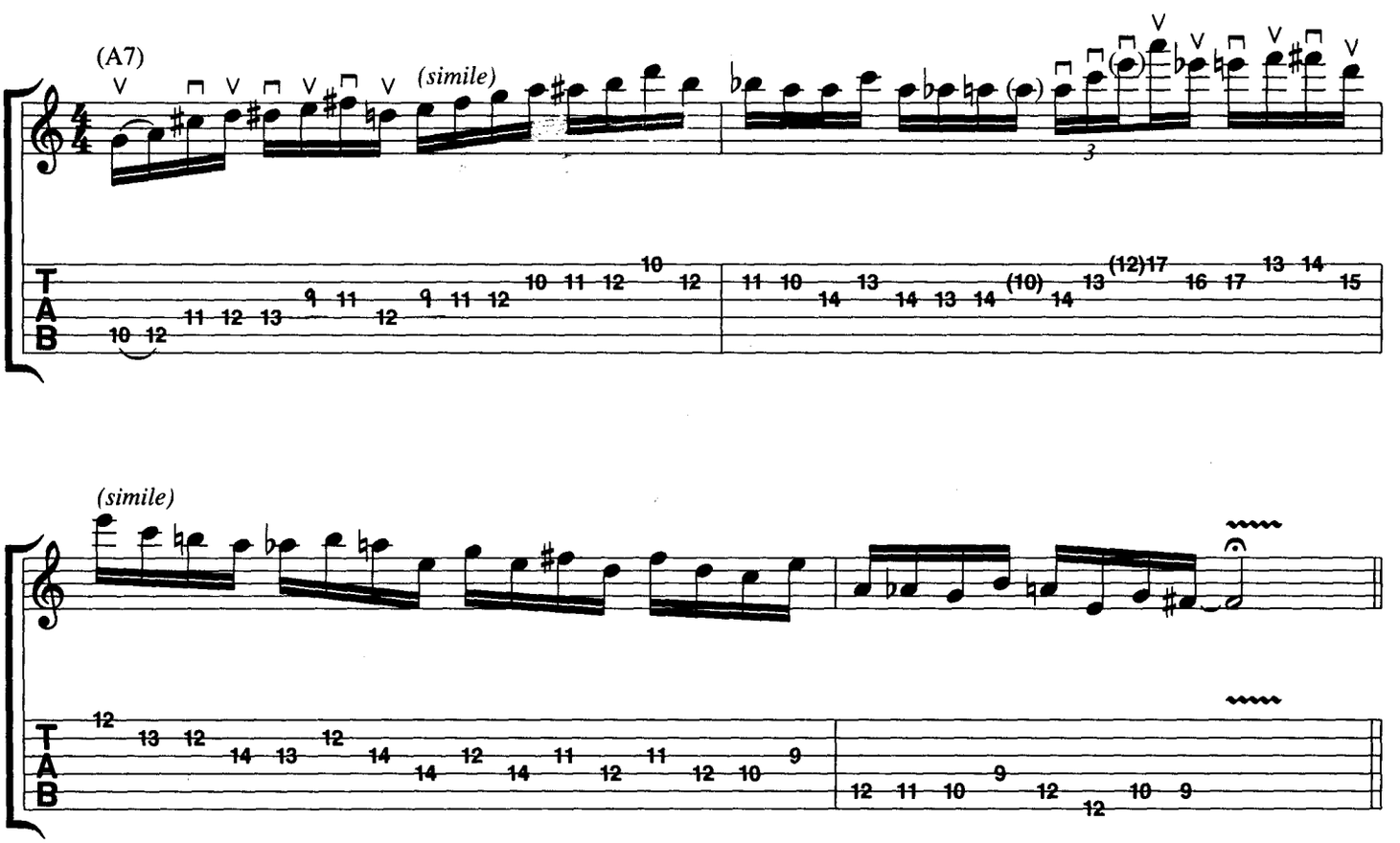
The G mixolydian mode (G A B C D E F) is the focal point of this pattern which brings to the fore many triadic shapes (or stacked 3rds) articulated with slurs, until bar 3 where the G minor pentatonic minor scale (G B♭ C D F) replaces G mixolydian to close the lick out. This one sounds ideal over dominant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



Jazz Influence and Arpeggios

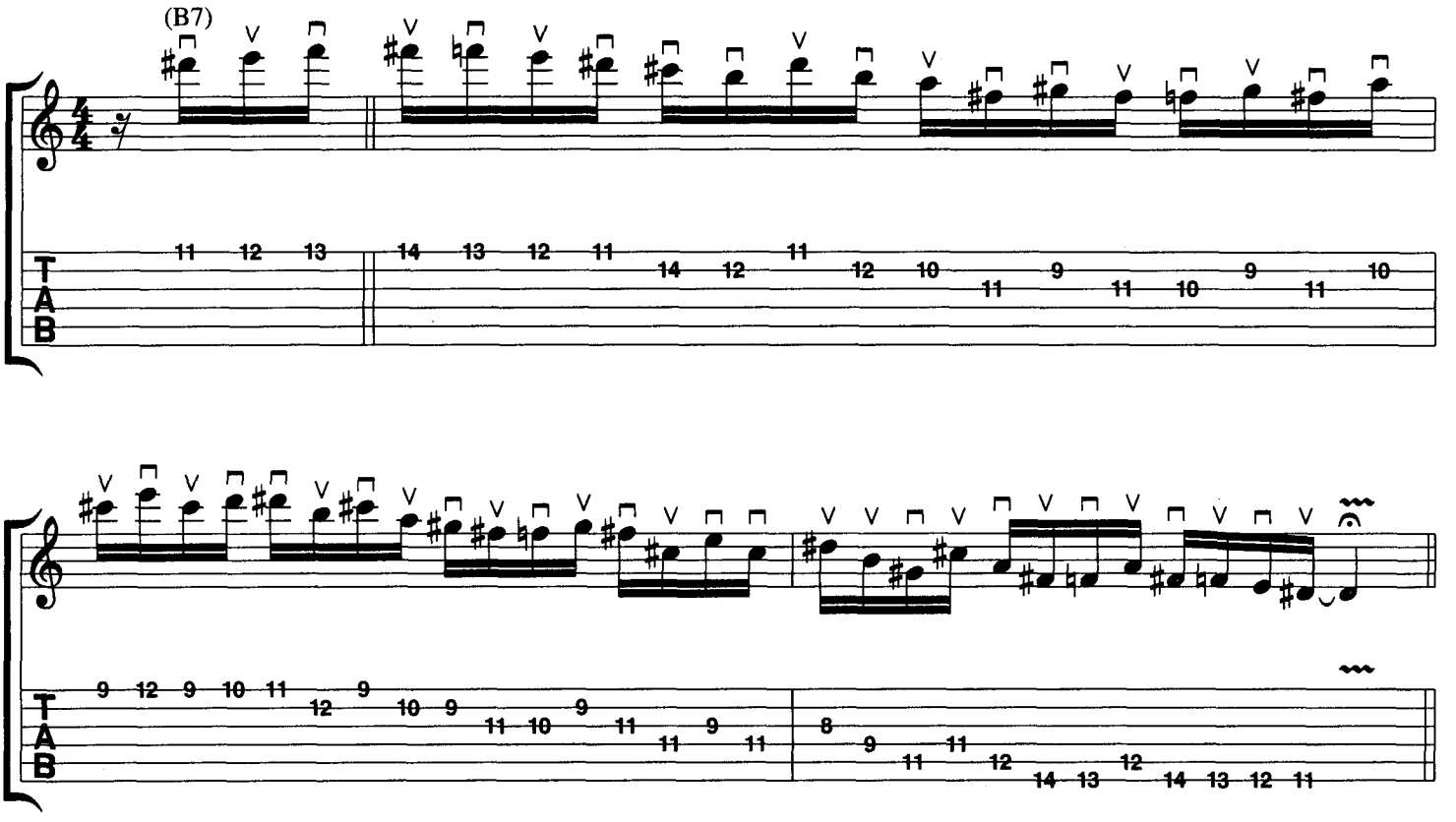
Example 50 (Example 29 on Video I)

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.



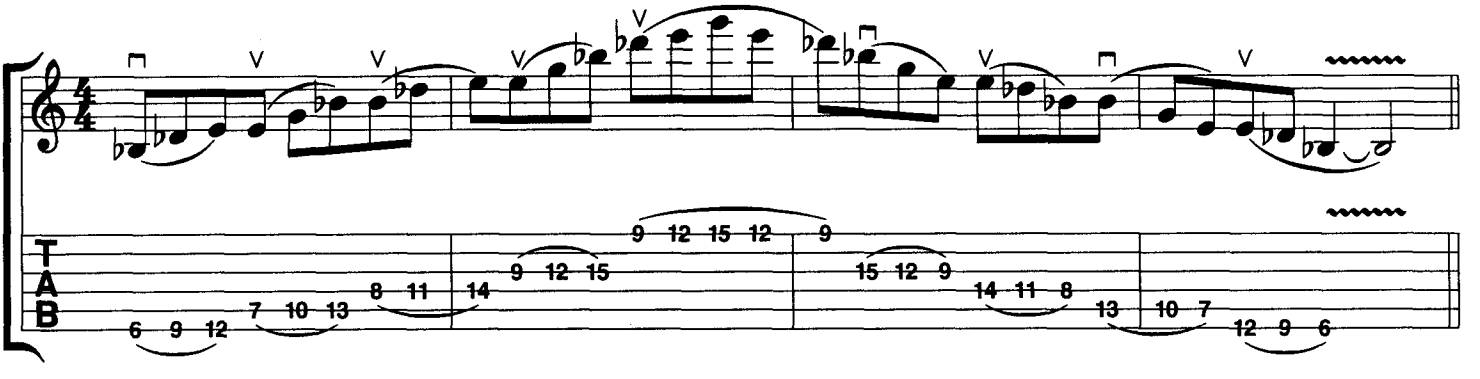
Example 51 (Example 30 on Video I)

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.



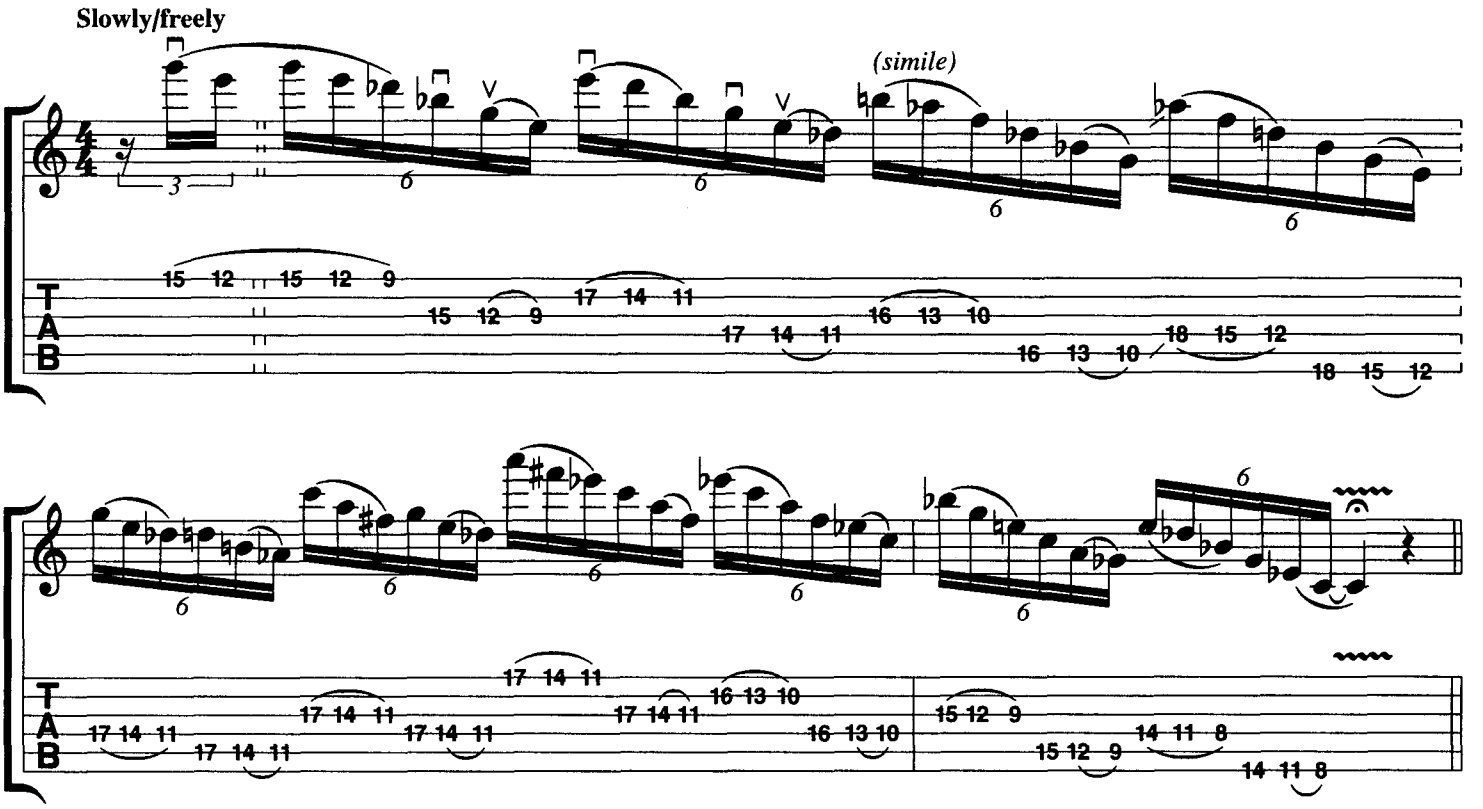
Example 52 (Example on Video I)

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♭ diminished (B♭, D♭, 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.



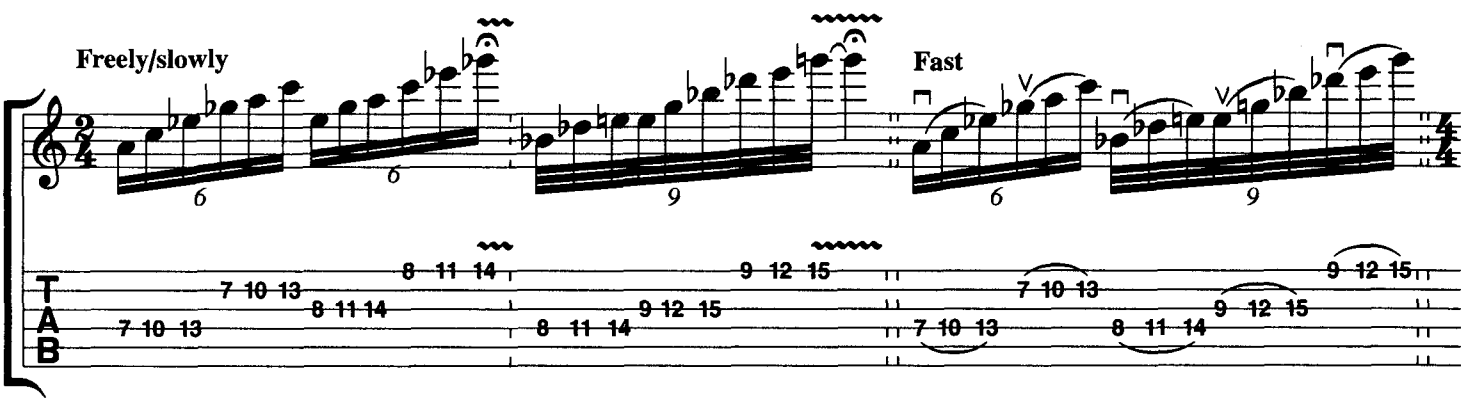
Example 53 (Example 32 on Video I)

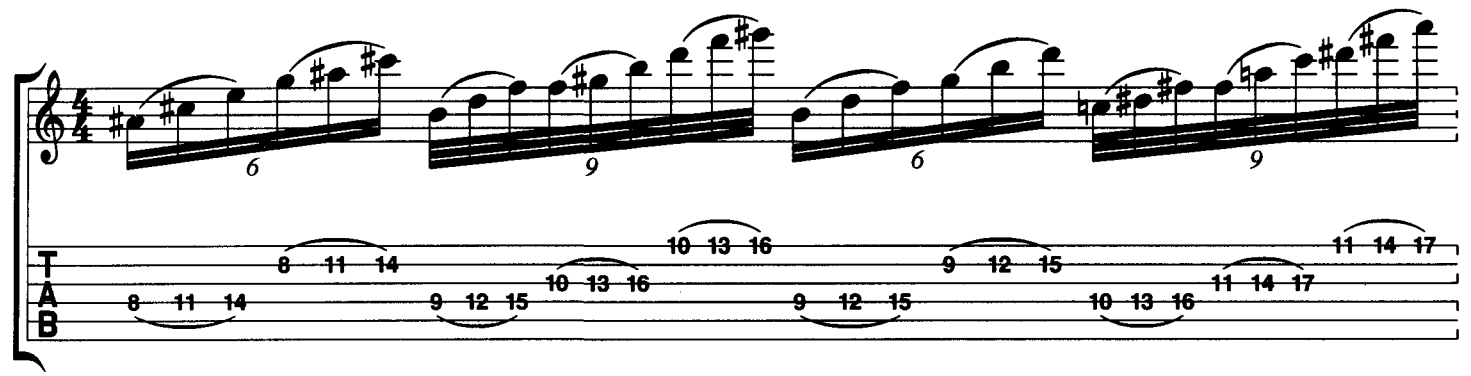
As the diminished arpeggio stretch is shifted from position to position, the challenge of execution becomes greater. Physically, a balance must be struck between tautness and flexibility in order to maintain the anchor that the left hand (placed at the midpoint behind the neck) and 1st finger create 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.

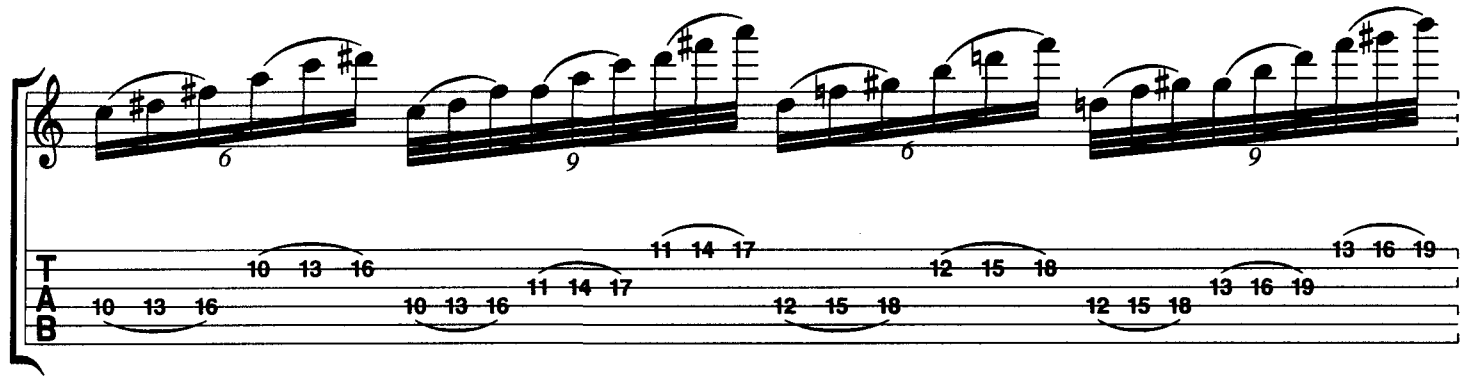


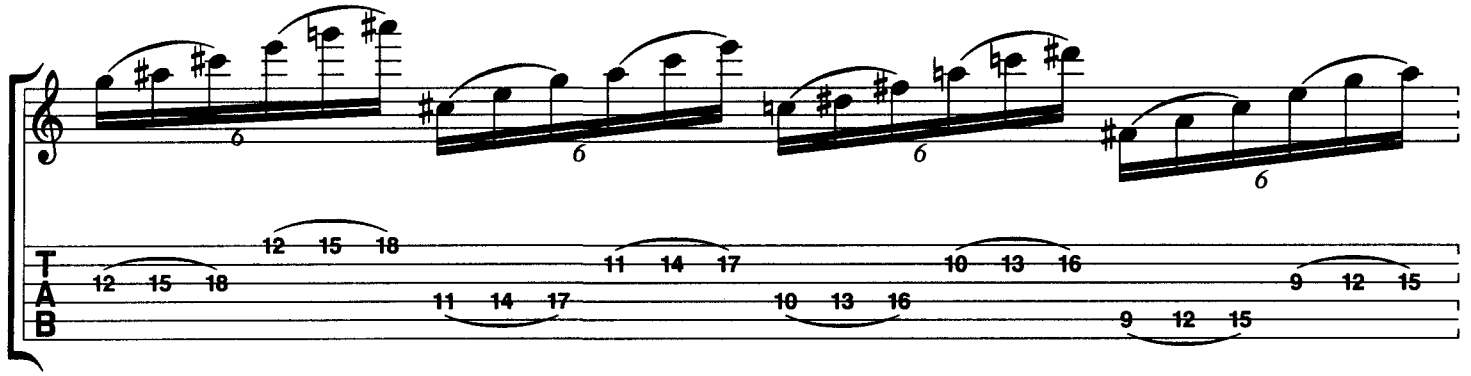
Example 54 (Example 33 on Video I)

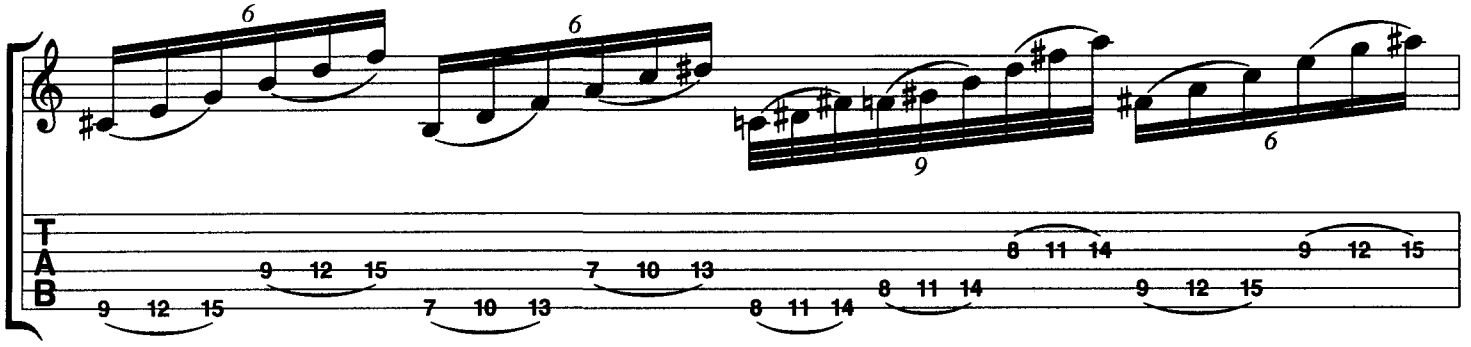
The last demonstration on this subject is an ear *and* finger-bender. To mix it up even further, note groupings of six and nine notes alternate, making for unpredictable movement that exclusively uses three notes per string throughout. Study how the many diminished shapes relate to each other from string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

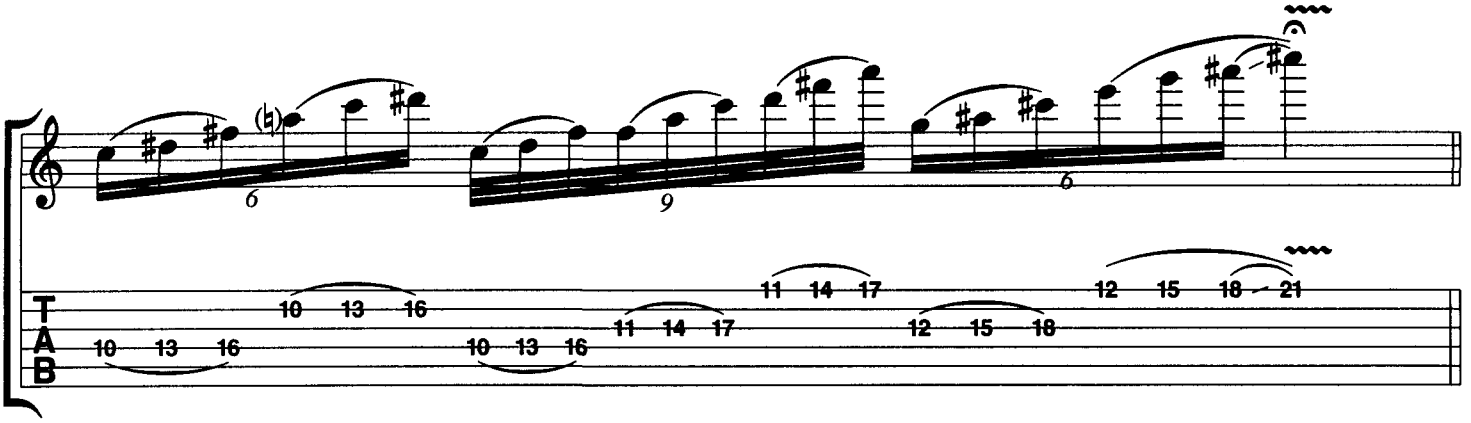



6 9 6 9
T A B
8 11 14 10 13 16 9 12 15 11 14 17
8 11 14 9 12 15 10 13 16 9 12 15 10 13 16 11 14 17


6 9 6 9
T A B
10 13 16 11 14 17 12 15 18 13 16 19
10 13 16 10 13 16 11 14 17 12 15 18 12 15 18 13 16 19

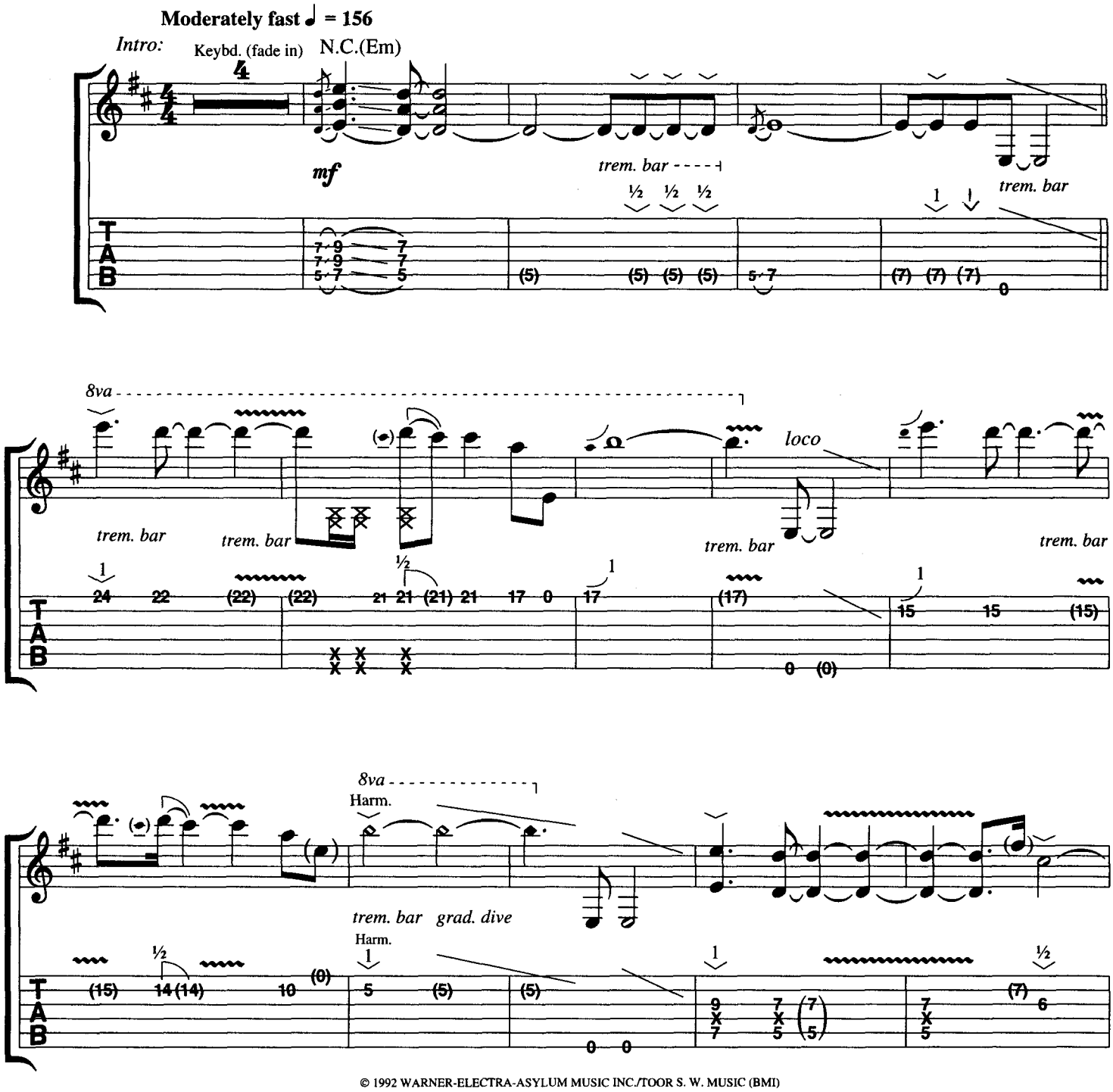

6 6 6 6
T A B
12 15 18 11 14 17 10 13 16 9 12 15
12 15 18 11 14 17 10 13 16 9 12 15


6 6 9 6
T A B
9 12 15 7 10 13 8 11 14 9 12 15
9 12 15 7 10 13 8 11 14 8 11 14 9 12 15

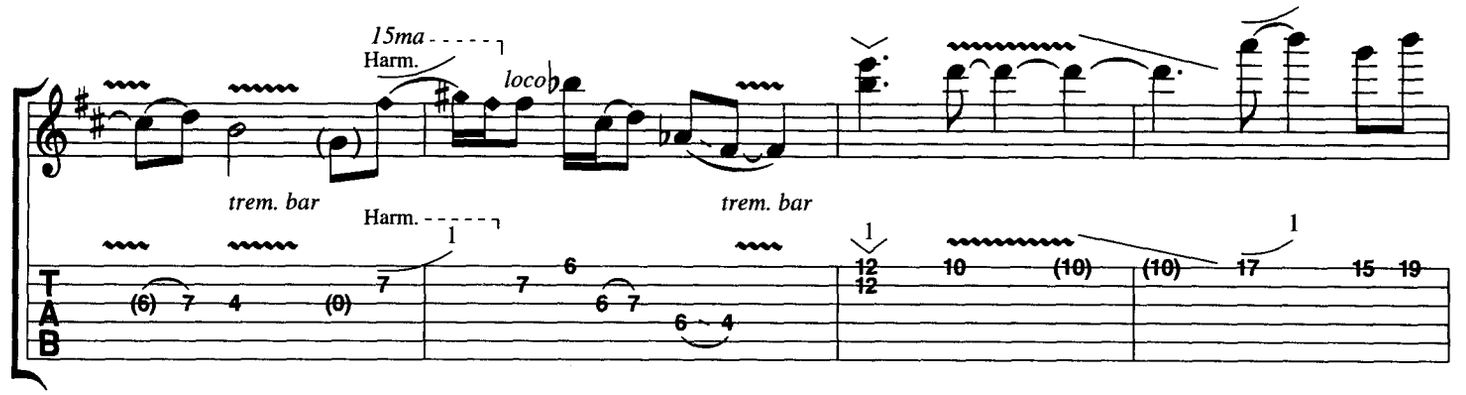

6 9 6
T A B
10 13 16 11 14 17 12 15 18 21
10 13 16 10 13 16 11 14 17 12 15 18

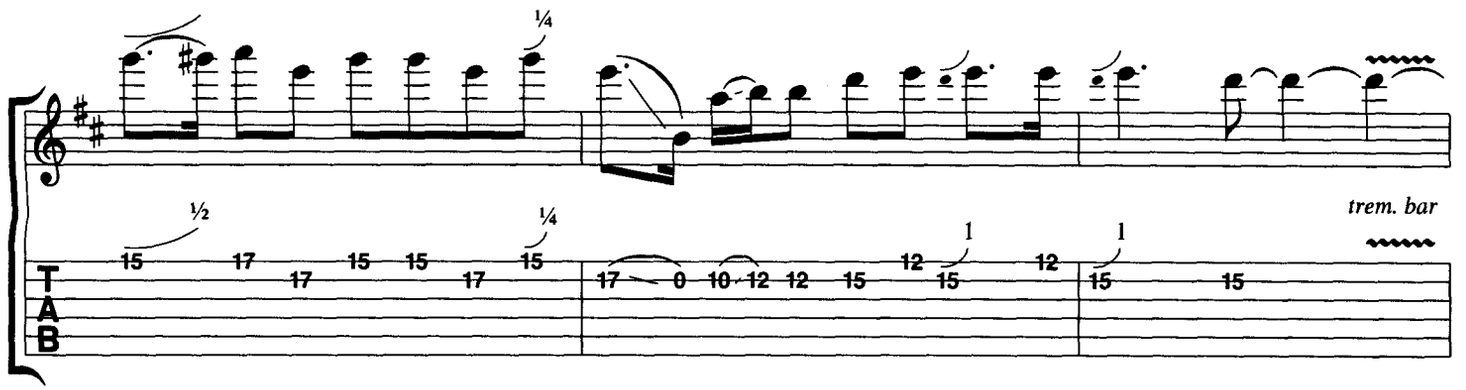
Rules of the Game

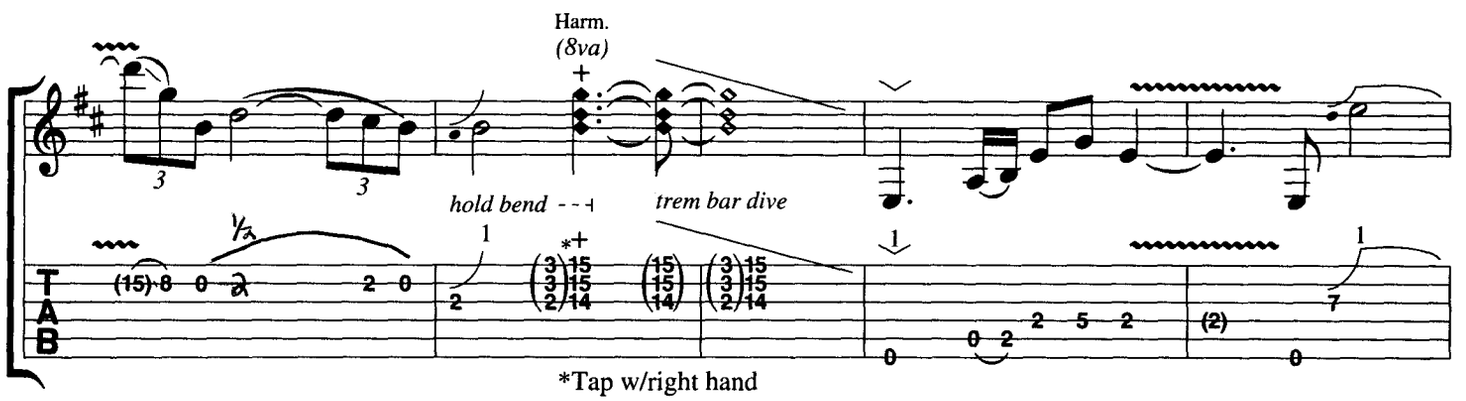
by SHAWN LANE



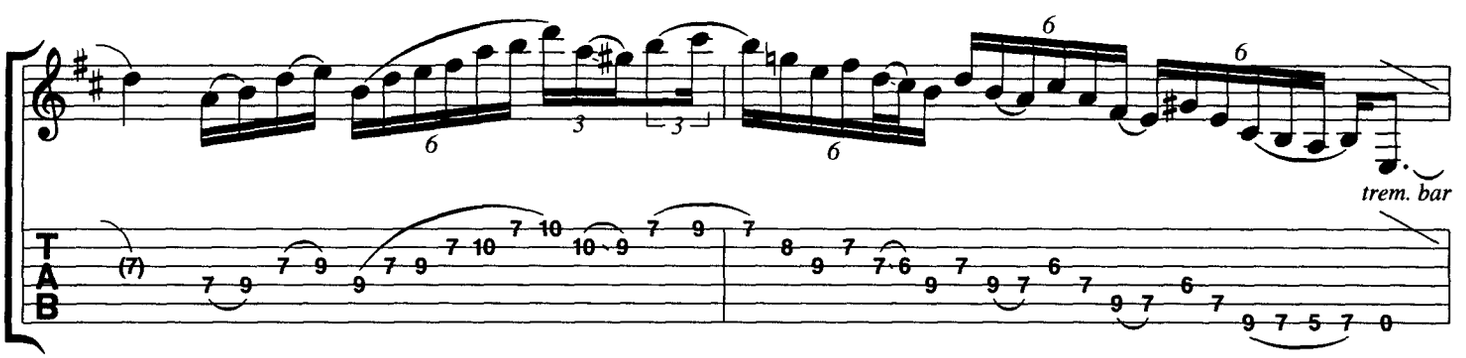
© 1992 WARNER-ELECTRA-ASYLUM MUSIC INC./TOOR S. W. MUSIC (BMI)
All Rights Reserved

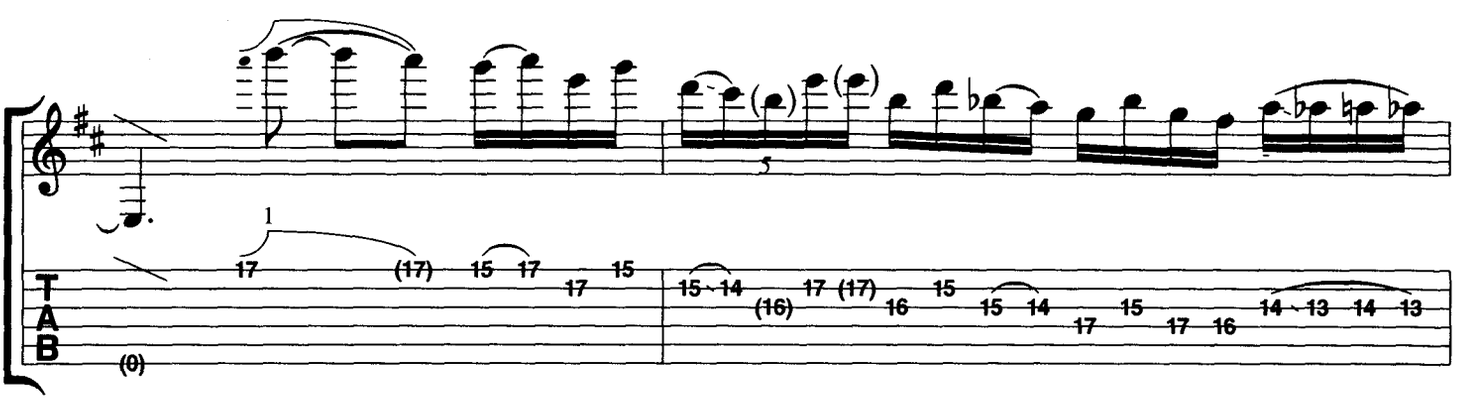


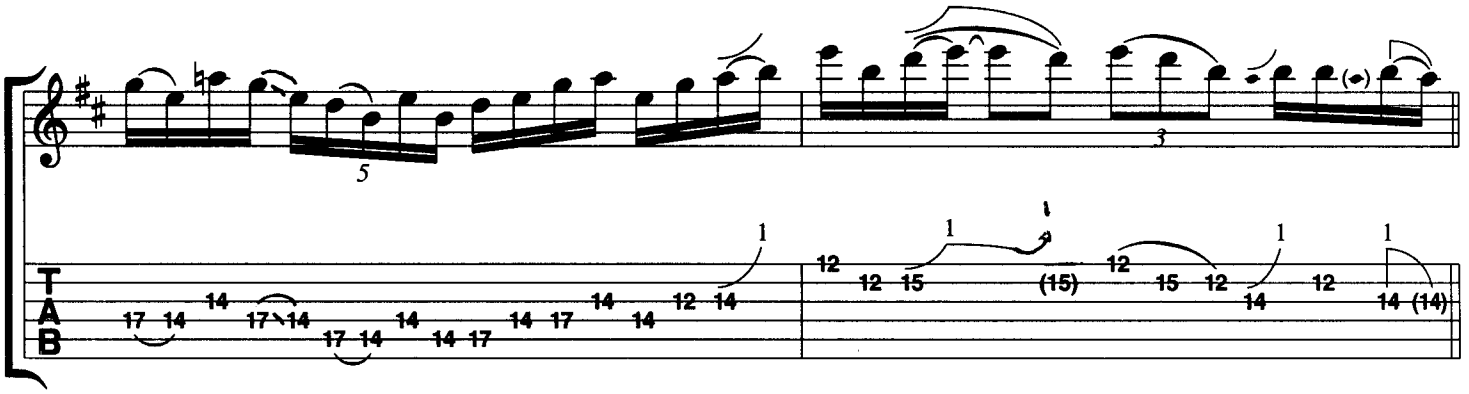


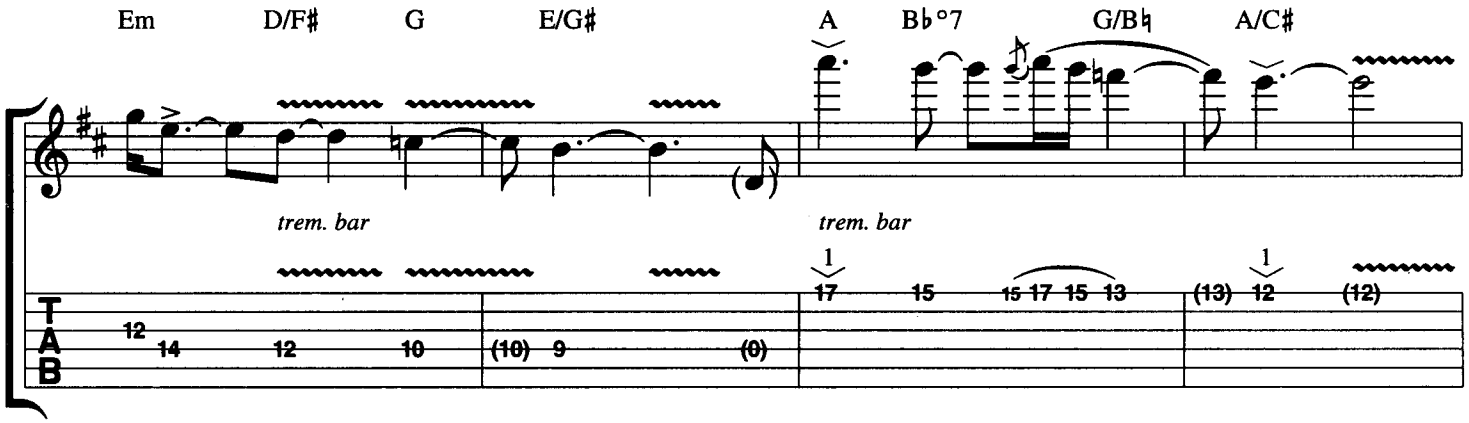


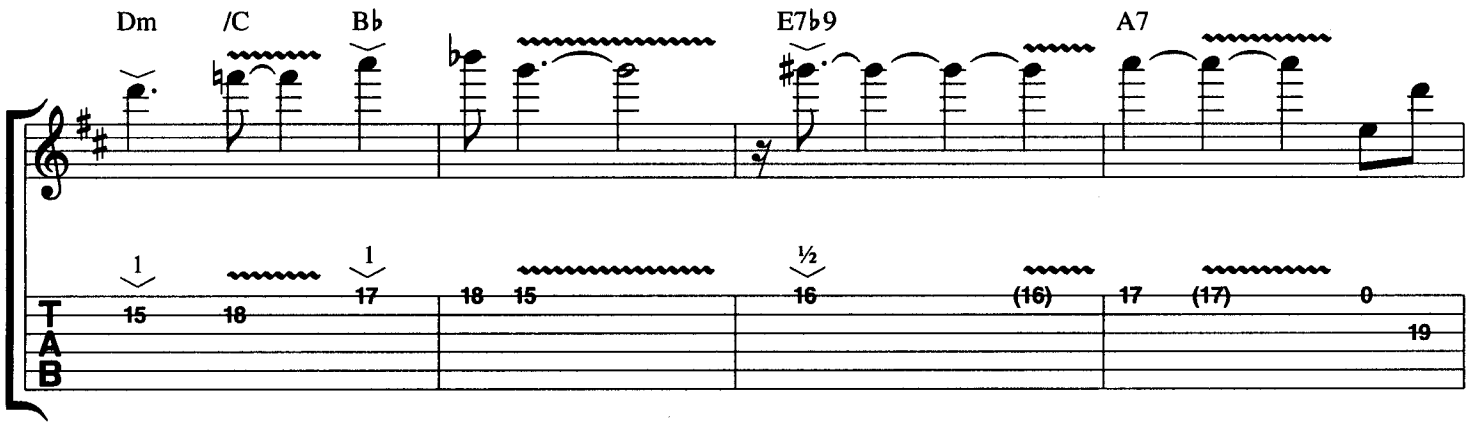
*Tap w/right hand

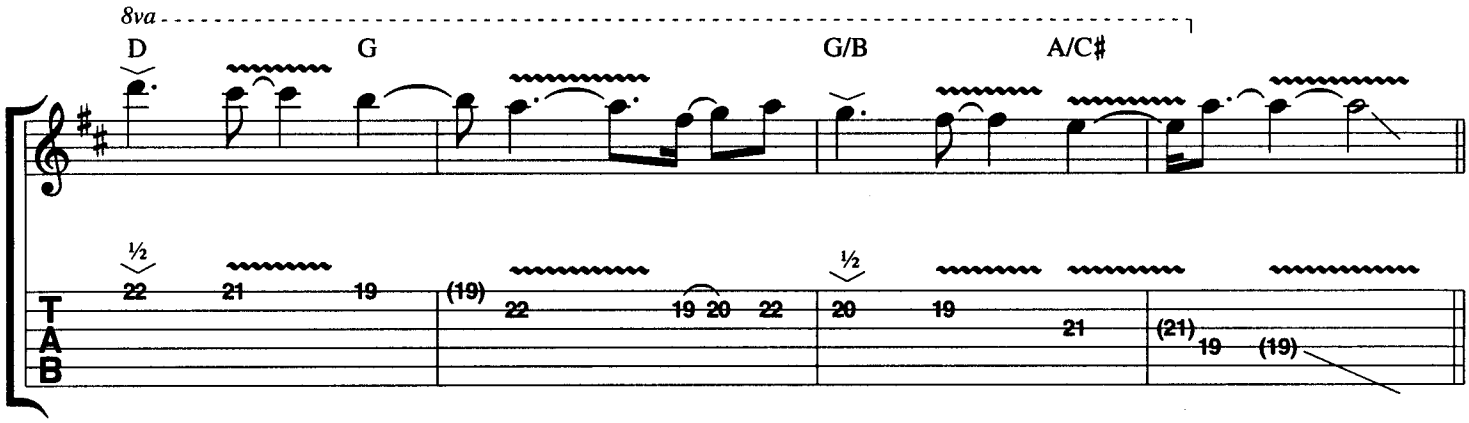


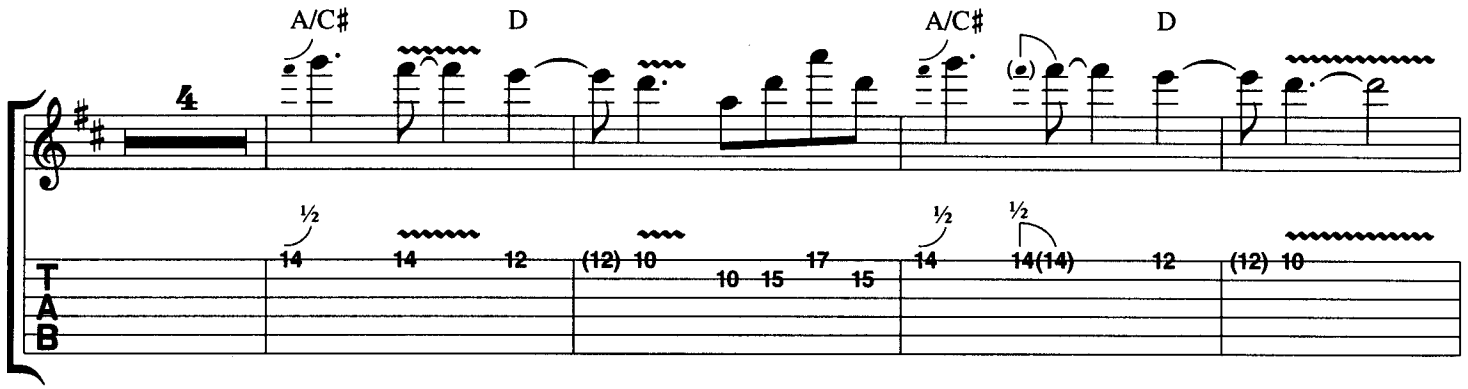


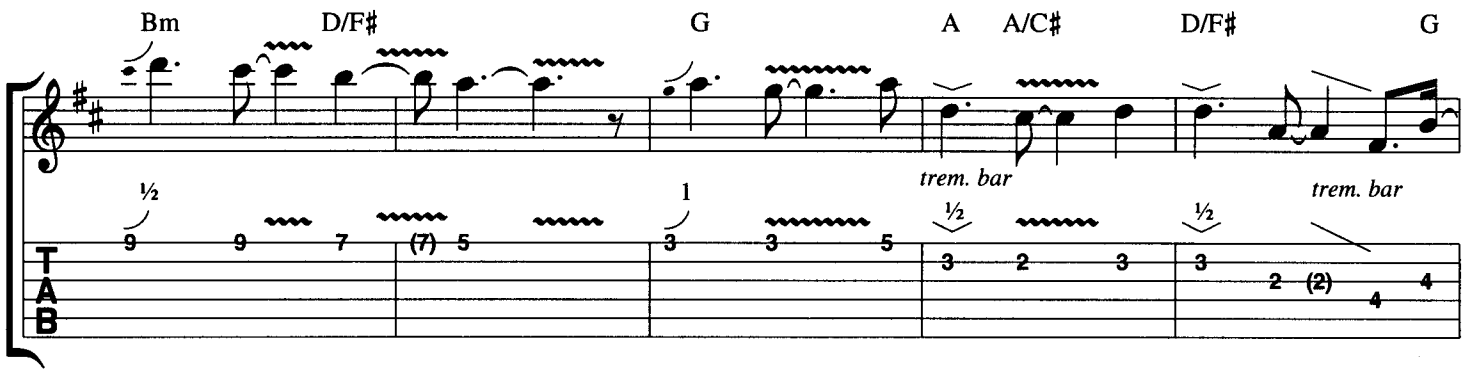


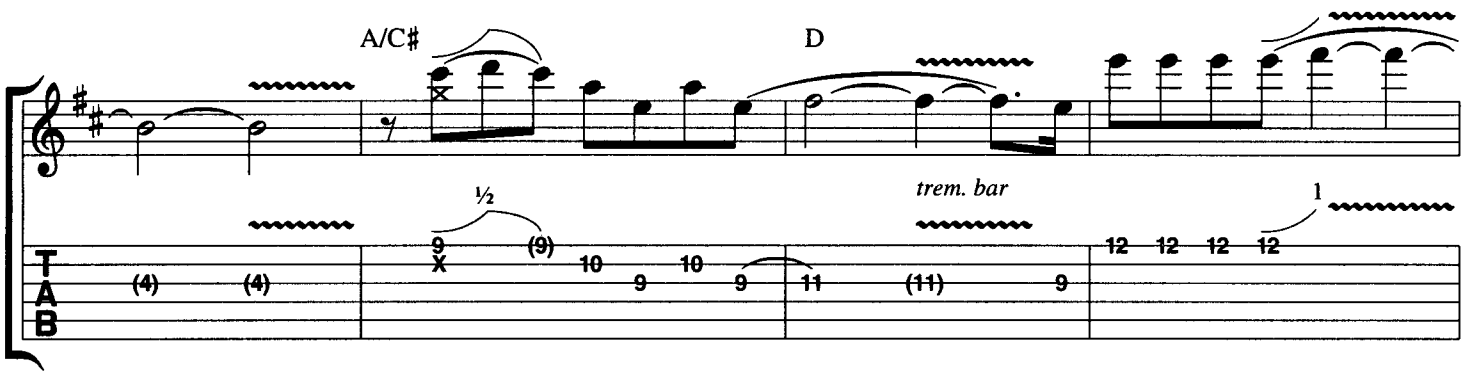

Em
D/F♯
G
E/G♯
A
B♭°7
G/B♮
A/C♯
trem. bar
trem. bar

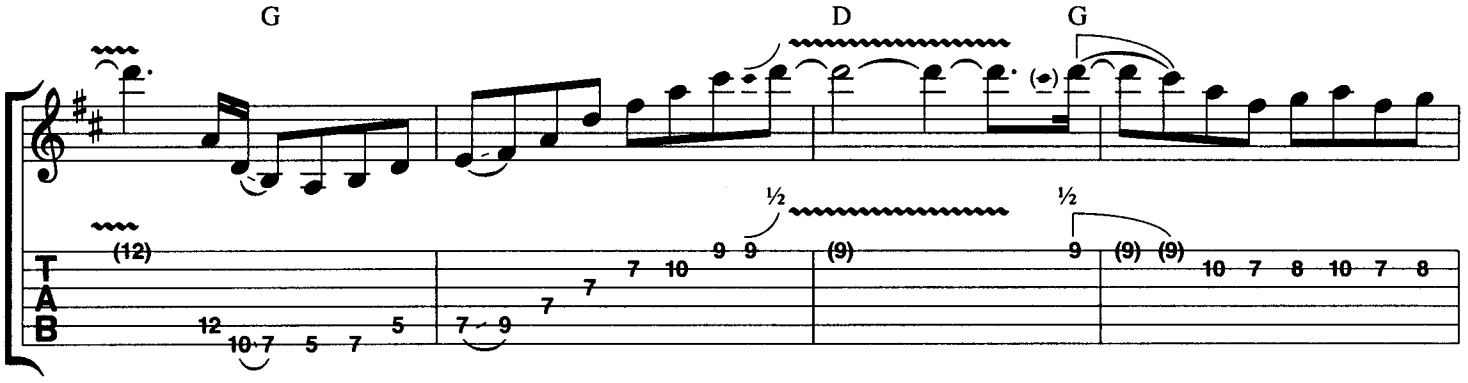

Dm
/C
B♭
E7♭9
A7

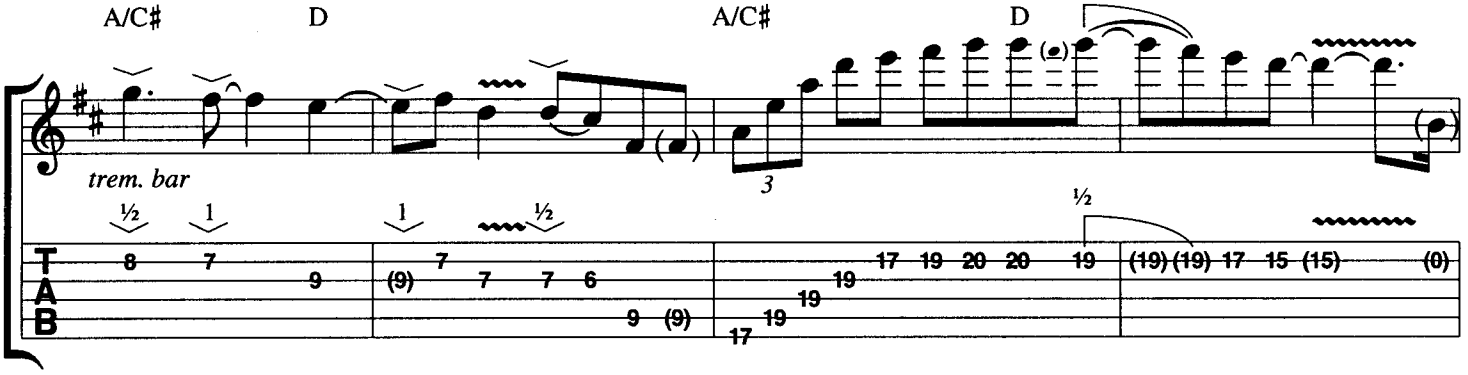

8va
D
G
G/B
A/C♯

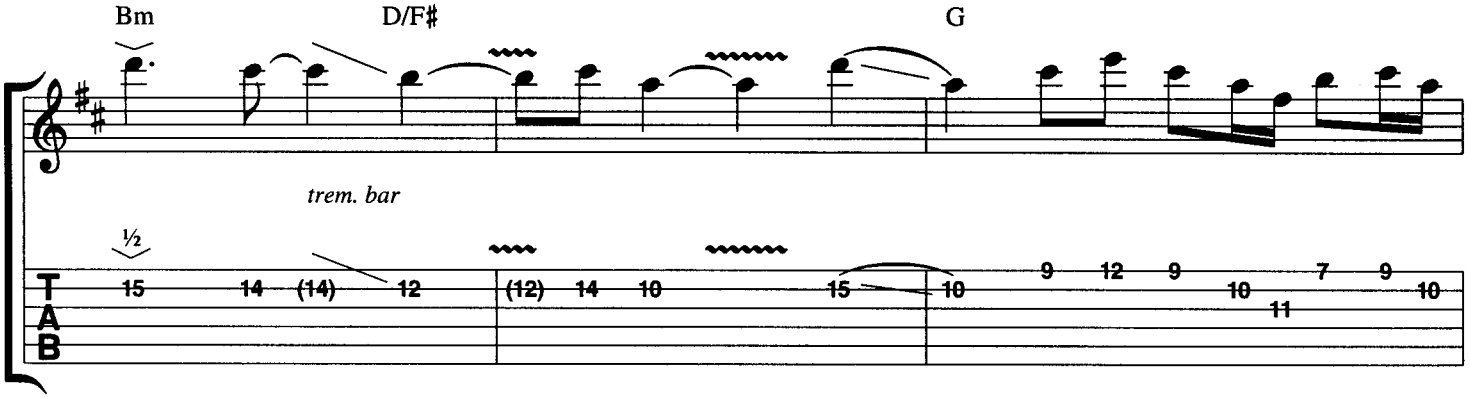

A/C♯
D
A/C♯
D
4
½
14 14 12 (12) 10 10 15 17 15
½ ½
14 14(14) 12 (12) 10
T
A
B

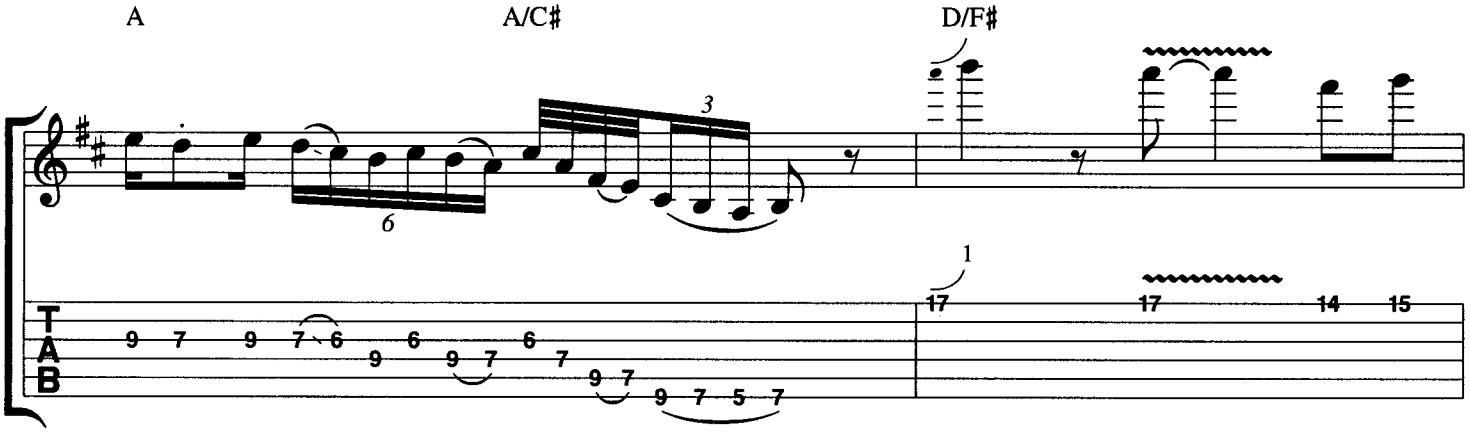

Bm
D/F♯
G
A
A/C♯
D/F♯
G
trem. bar
trem. bar
½
9 9 7 (7) 5
1
3 3 5
½
3 2 3
½
3 2 (2) 4 4
T
A
B

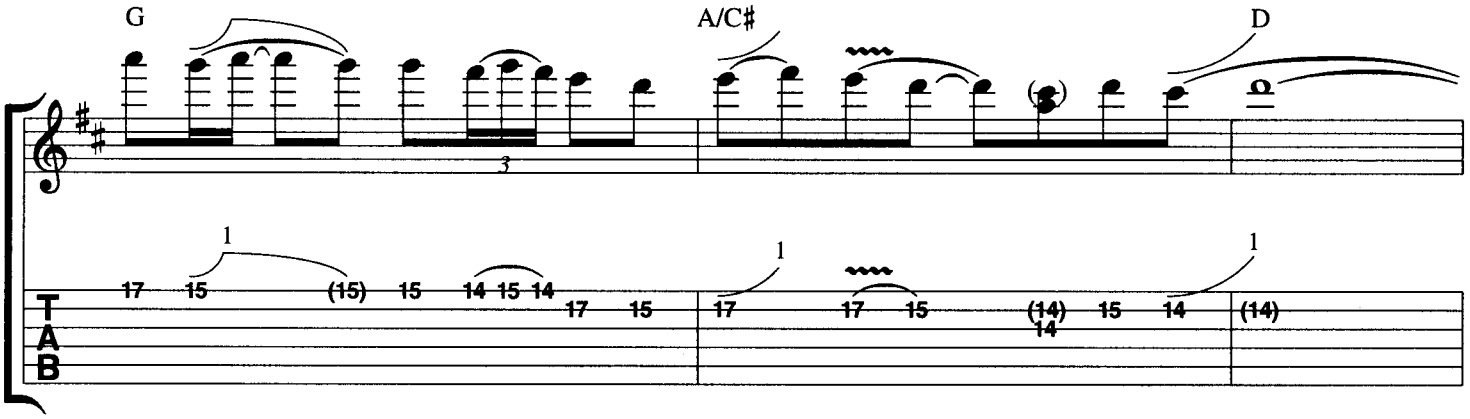

A/C♯
D
trem. bar
½
9 (9) 10 10 9 11 (11) 9
1
12 12 12 12
(4) (4)
T
A
B

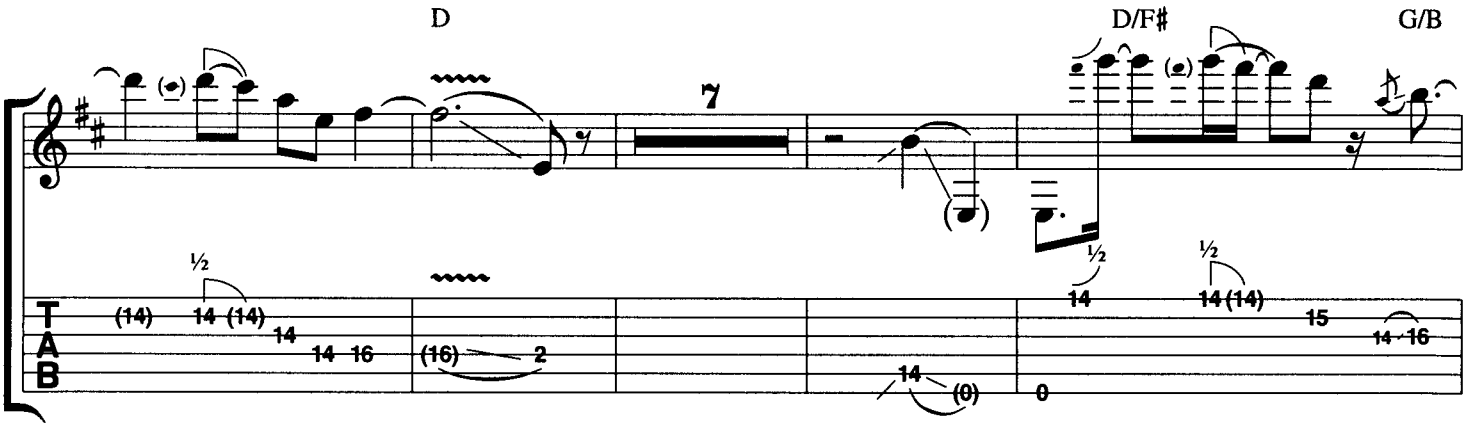

G
D
G
(12)
12 10 7 5 7 5
7 9 7 7 10 9 9
½
(9)
½
9 (9) (9) 10 7 8 10 7 8
T
A
B

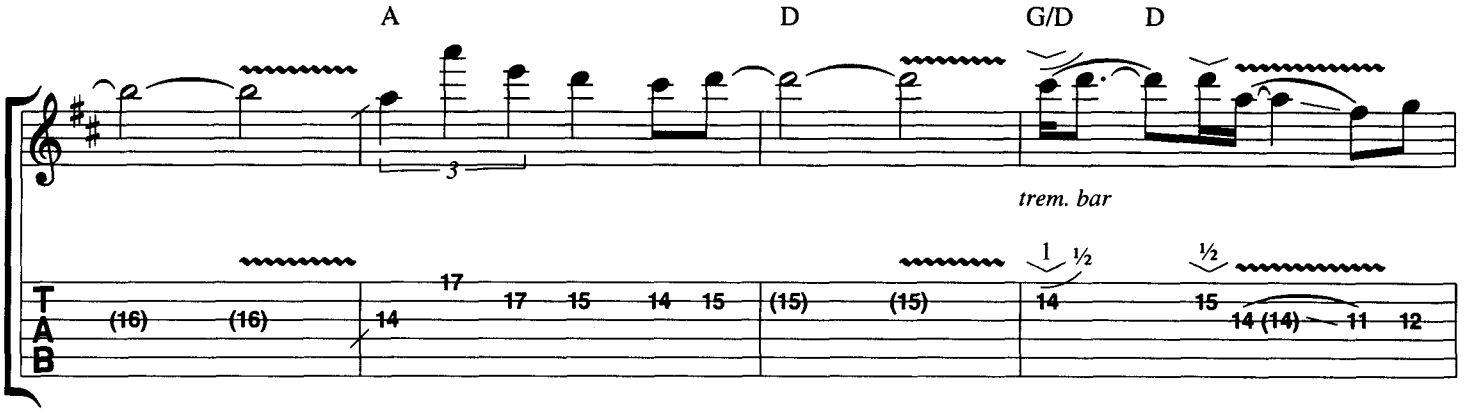

A/C♯
D
A/C♯
D
trem. bar
3
½ 1
8 7 9
1 ½
(9) 7 7 7 6 9 (9)
17 19 20 20 19 19 19 17
½
(19) (19) 17 15 (15) (0)
T
A
B

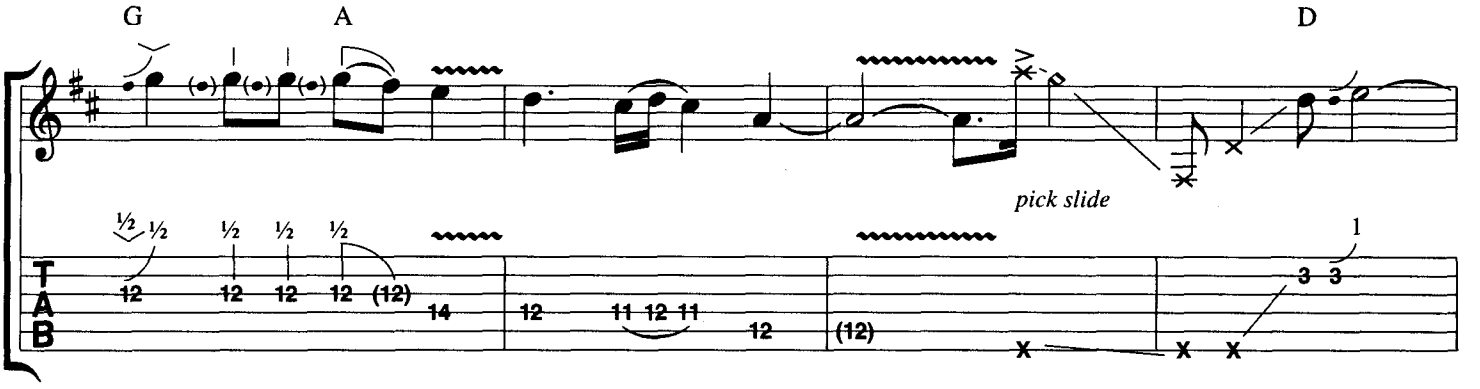

Bm
D/F♯
G
trem. bar
½
T
A
B

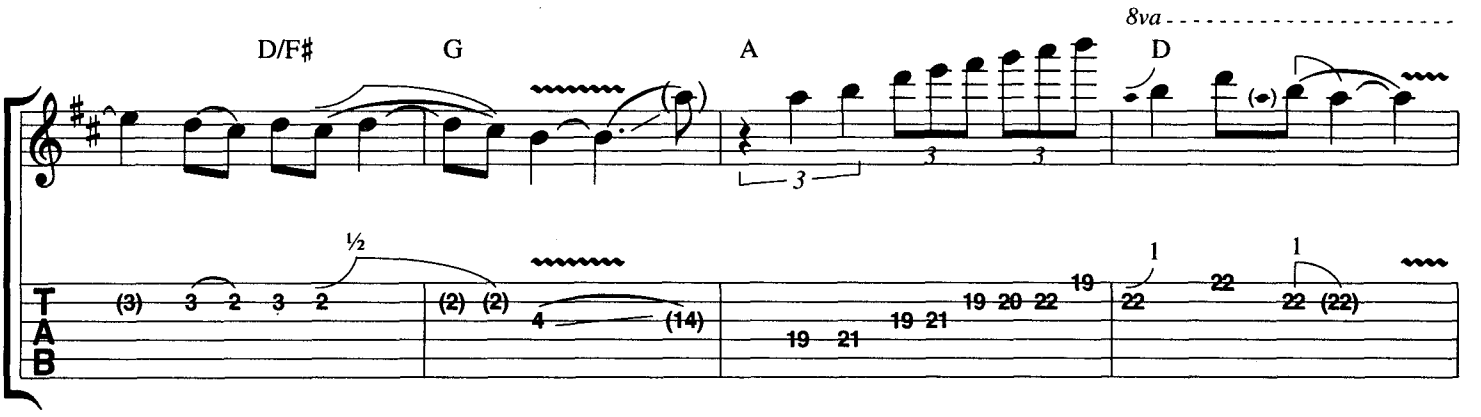

A
A/C♯
D/F♯
3
6
1
T
A
B

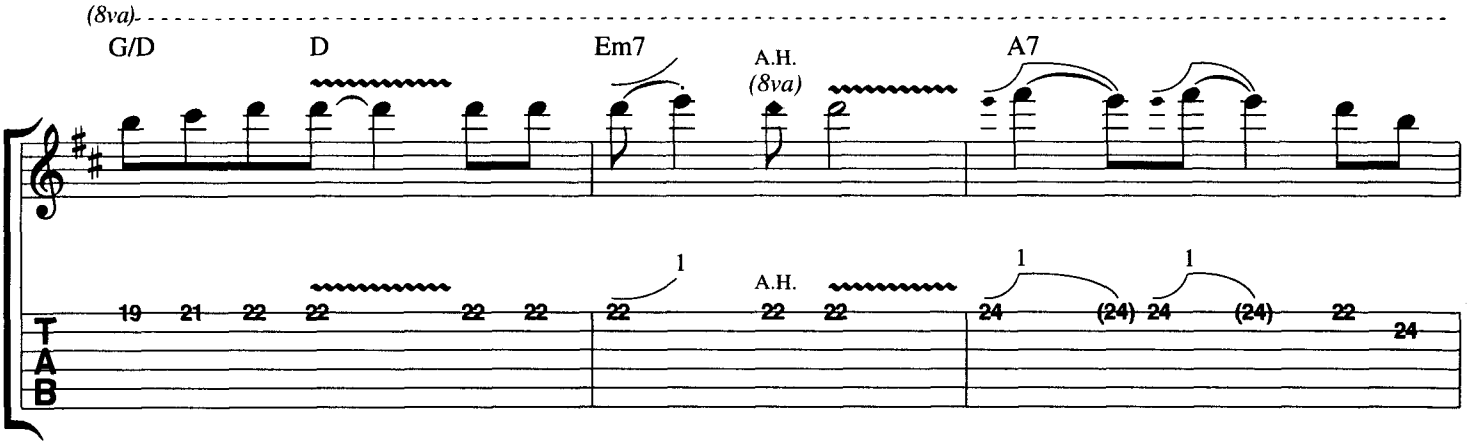

G
A/C♯
D
3
1
T
A
B

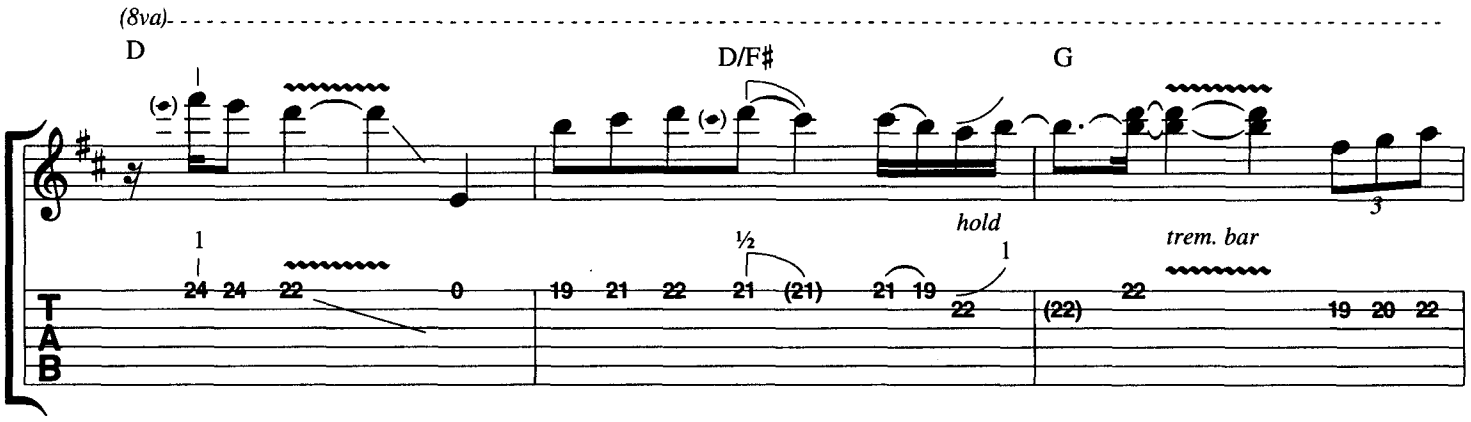

D
D/F♯
G/B
7
½
T
A
B

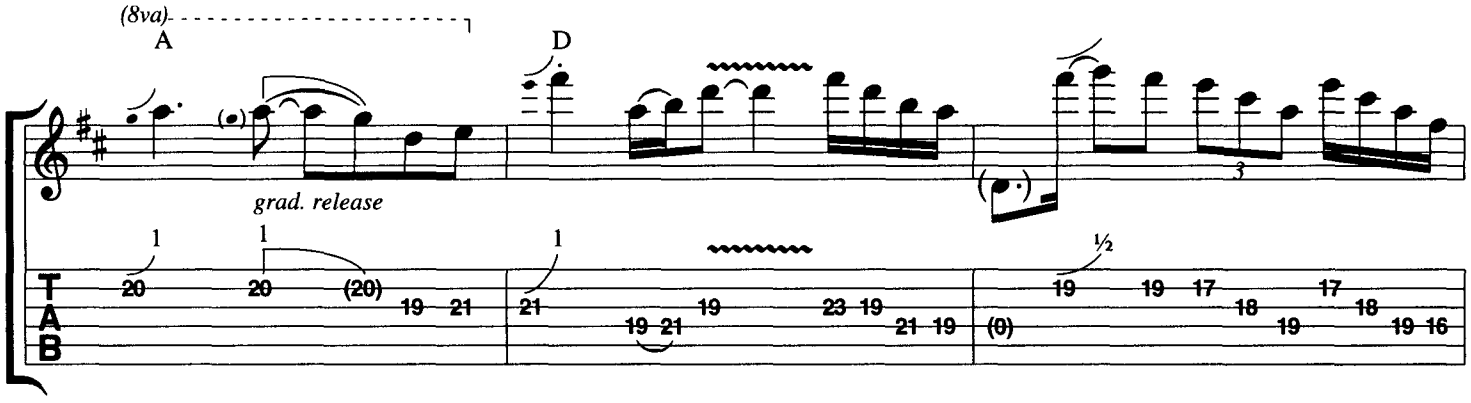

A
D
G/D
D
trem. bar
T
A
B

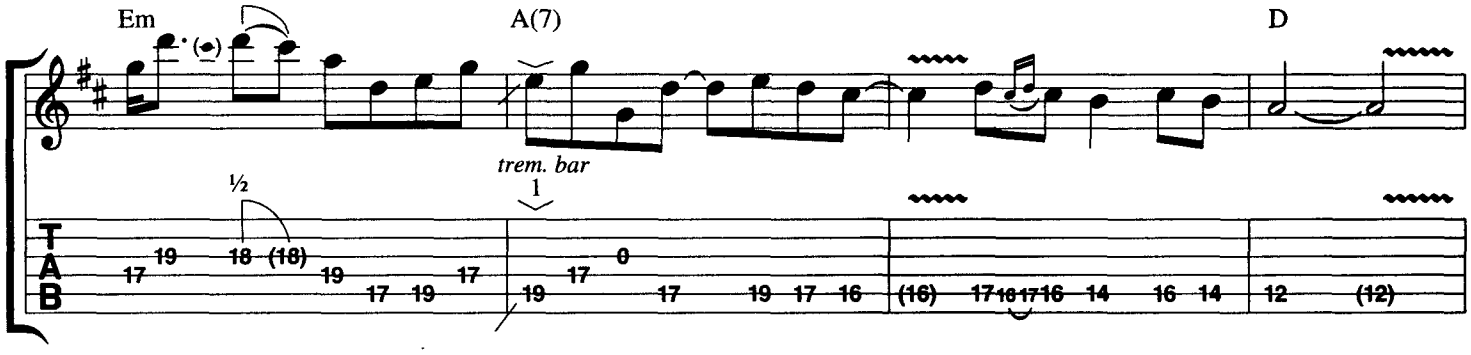

G
A
D
pick slide
T
A
B

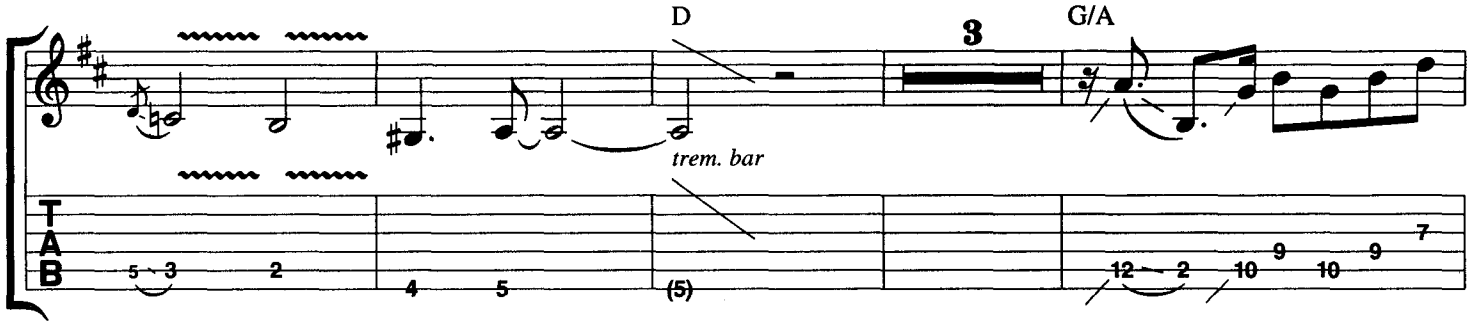

D/F♯
G
A
8va
D
T
A
B

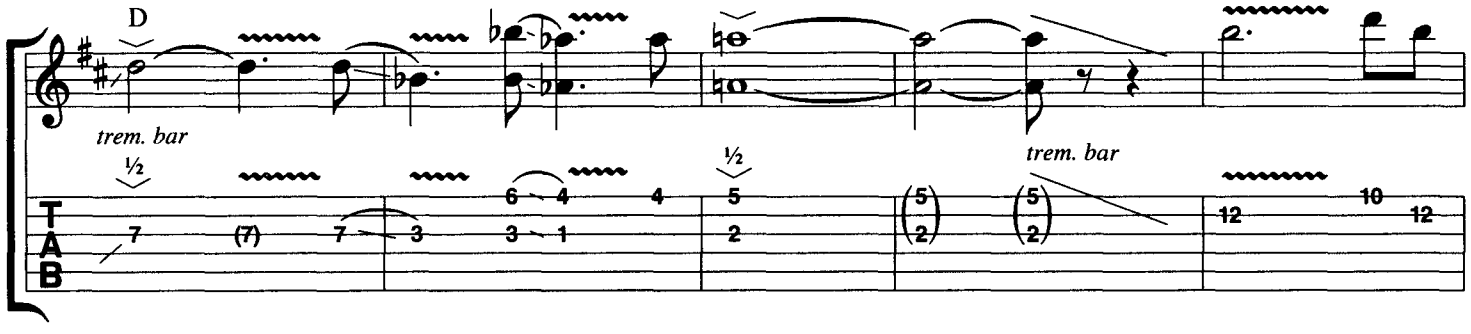

(8va)
G/D
D
Em7
A.H.
(8va)
A7
A.H.
T
A
B

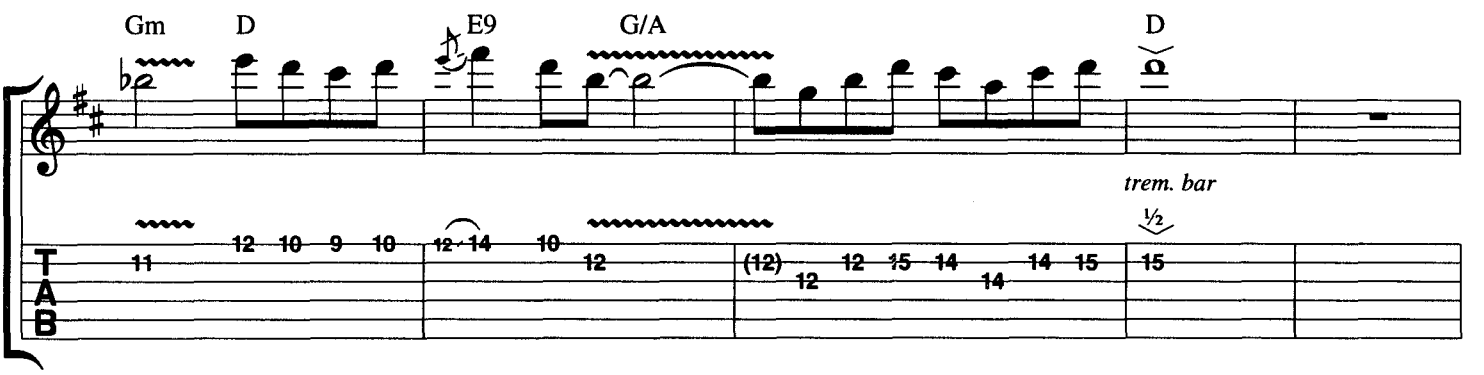

(8va)
D
D/F♯
G
hold
trem. bar
T
A
B

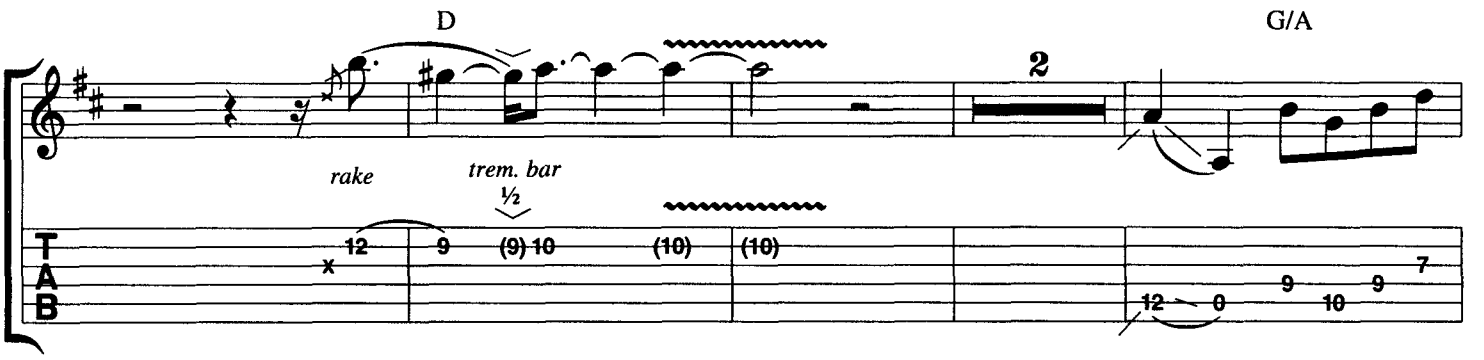

(8va)
A
D
grad. release
T
A
B

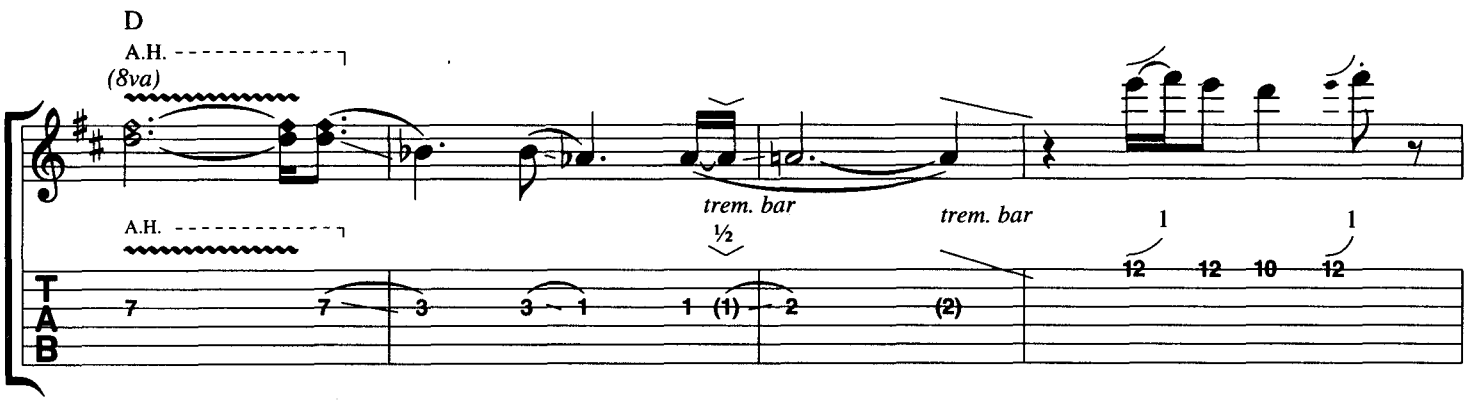

Em
A(7)
D
trem. bar
T
A
B

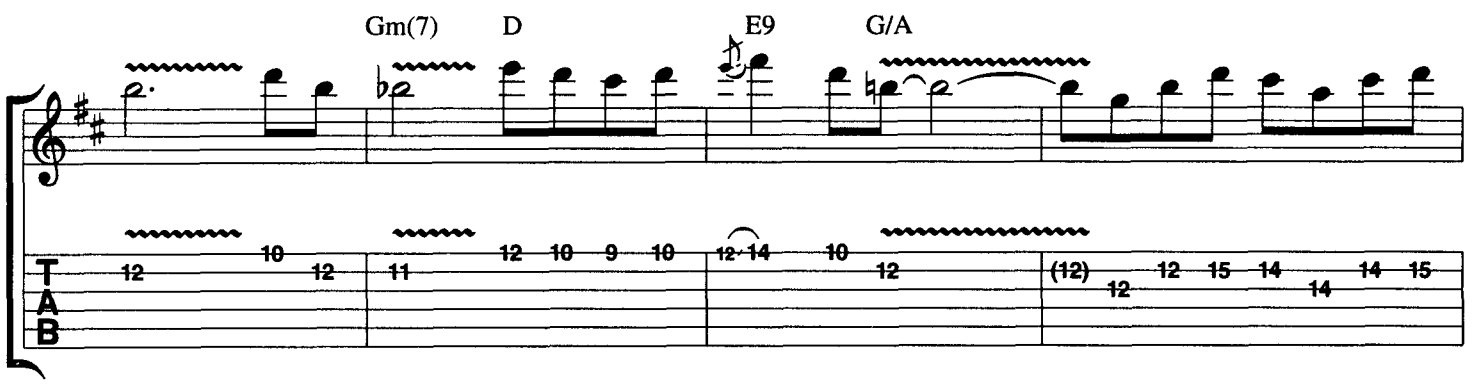

D
3
G/A
trem. bar
T
A
B

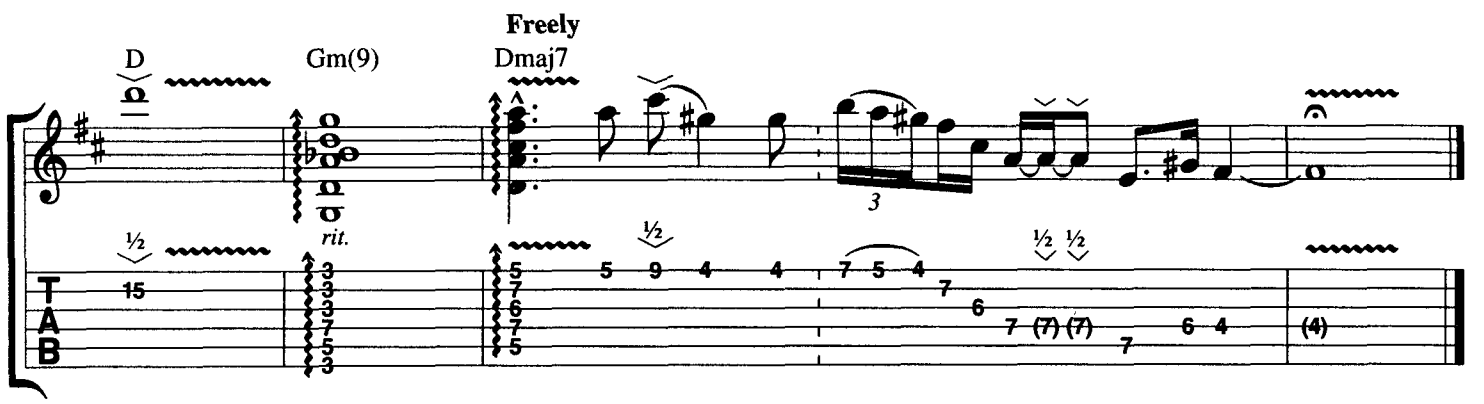

D
trem. bar
trem. bar
T
A
B


Gm
D
E9
G/A
D
trem. bar
½
T
A
B


D
G/A
2
rake
trem. bar
½
T
A
B

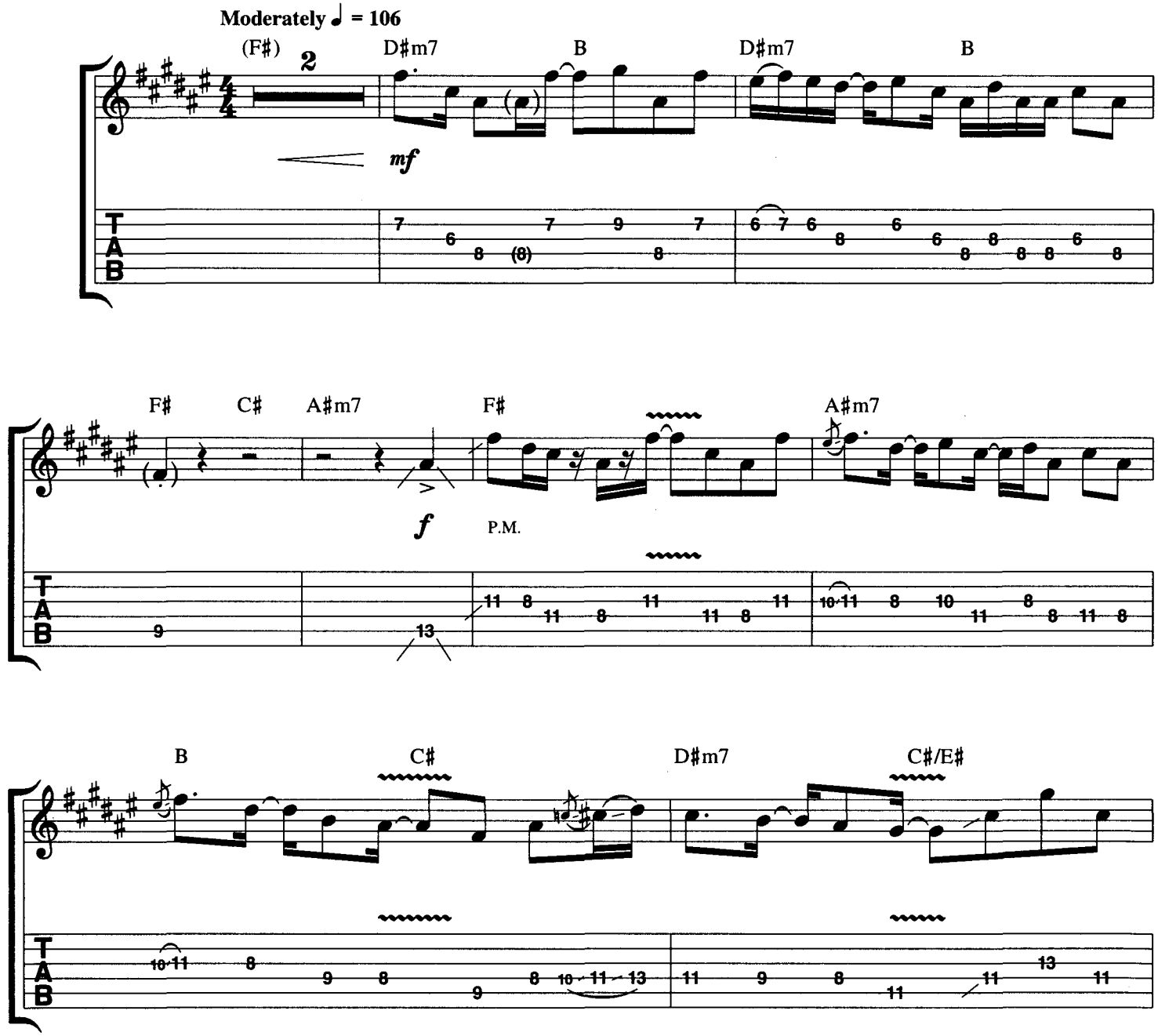

D
A.H.
(8va)
A.H.
trem. bar
½
trem. bar
1
1
T
A
B


Gm(7)
D
E9
G/A
T
A
B

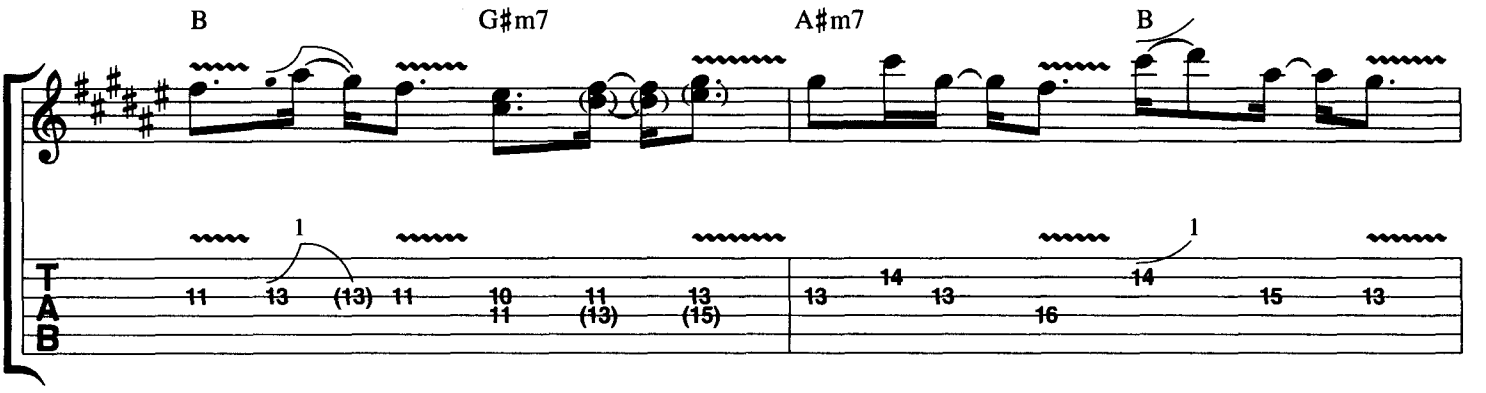

Freely
D
Gm(9)
Dmaj7
rit.
½
½
½ ½
3
T
A
B

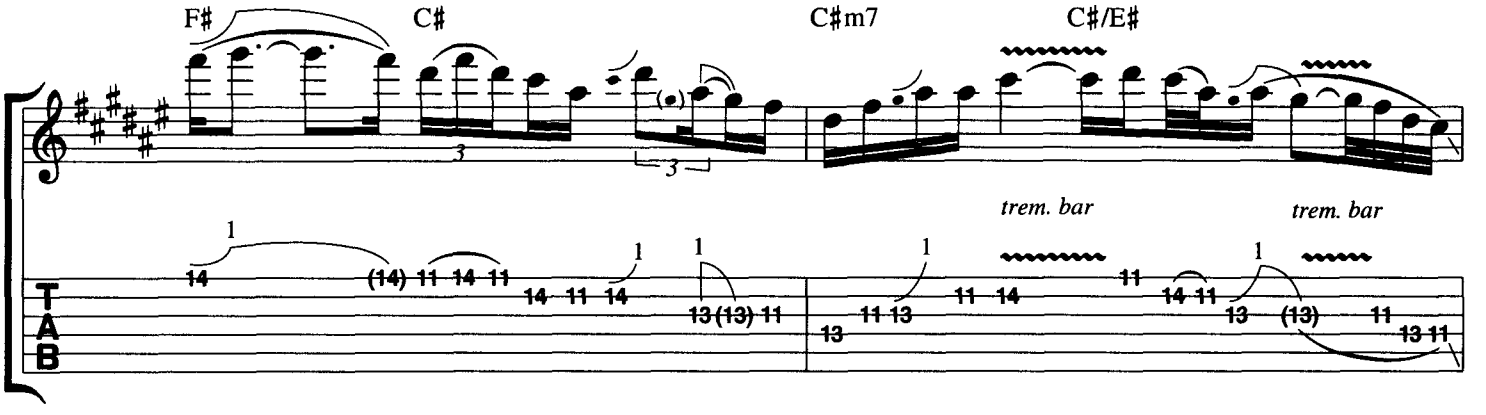
Gray Pianos Flying

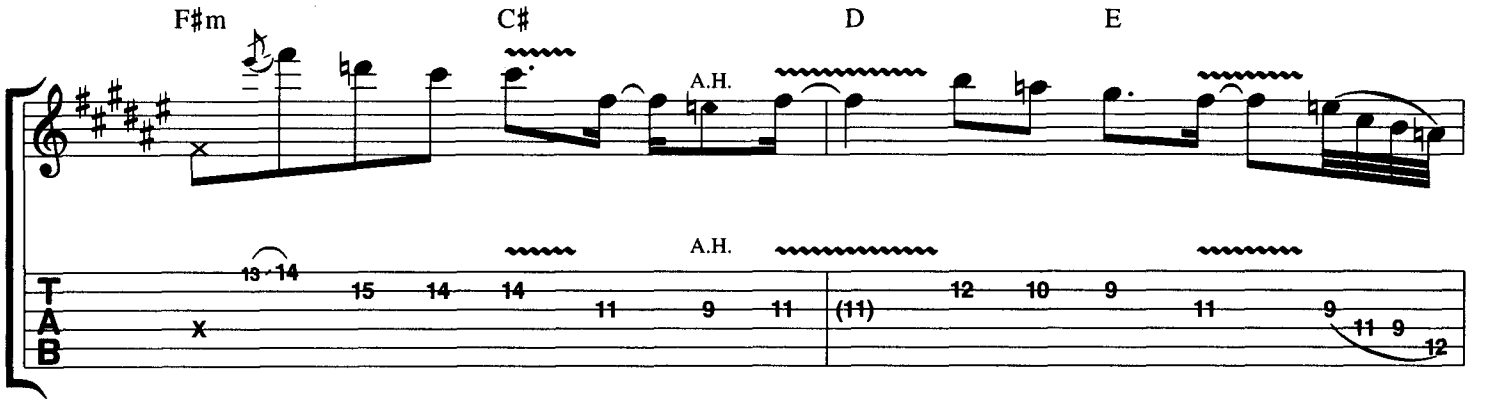
by SHAWN LANE

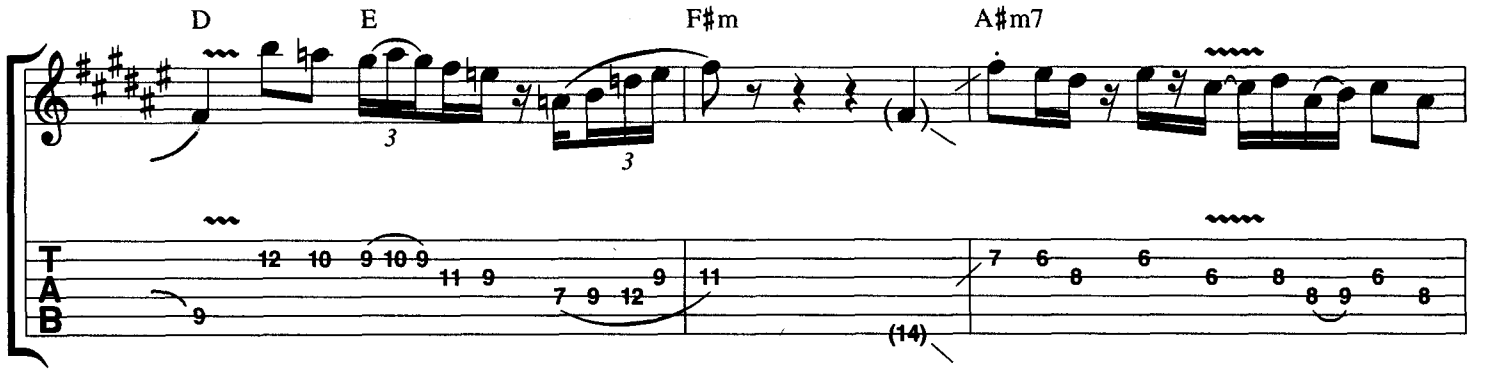


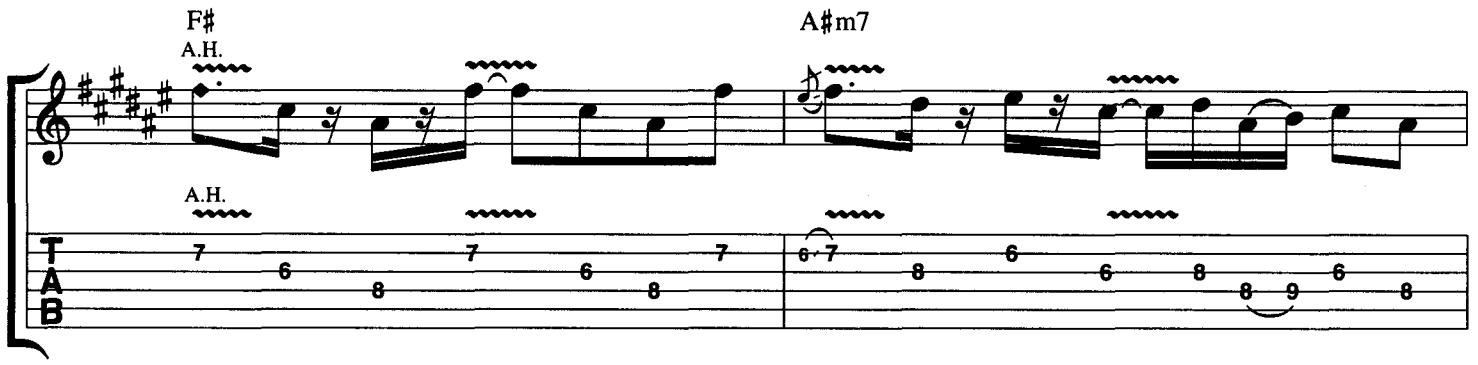
© 1992 WARNER-ELECTRA-ASYLUM MUSIC INC./TOOR S. W. MUSIC (BMI)
All Rights Reserved

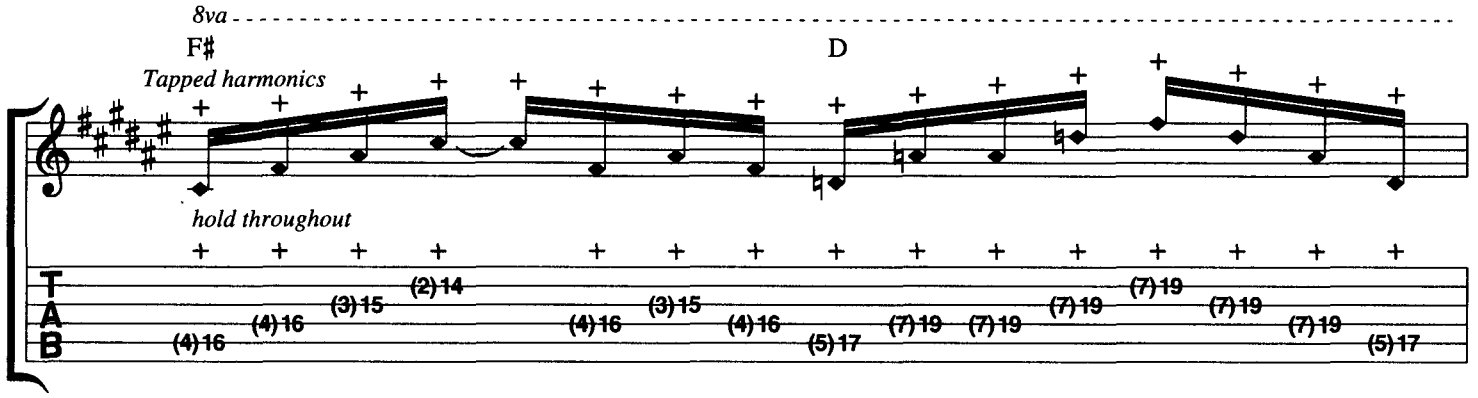

B
G♯m7
A♯m7
B
TAB

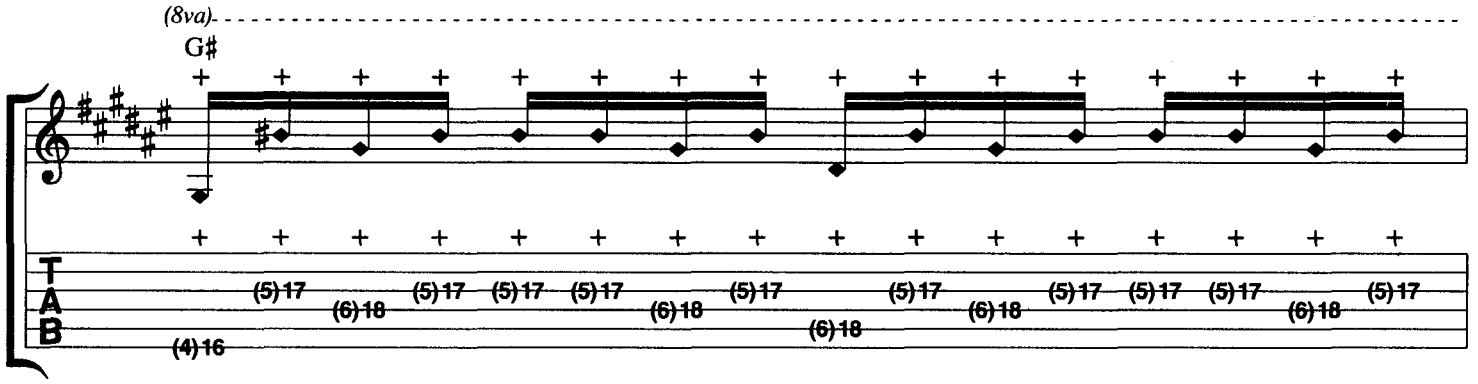

F♯
C♯
C♯m7
C♯/E♯
trem. bar
trem. bar
TAB

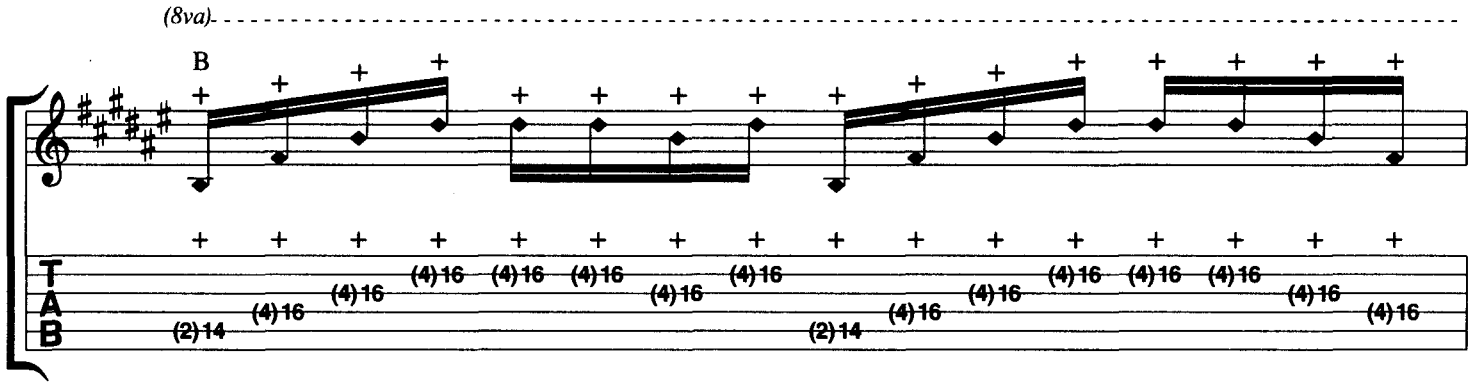

F♯m
C♯
D
E
A.H.
A.H.
TAB

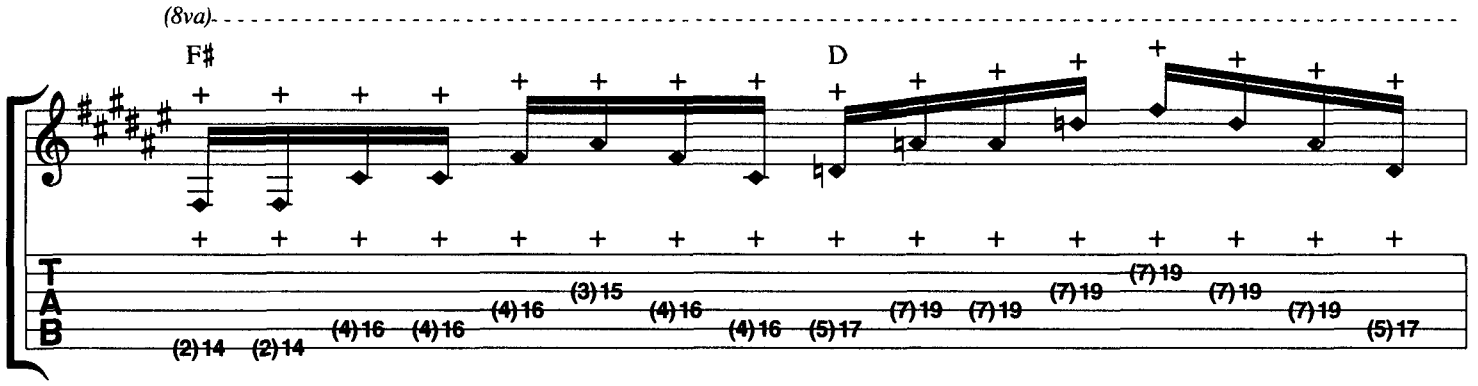

D
E
F♯m
A♯m7
TAB

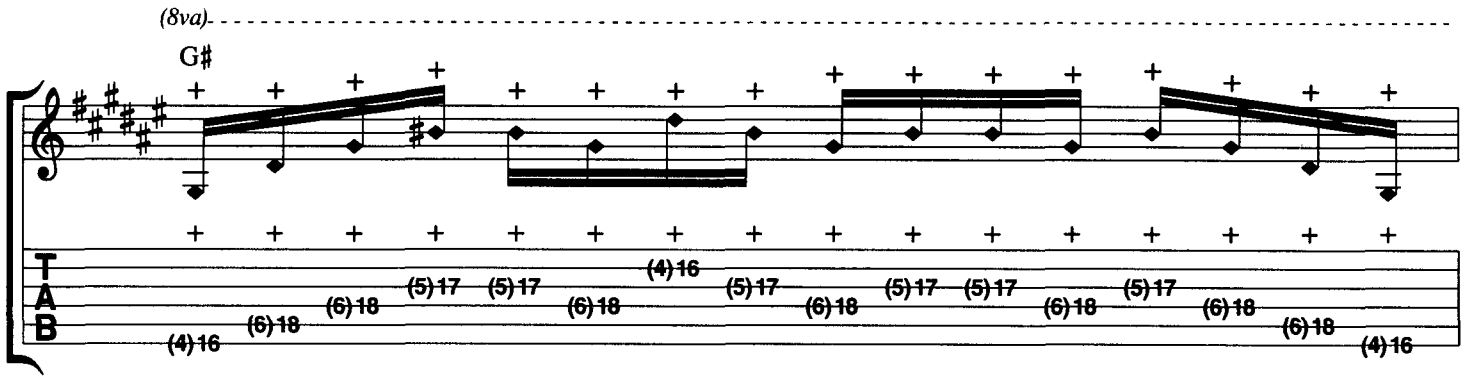

F♯
A.H.
A♯m7
A.H.
T
A
B
7 6 8 7 6 8 7
6 7 8 6 6 8 8 9 6 8

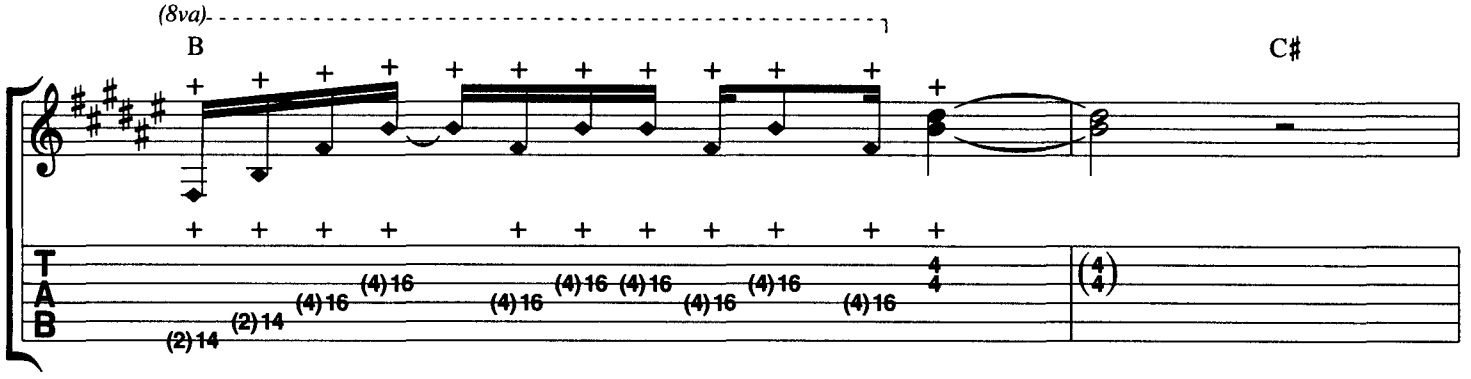

8va
F♯
D
Tapped harmonics
hold throughout
T
A
B
(4)16 (4)16 (3)15 (2)14 (4)16 (3)15 (4)16 (5)17 (7)19 (7)19 (7)19 (7)19 (7)19 (7)19 (5)17

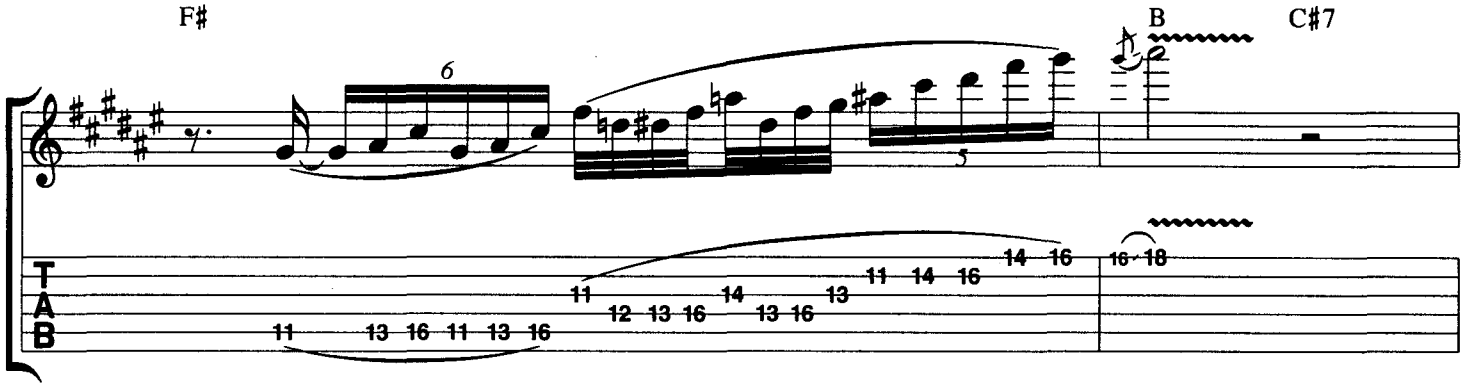

(8va)
G♯
T
A
B
(4)16 (5)17 (6)18 (5)17 (5)17 (5)17 (6)18 (5)17 (6)18 (5)17 (6)18 (5)17 (5)17 (5)17 (6)18 (5)17

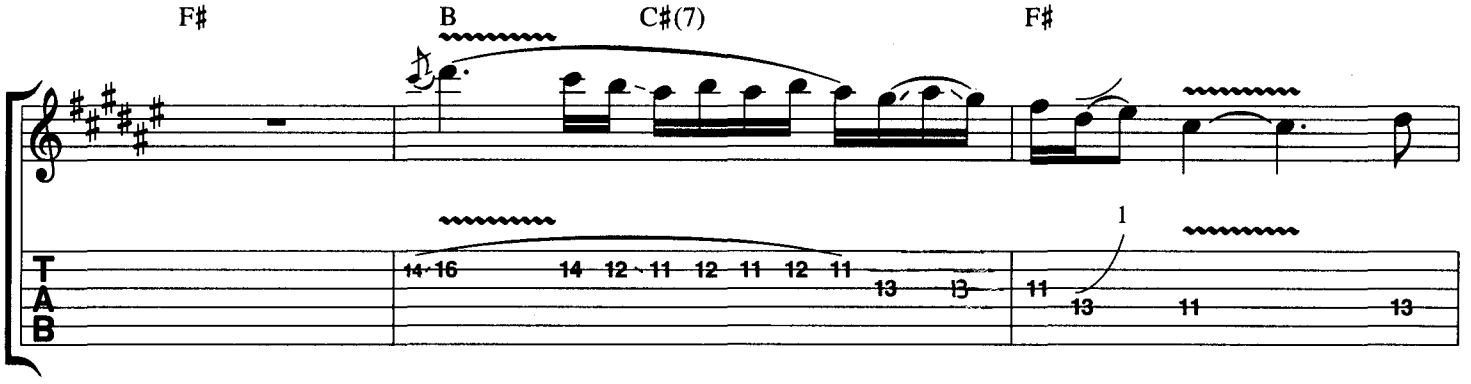

(8va)
B
T
A
B
(2)14 (4)16 (4)16 (4)16 (4)16 (4)16 (4)16 (2)14 (4)16 (4)16 (4)16 (4)16 (4)16 (4)16 (4)16

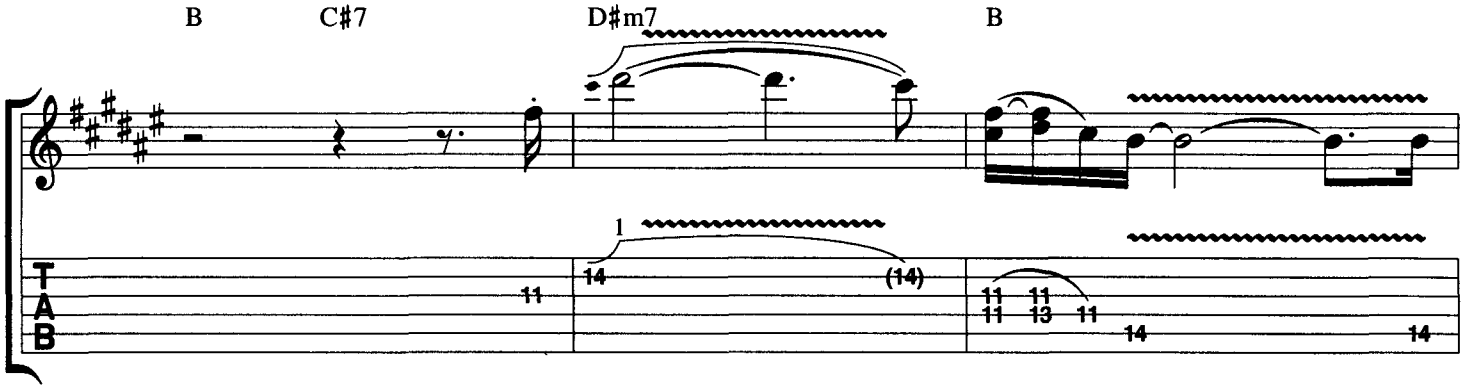

(8va)
F♯
D
T
A
B
(2)14 (2)14 (4)16 (4)16 (4)16 (3)15 (4)16 (4)16 (5)17 (7)19 (7)19 (7)19 (7)19 (7)19 (7)19 (5)17

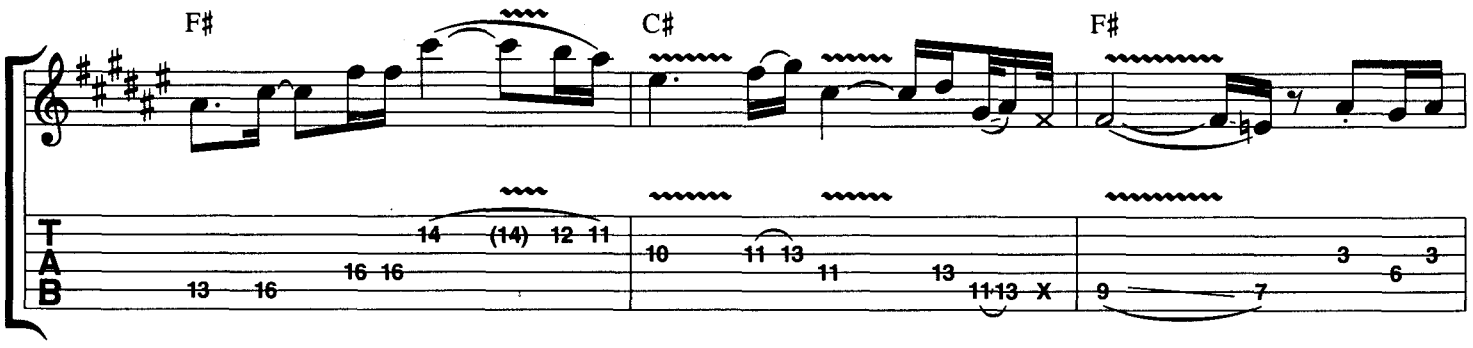

(8va)
G#
T
A
B

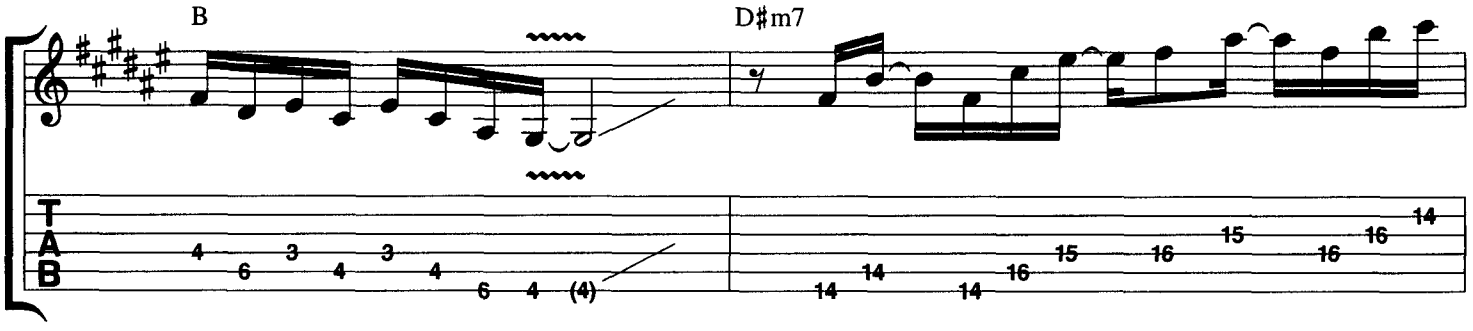

(8va)
B
C#
T
A
B

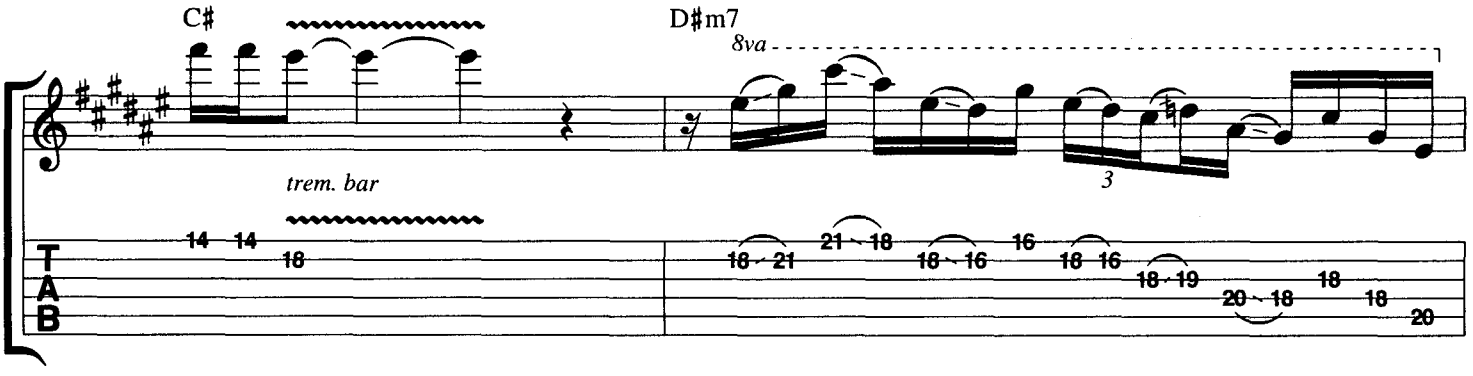

F#
B
C#7
6
5
T
A
B

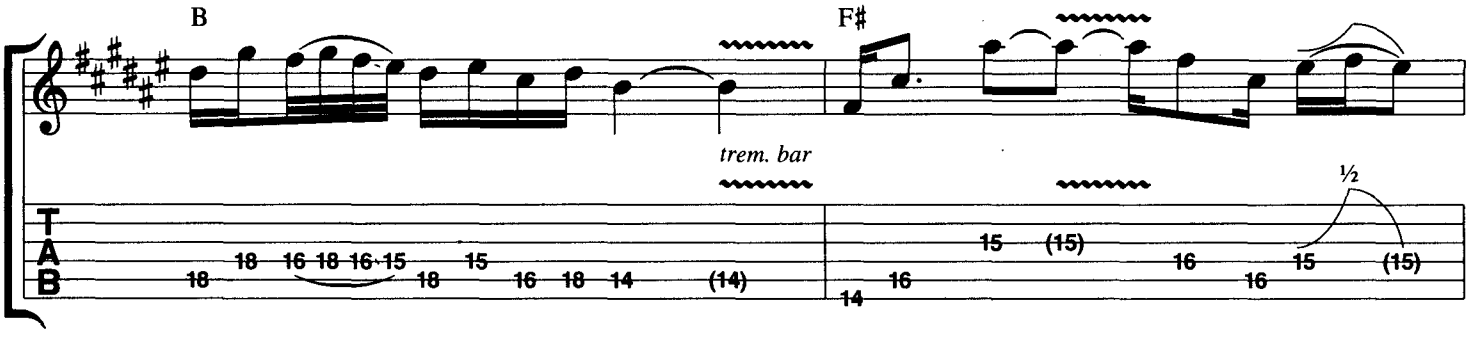

F#
B
C#(7)
F#
1
T
A
B

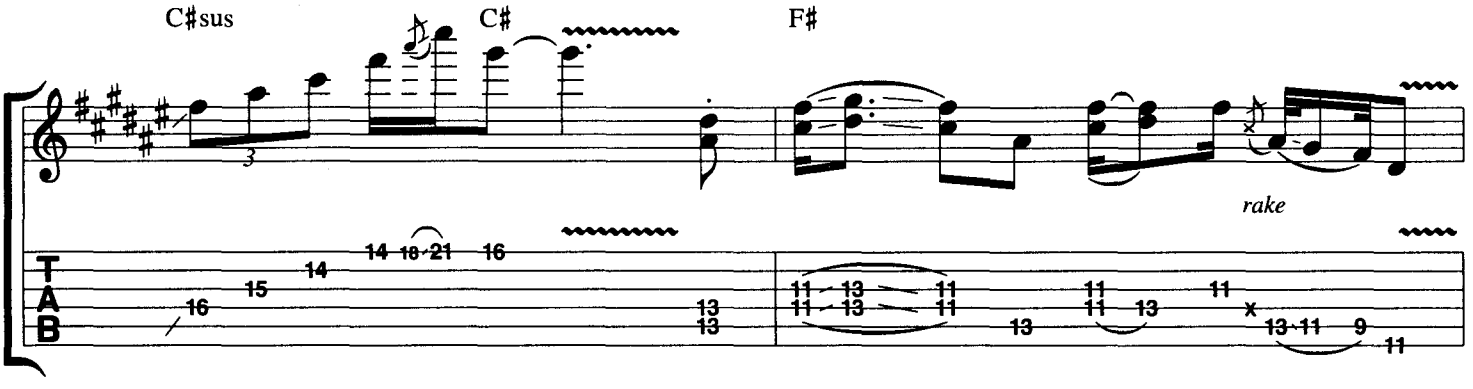

B
C#7
D#m7
B
1
T
A
B

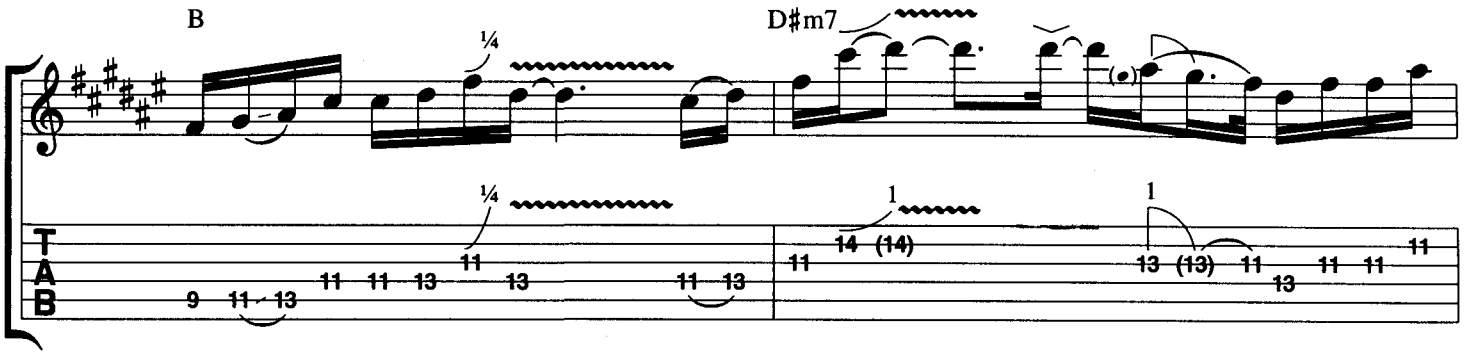

F♯
C♯
F♯
TAB

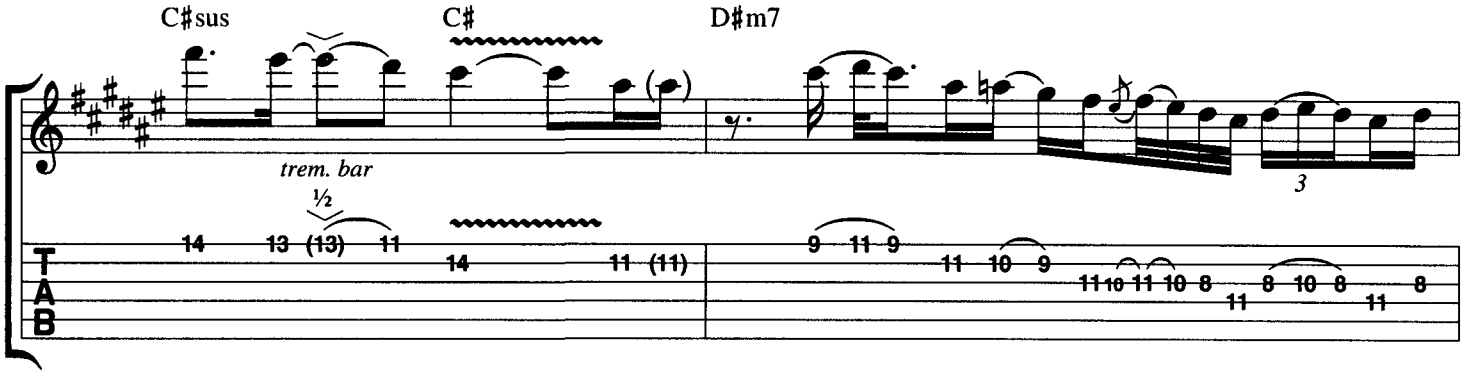

B
D♯m7
TAB

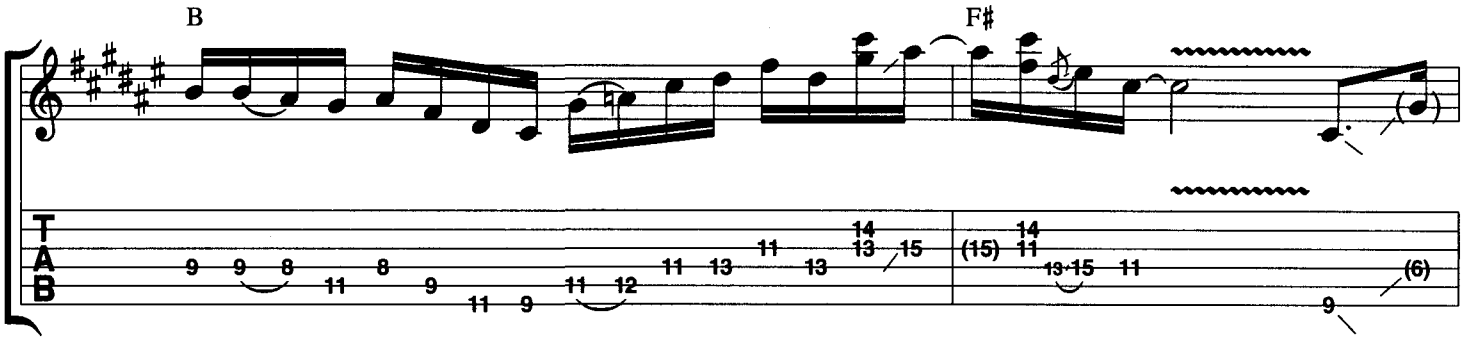

C♯
D♯m7
8va
trem. bar
3
TAB

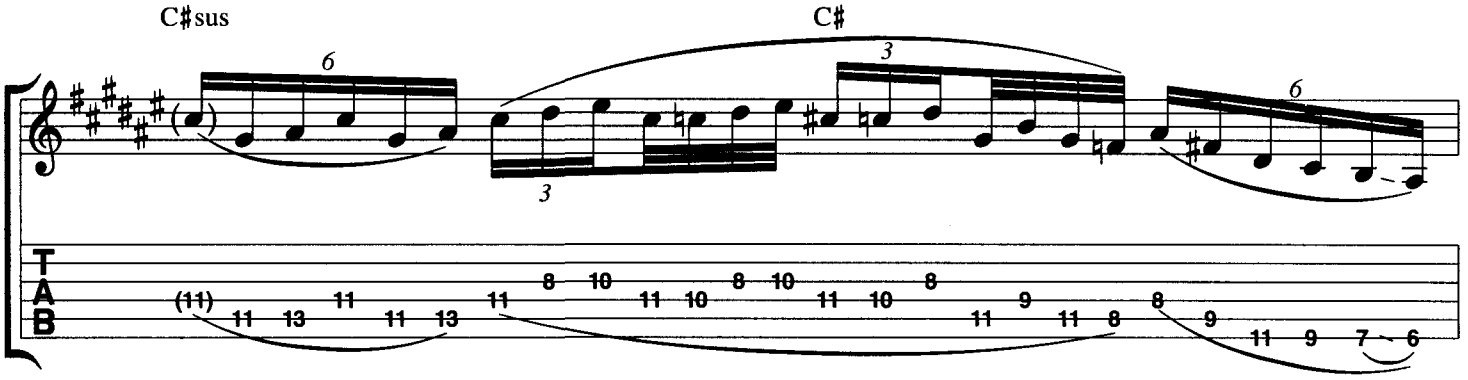

B
F♯
trem. bar
½
TAB

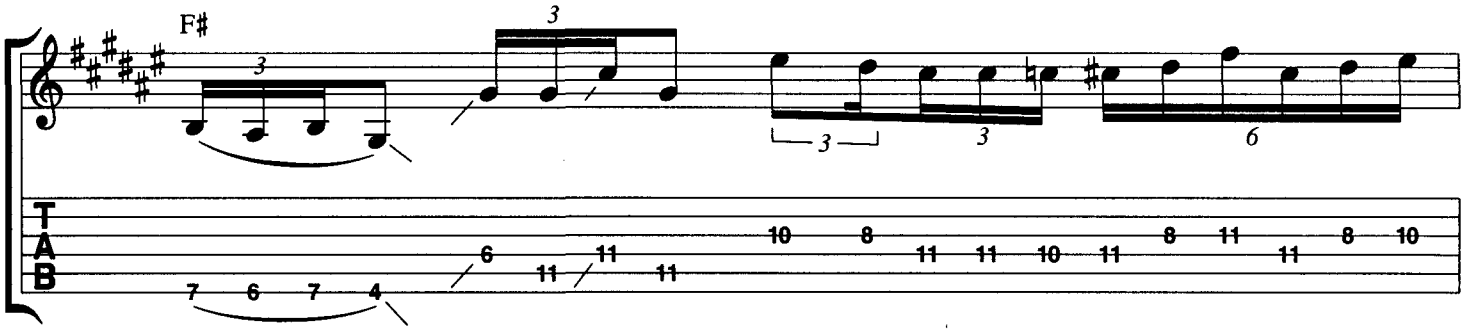

C♯sus
C♯
F♯
3
rake
TAB

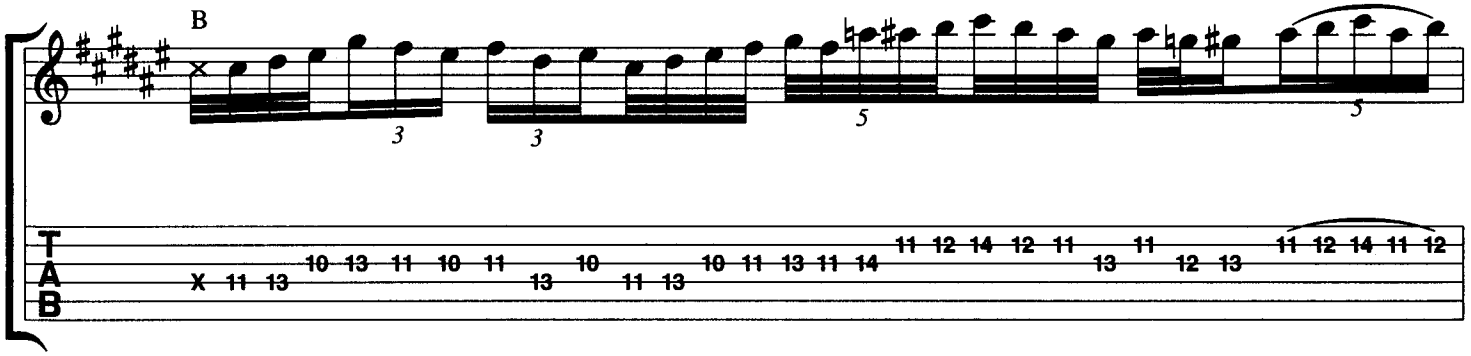

B
D♯m7
¼
1
T
A
B

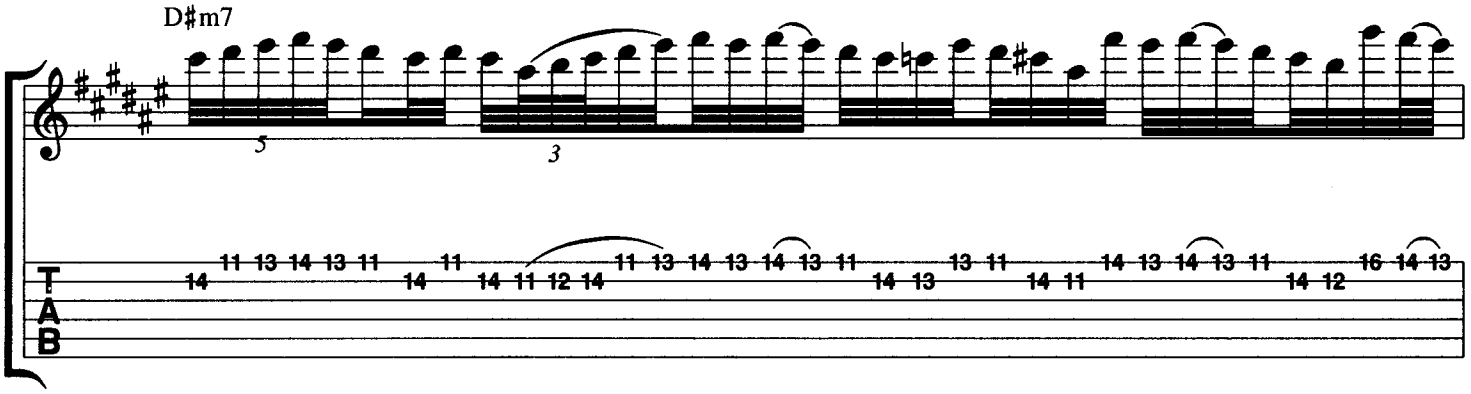

C♯sus
C♯
D♯m7
trem. bar
½
T
A
B

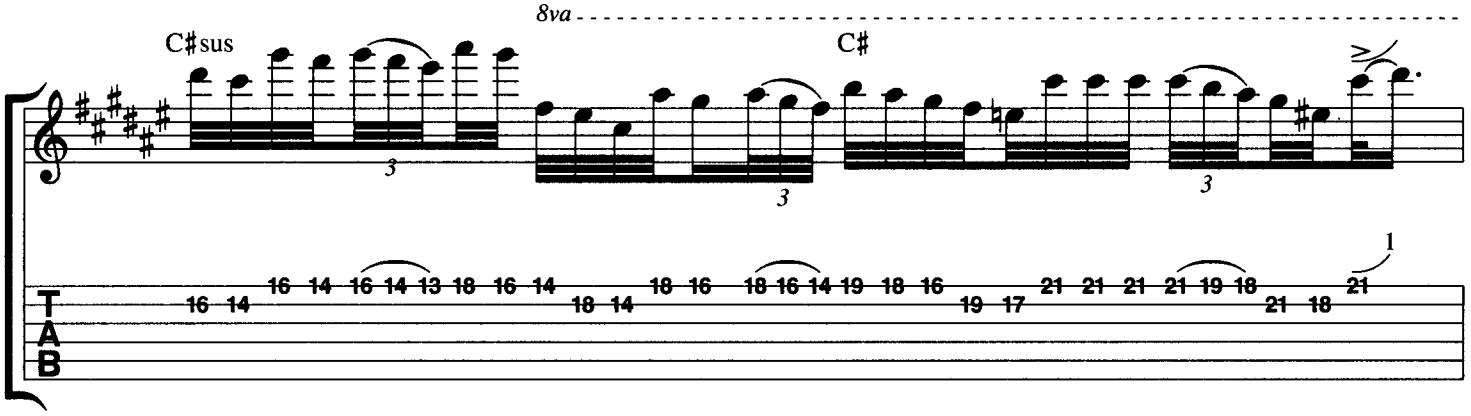

B
F♯
T
A
B

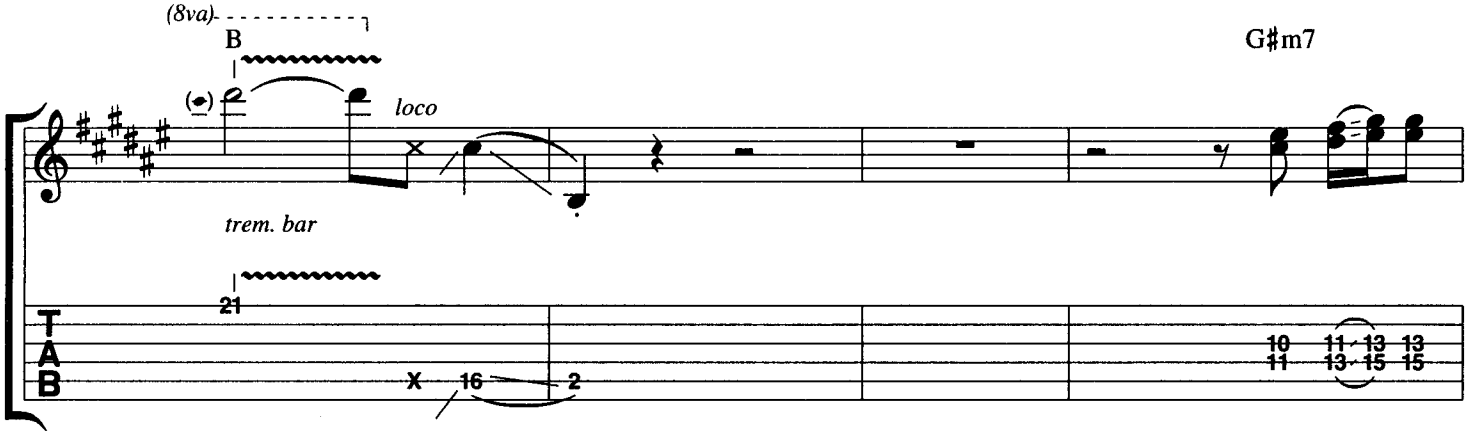

C♯sus
C♯
T
A
B

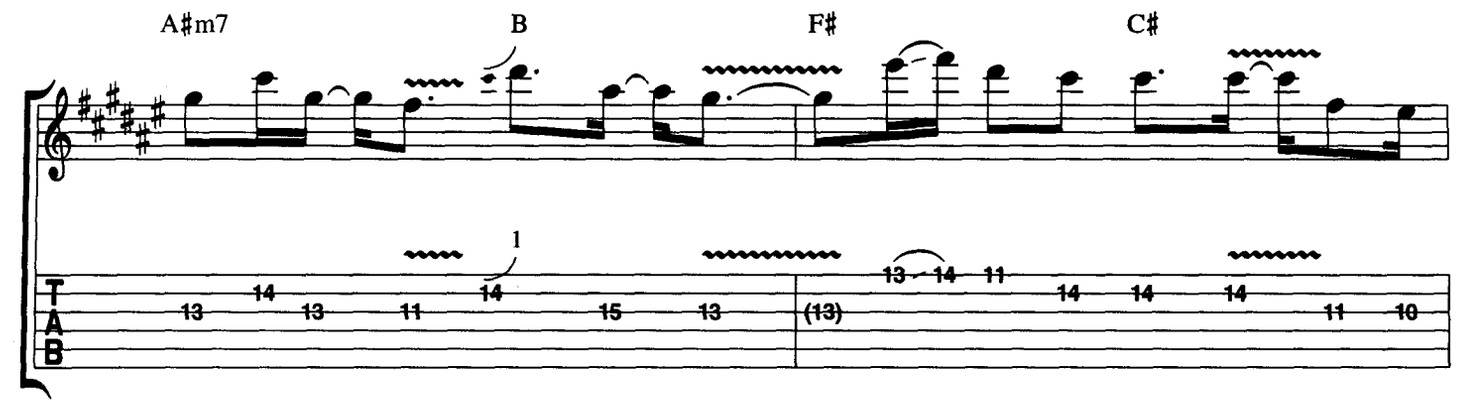

F♯
T
A
B

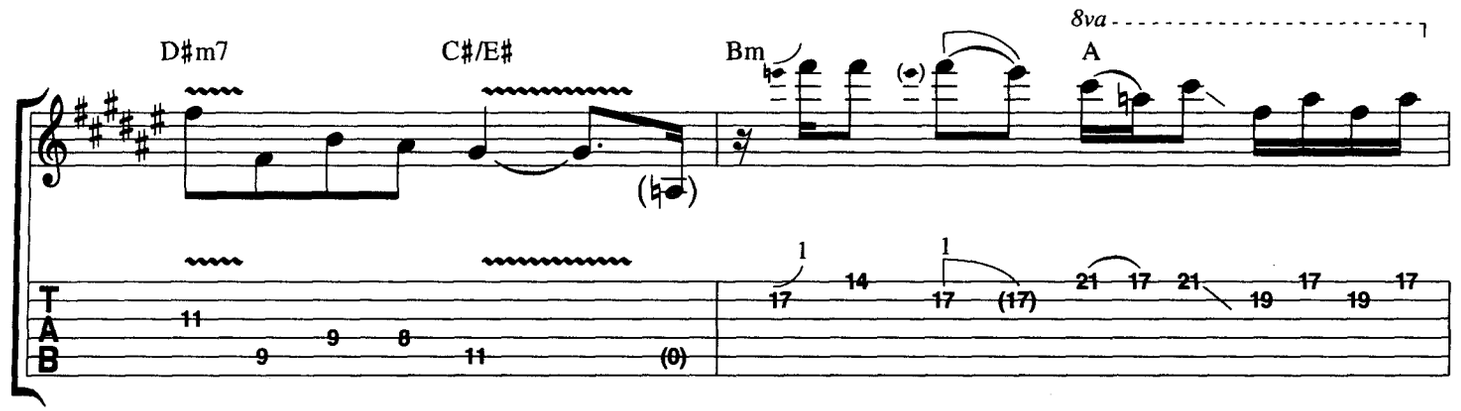

B
3
3
5
5
T
A
B
X 11 13 10 13 11 10 11 13 10 11 13 10 11 13 11 14 11 12 14 12 11 13 11 12 13 11 12 14 11 12

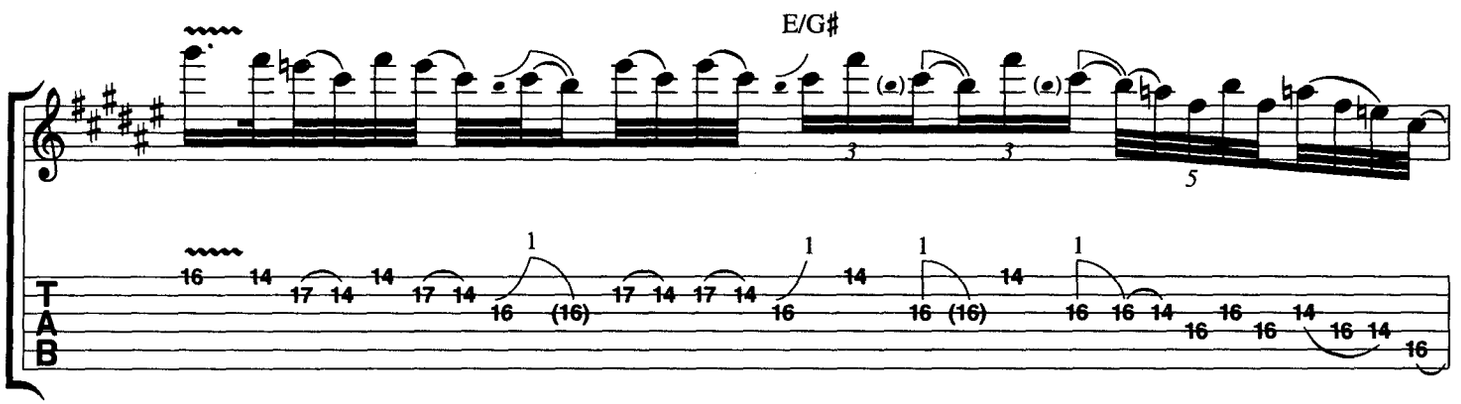

D♯m7
5
3
T
A
B
14 11 13 14 13 11 14 11 14 11 12 14 11 13 14 13 14 13 11 14 13 13 11 14 11 14 13 14 13 11 14 12 16 14 13

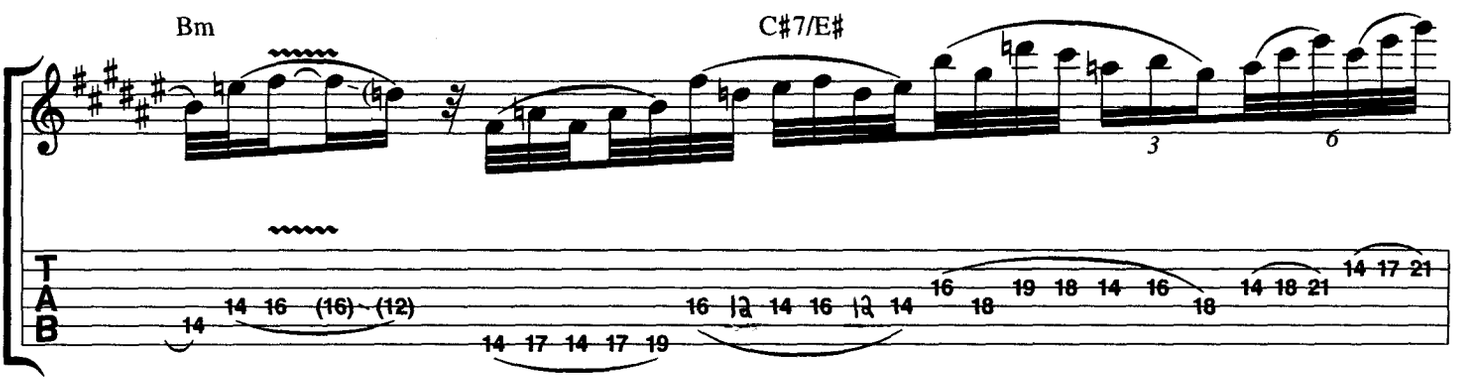

8va
C♯sus
C♯
3
3
3
1
T
A
B
16 14 16 14 16 14 13 18 16 14 18 14 18 16 18 16 14 19 18 16 19 17 21 21 21 21 19 18 21 18 21

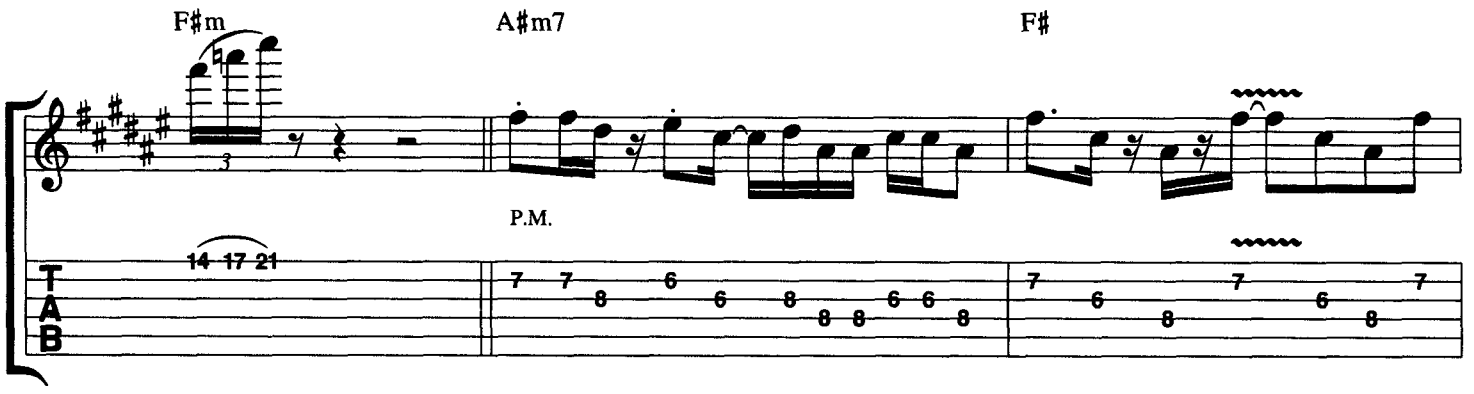

(8va)
B
loco
trem. bar
G♯m7
T
A
B
21
X 16 2
10 11 13 13
11 13 15 15

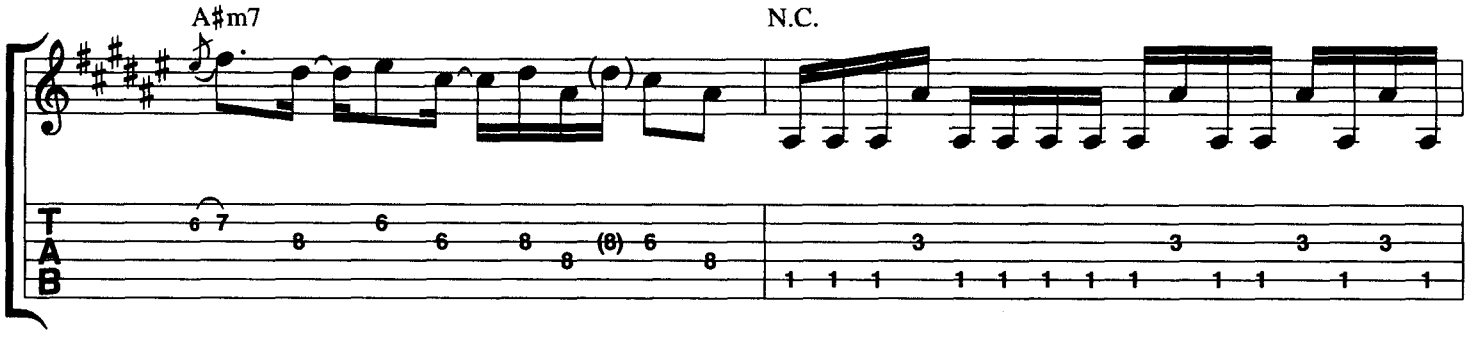

A♯m7
B
F♯
C♯
TAB

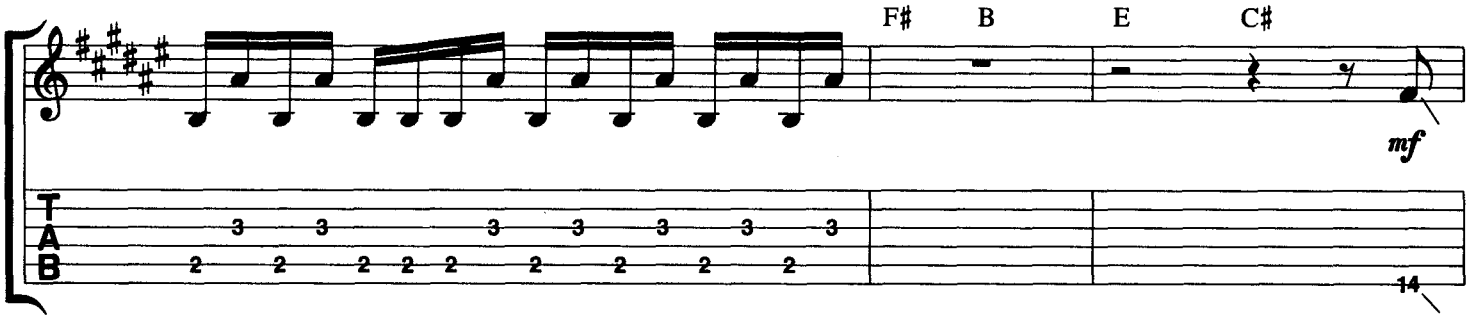

D♯m7
C♯/E♯
Bm
8va
A
TAB

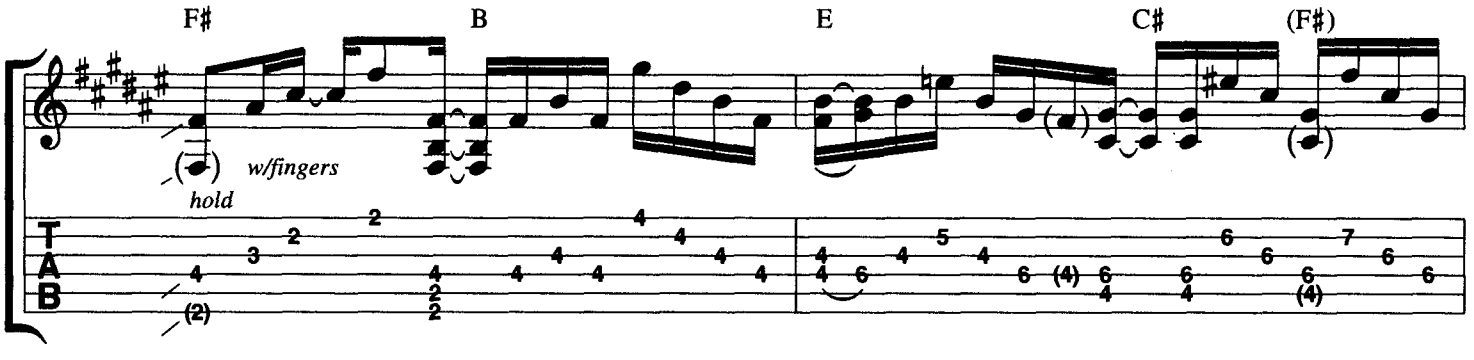

E/G♯
TAB

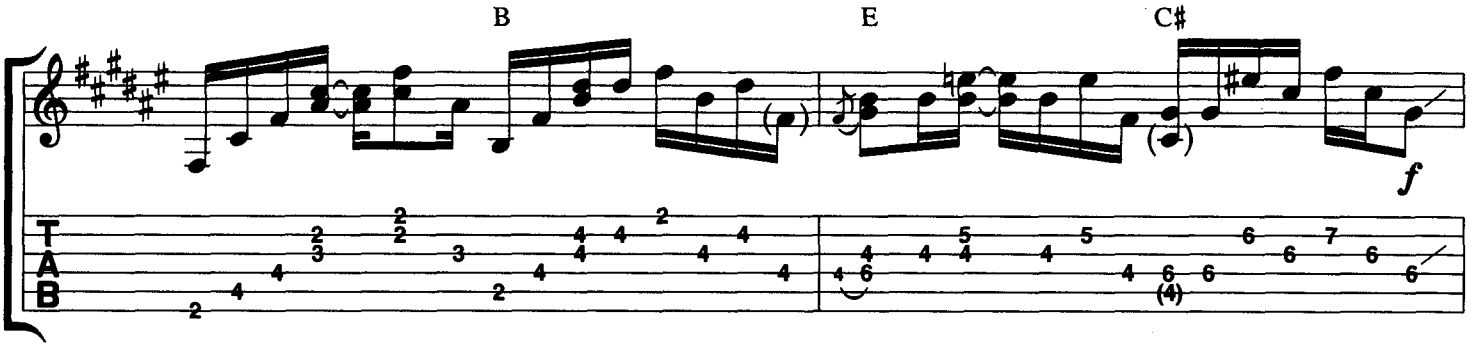

Bm
C♯7/E♯
TAB

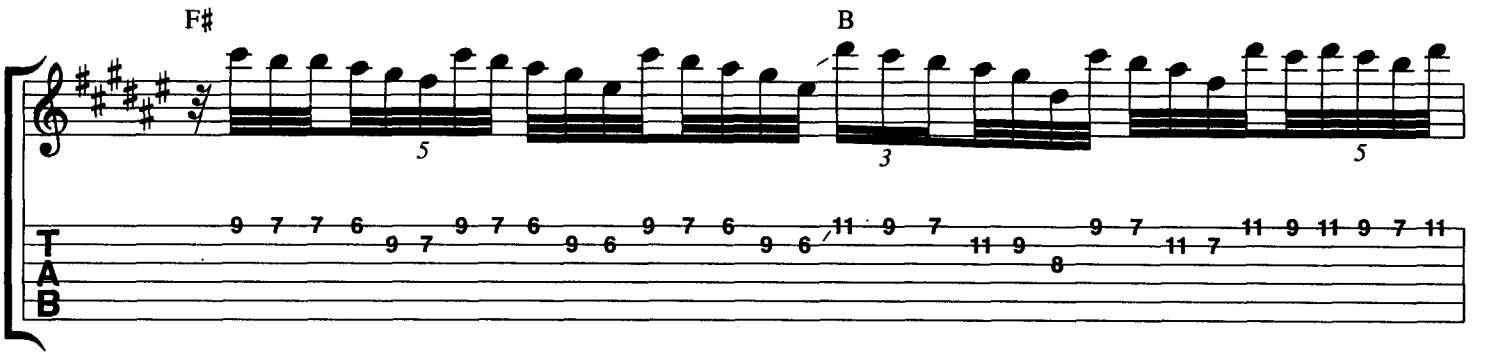

F#m
A#m7
F#
P.M.
T
A
B

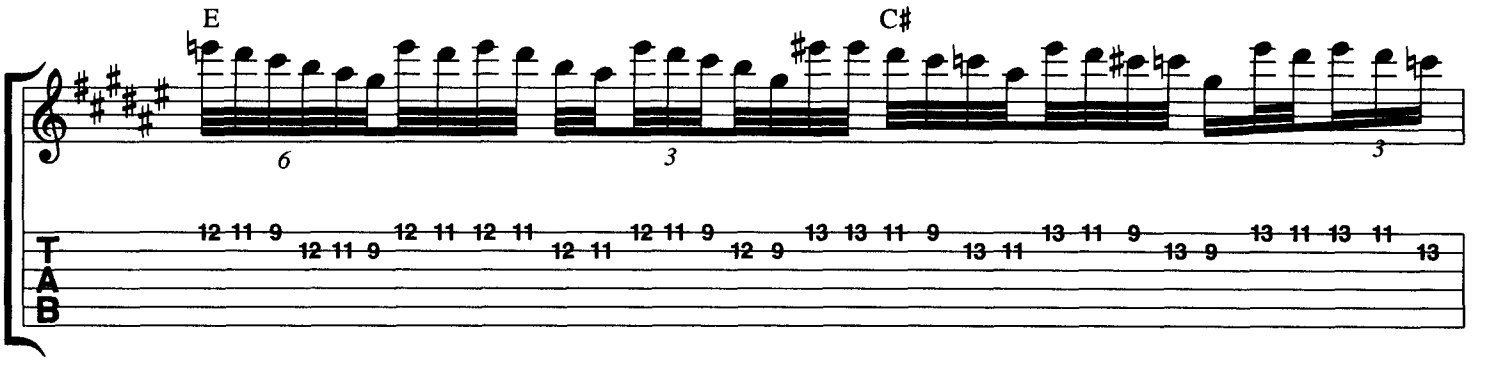

A#m7
N.C.
T
A
B

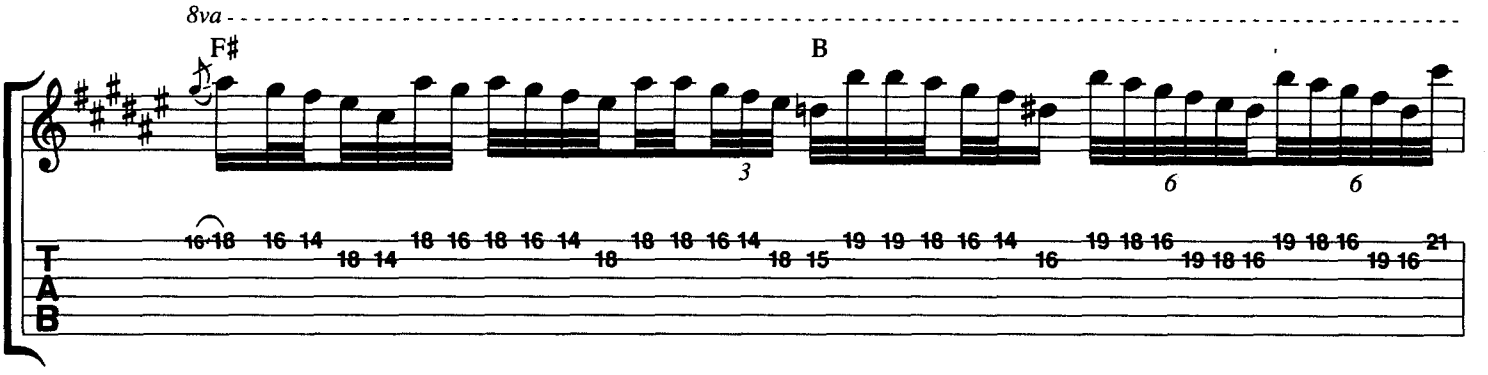

F#
B
E
C#
mf
T
A
B

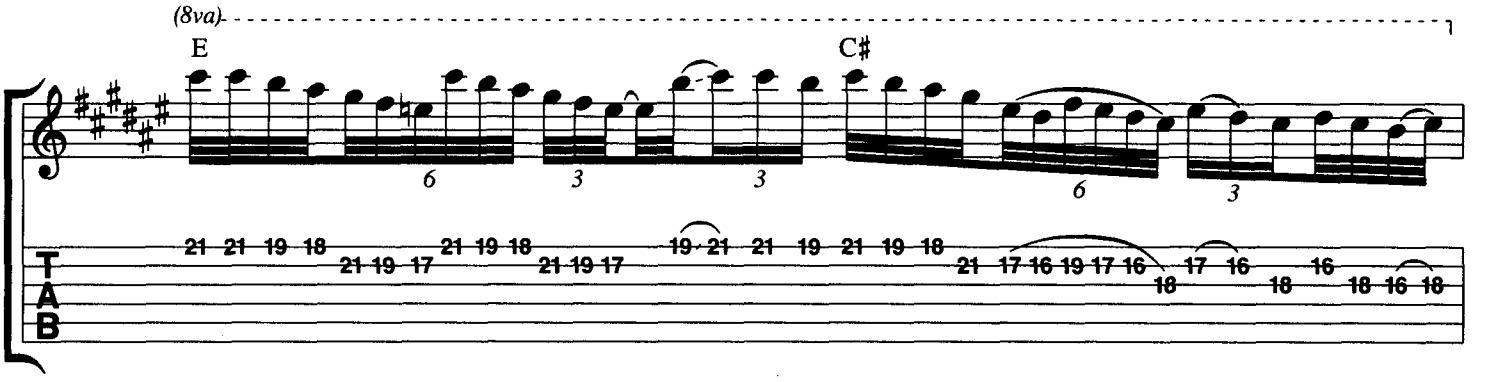

F#
B
E
C#
(F#)
w/fingers
hold
T
A
B

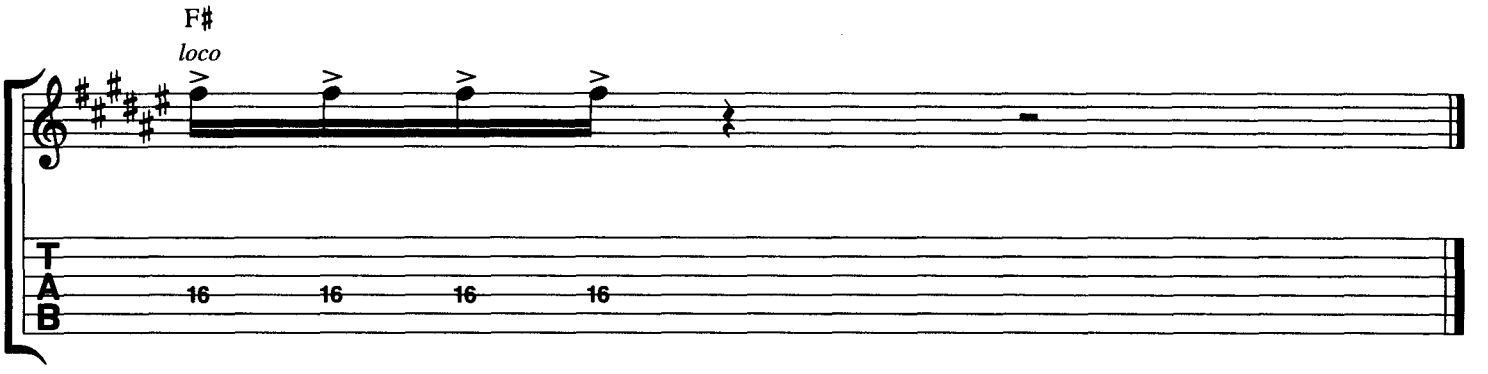

B
E
C#
f
T
A
B


F#
B
TAB


E
C#
TAB

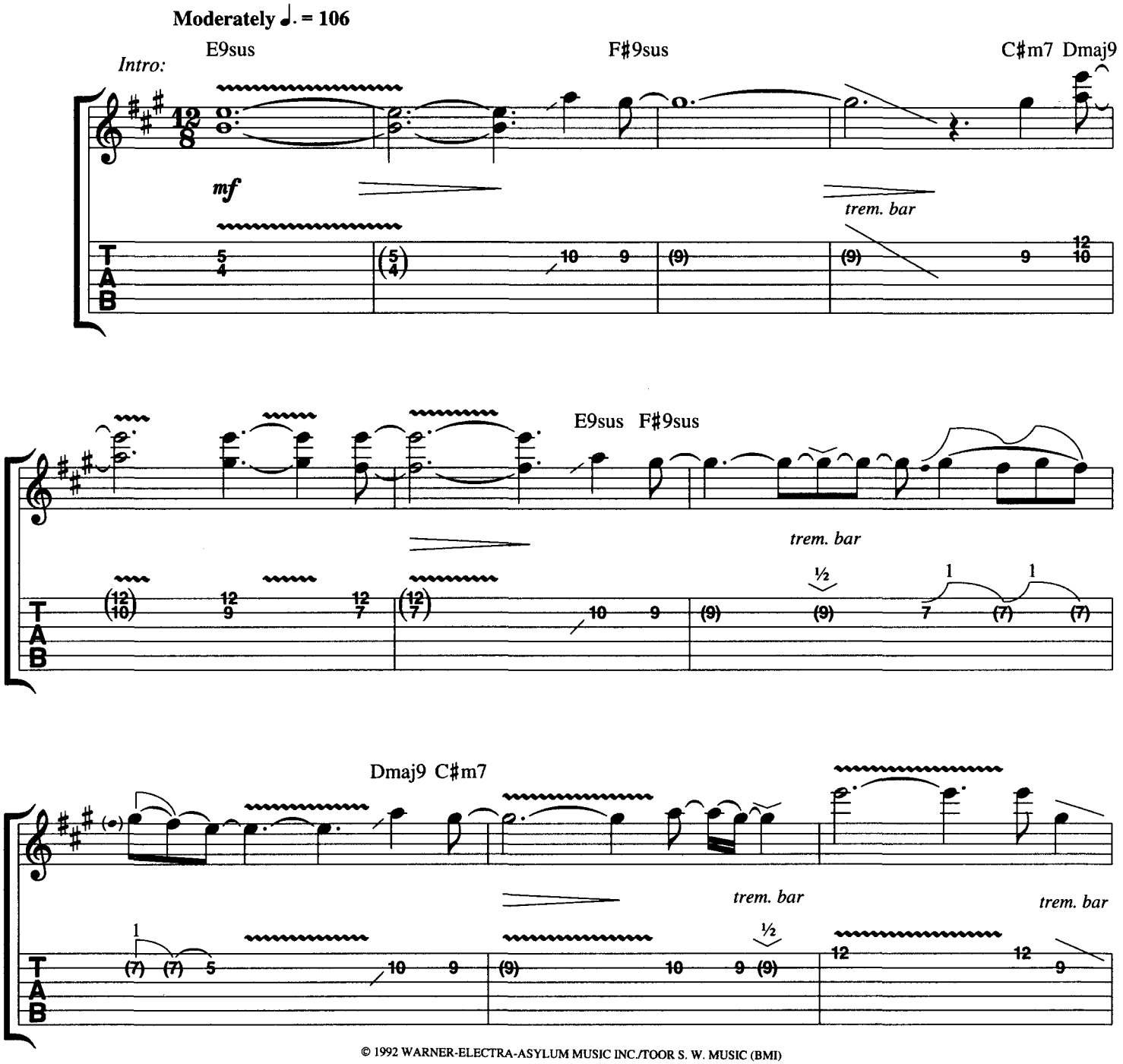

8va
F#
B
TAB


(8va)
E
C#
TAB

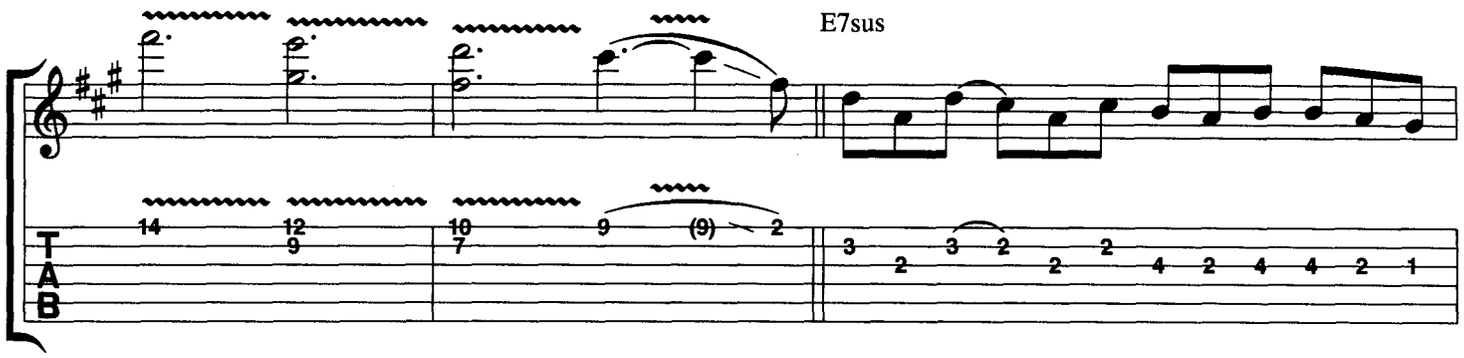

F#
loco
TAB

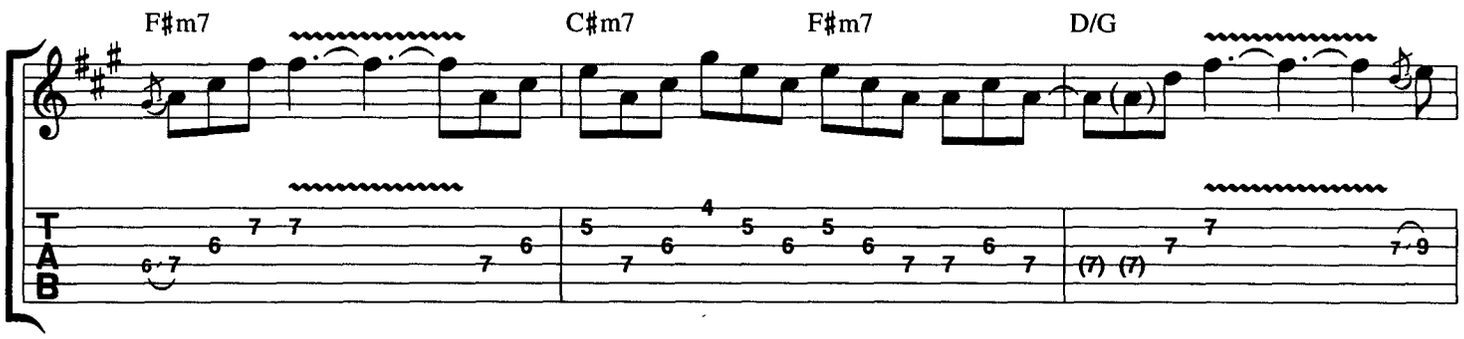
Illusions

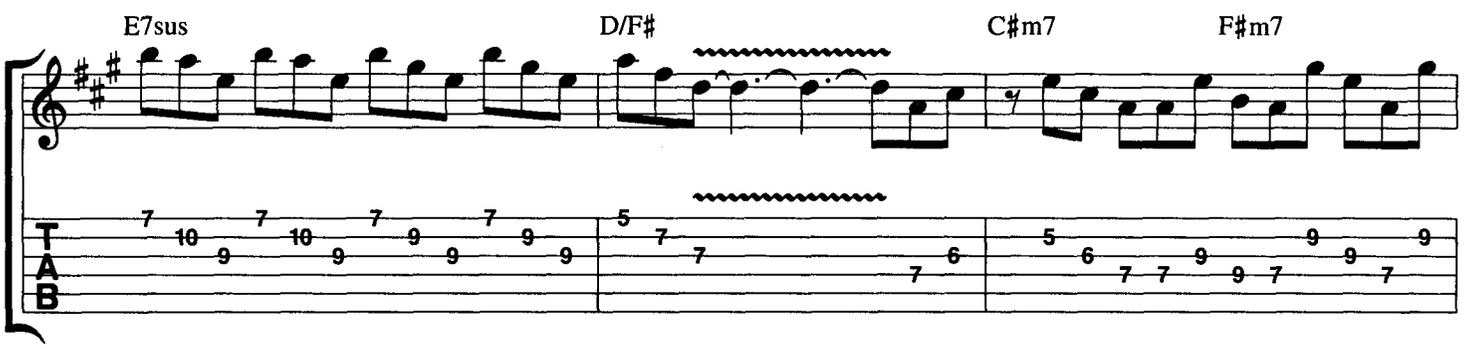
by SHAWN LANE

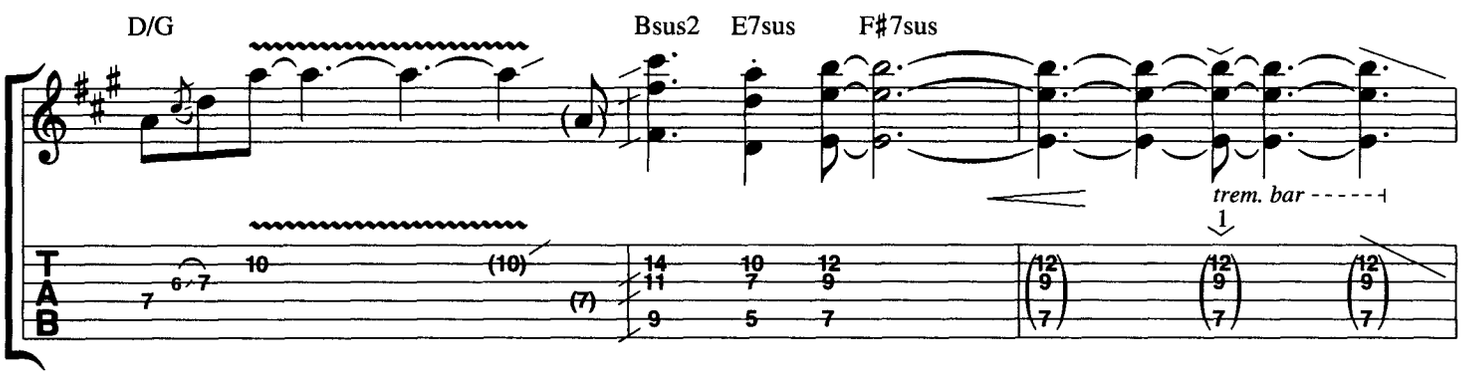


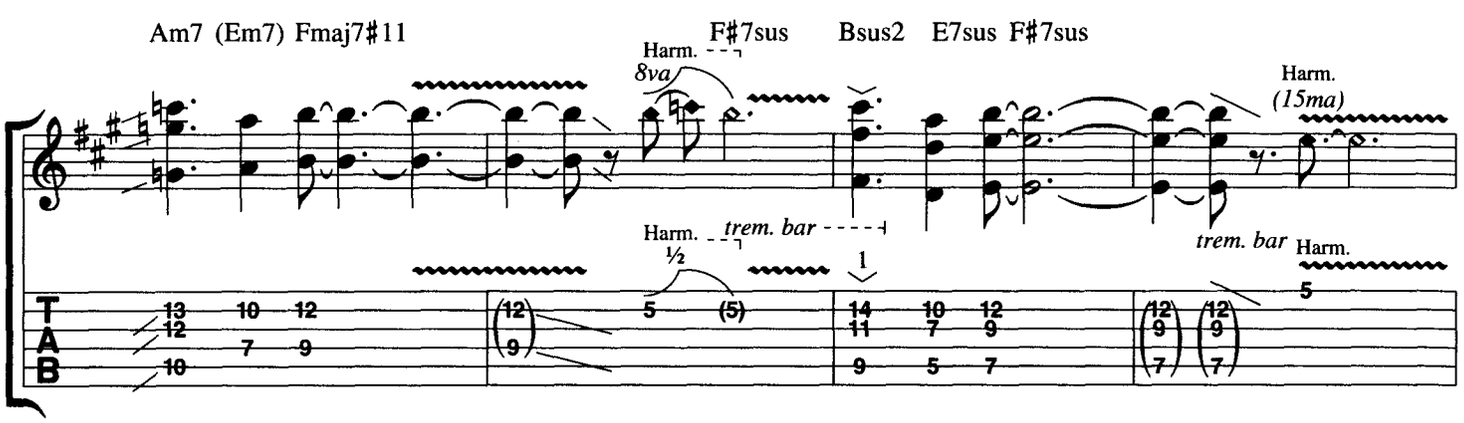
© 1992 WARNER-ELECTRA-ASYLUM MUSIC INC./TOOR S. W. MUSIC (BMI)
All Rights Reserved

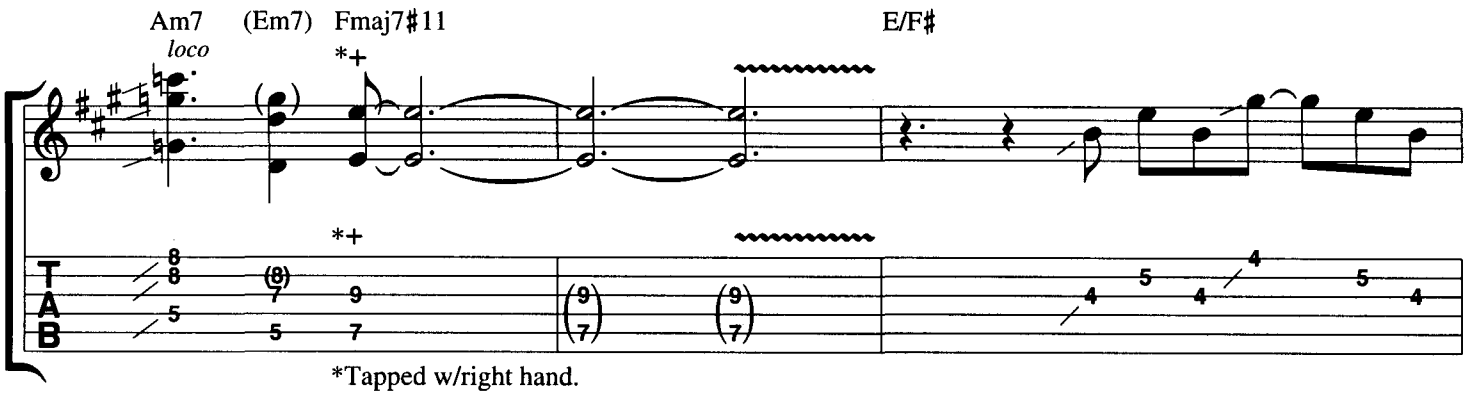

E7sus


F♯m7
C♯m7
F♯m7
D/G

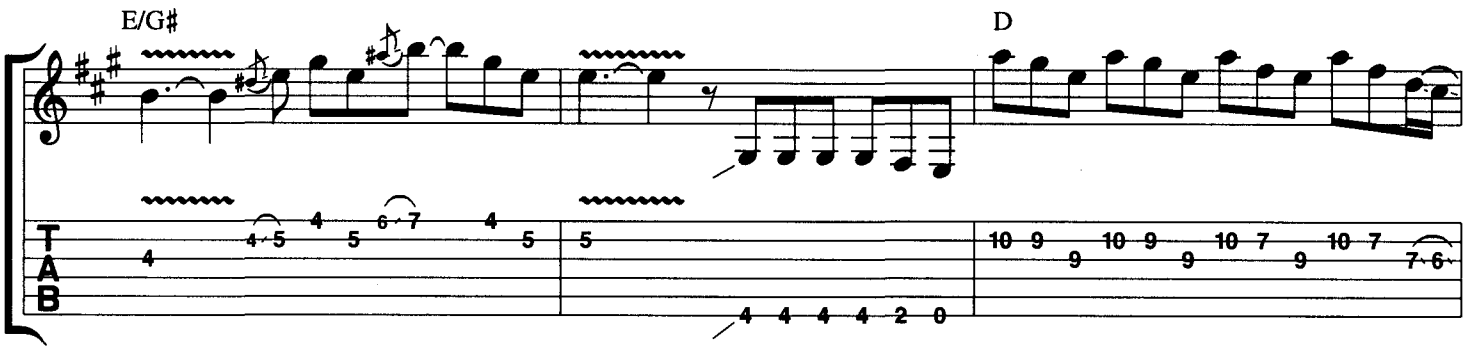

E7sus
D/F♯
C♯m7
F♯m7

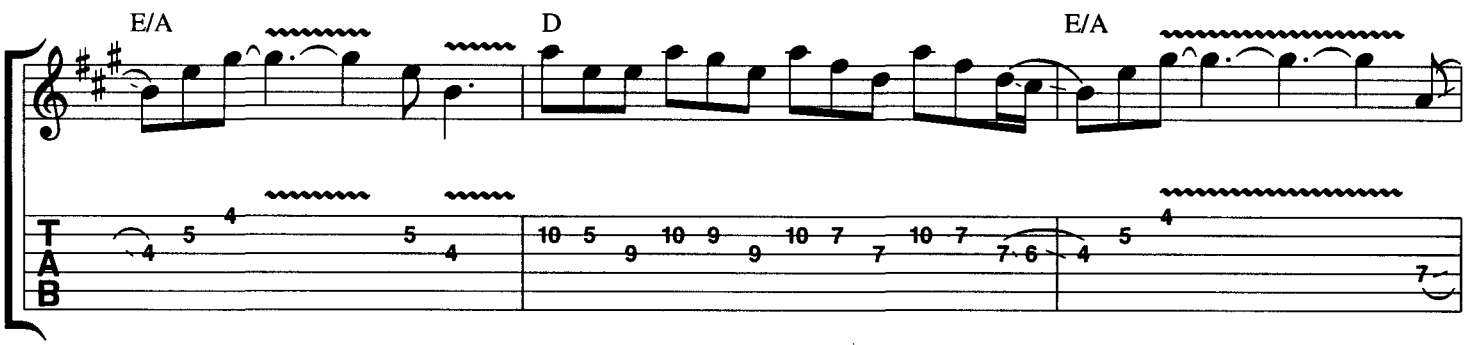

D/G
Bsus2
E7sus
F♯7sus
trem. bar

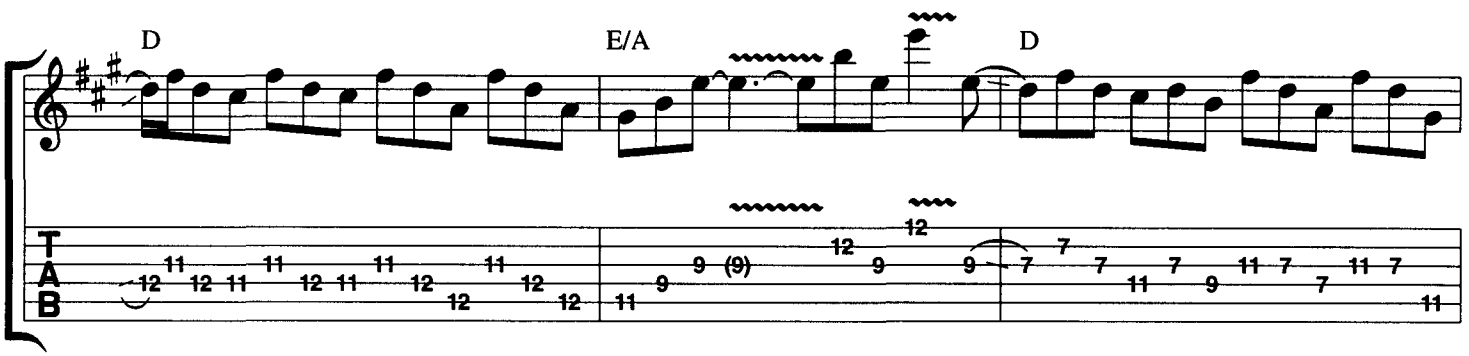

Am7 (Em7) Fmaj7♯11
F♯7sus
Bsus2
E7sus
F♯7sus
Harm.
8va
Harm.
(15ma)
Harm.
½
trem. bar
trem. bar
Harm.

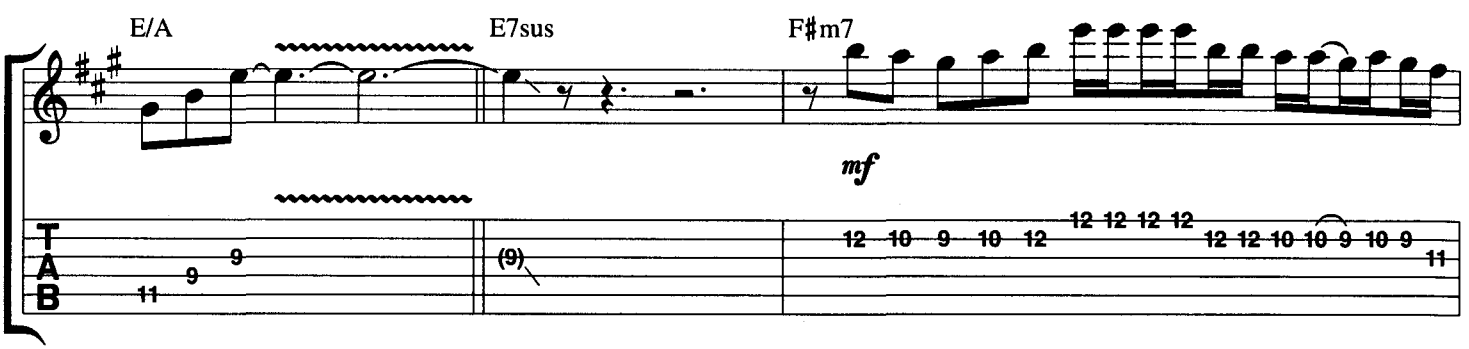


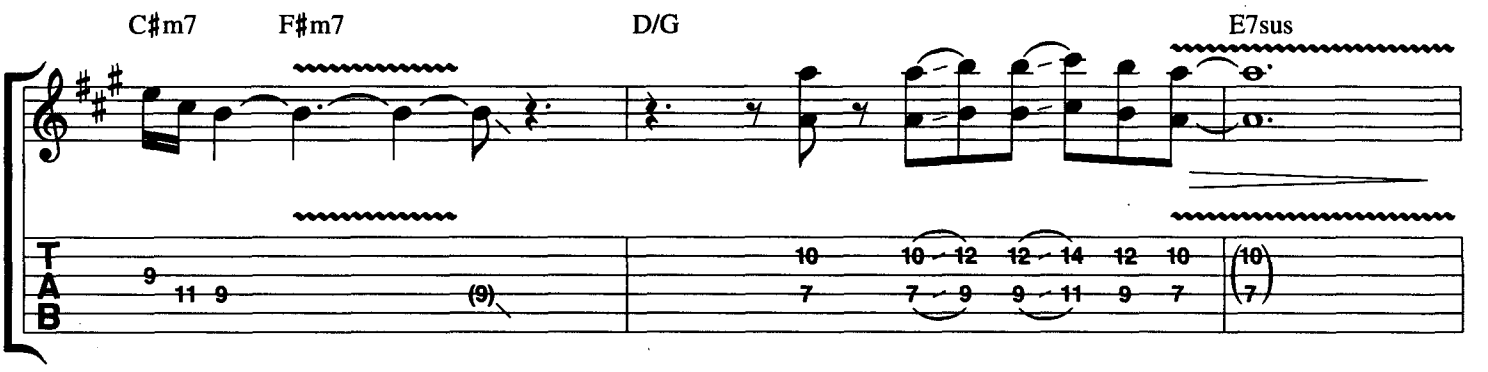
*Tapped w/right hand.

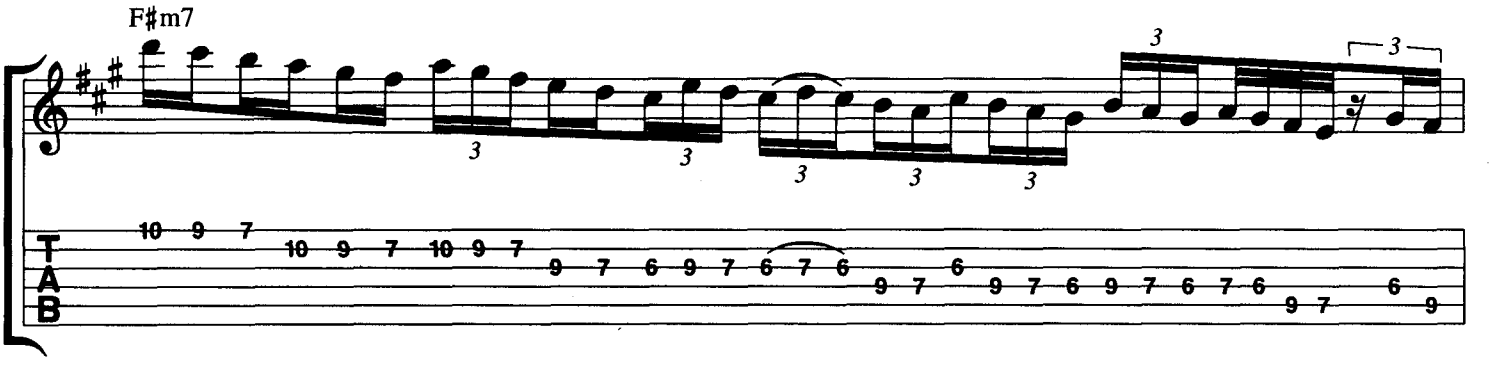


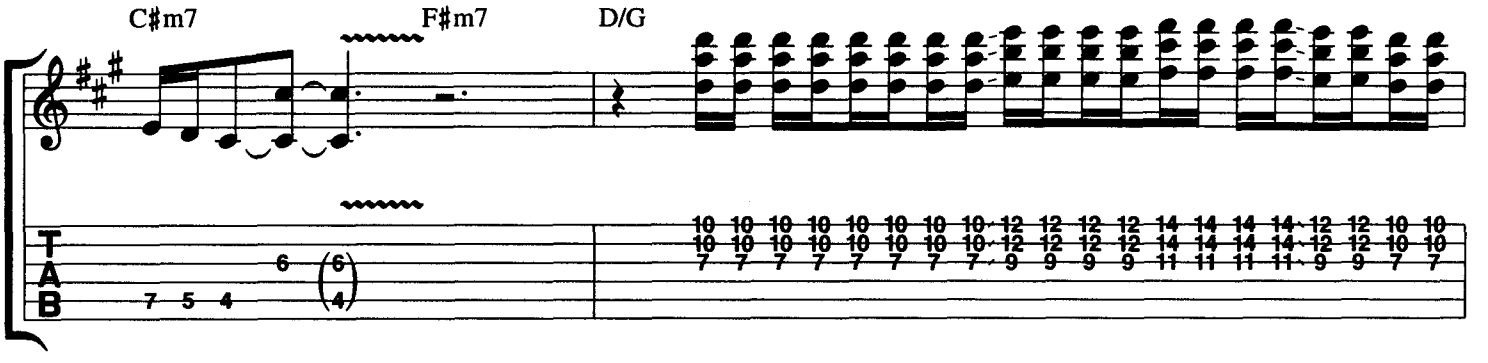


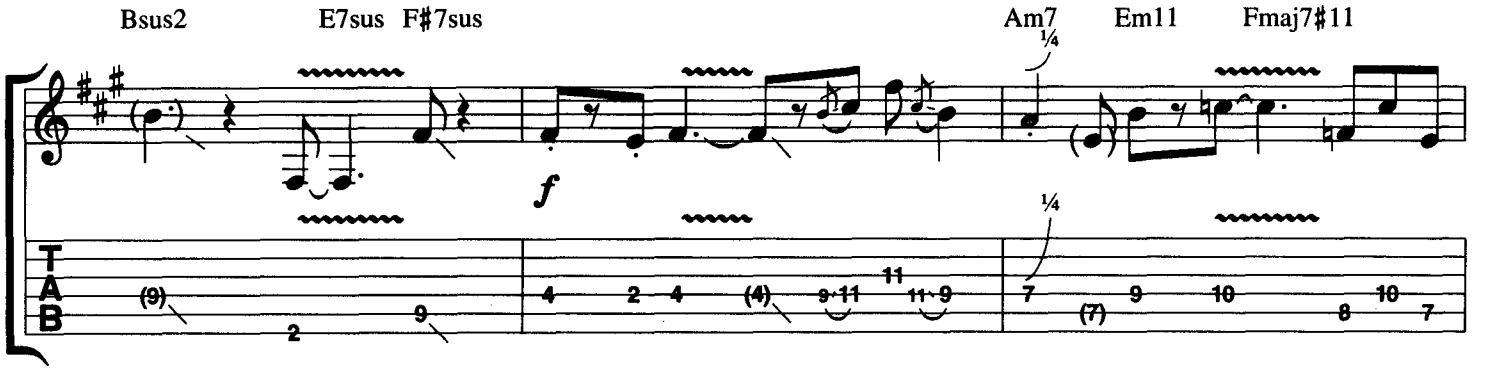


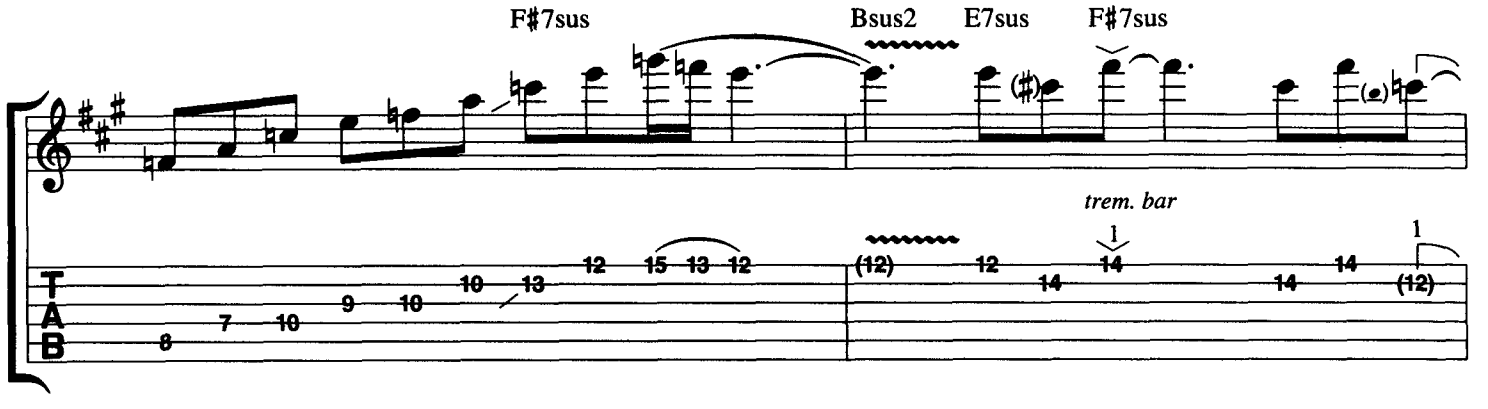


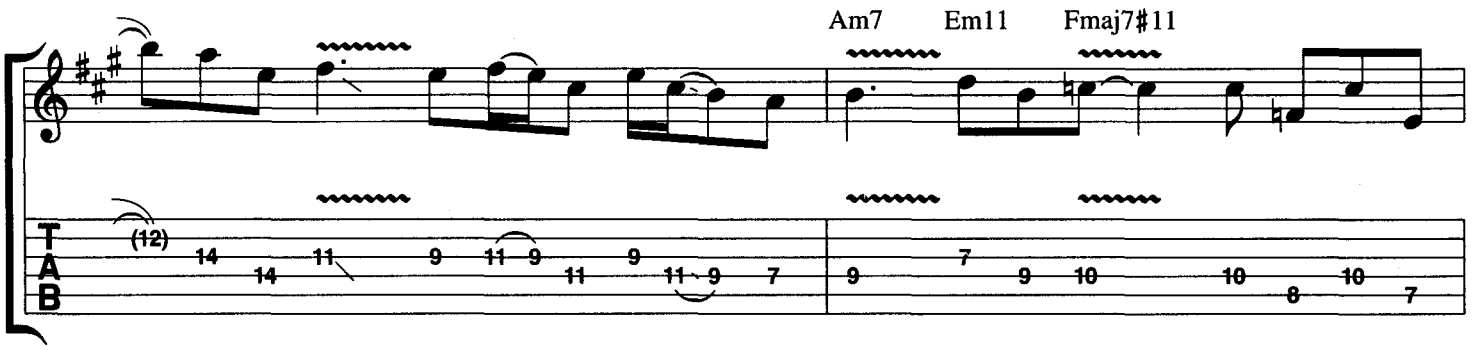

C♯m7
F♯m7
D/G
E7sus
TAB

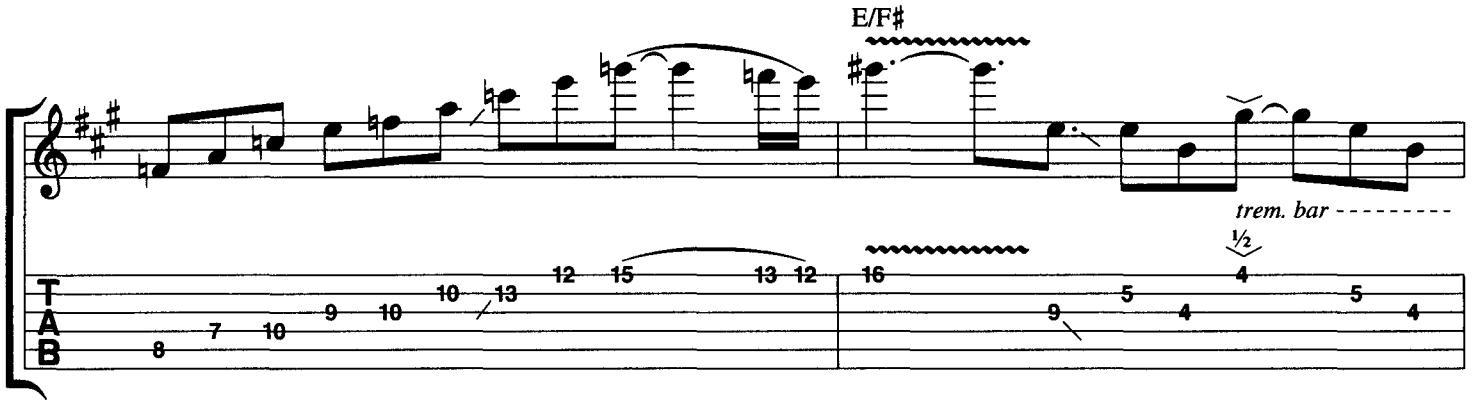

F♯m7
TAB

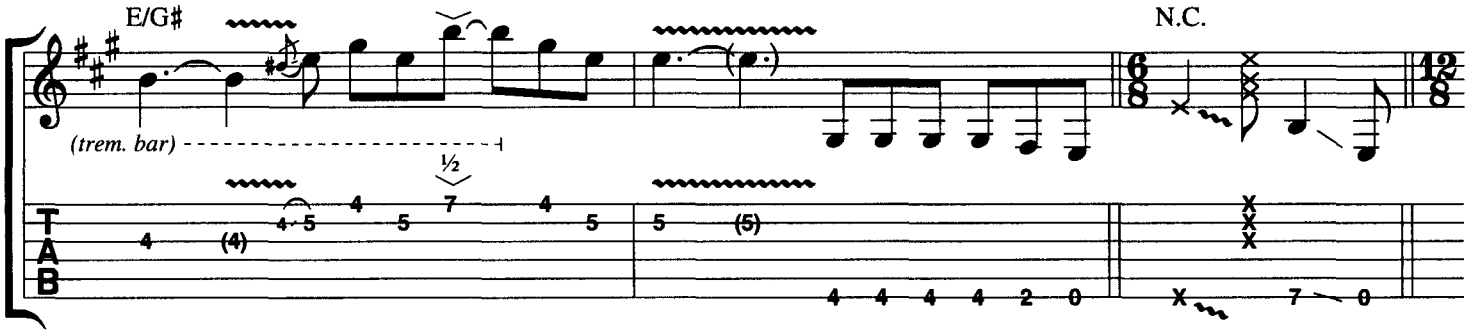

C♯m7
F♯m7
D/G
TAB

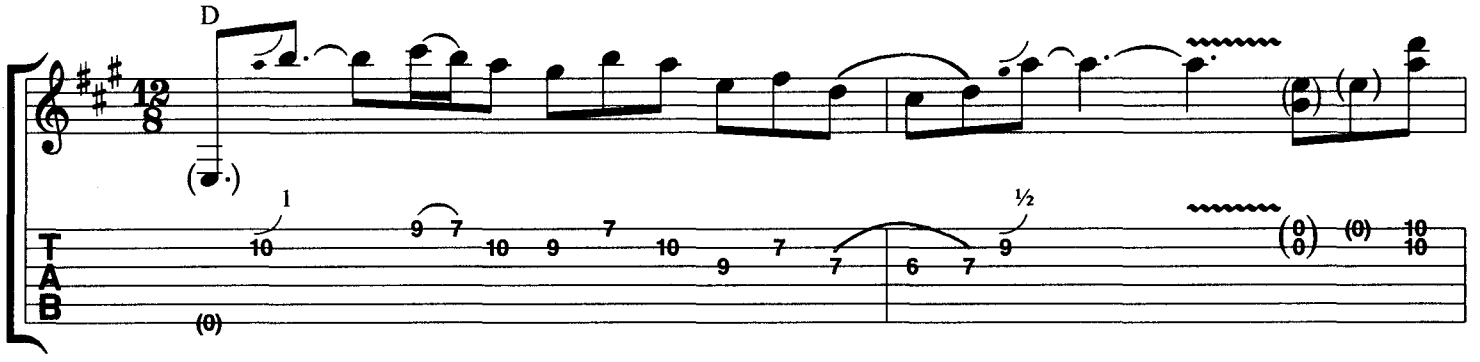

Bsus2
E7sus
F♯7sus
f
Am7
Em11
Fmaj7♯11
TAB

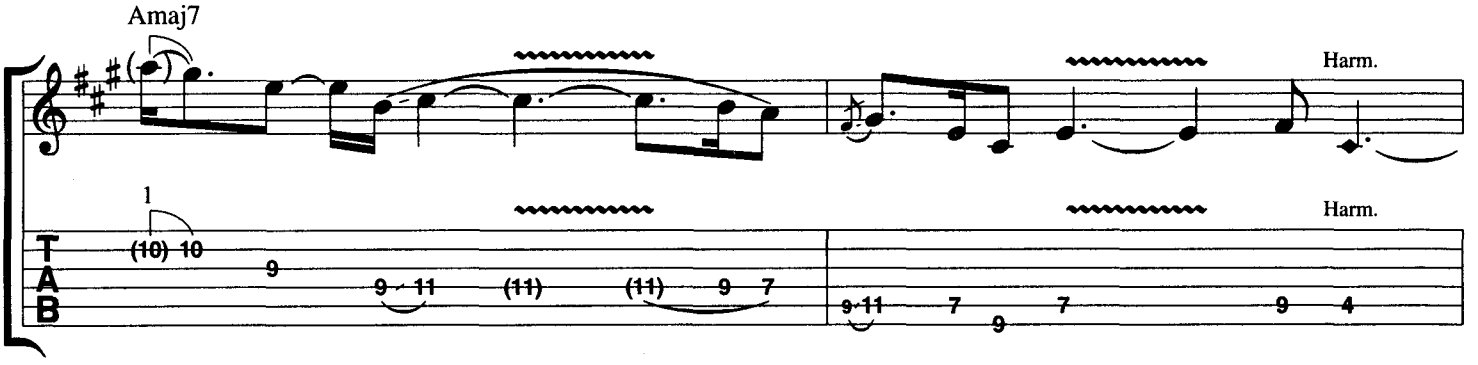

F♯7sus
Bsus2
E7sus
F♯7sus
trem. bar
TAB

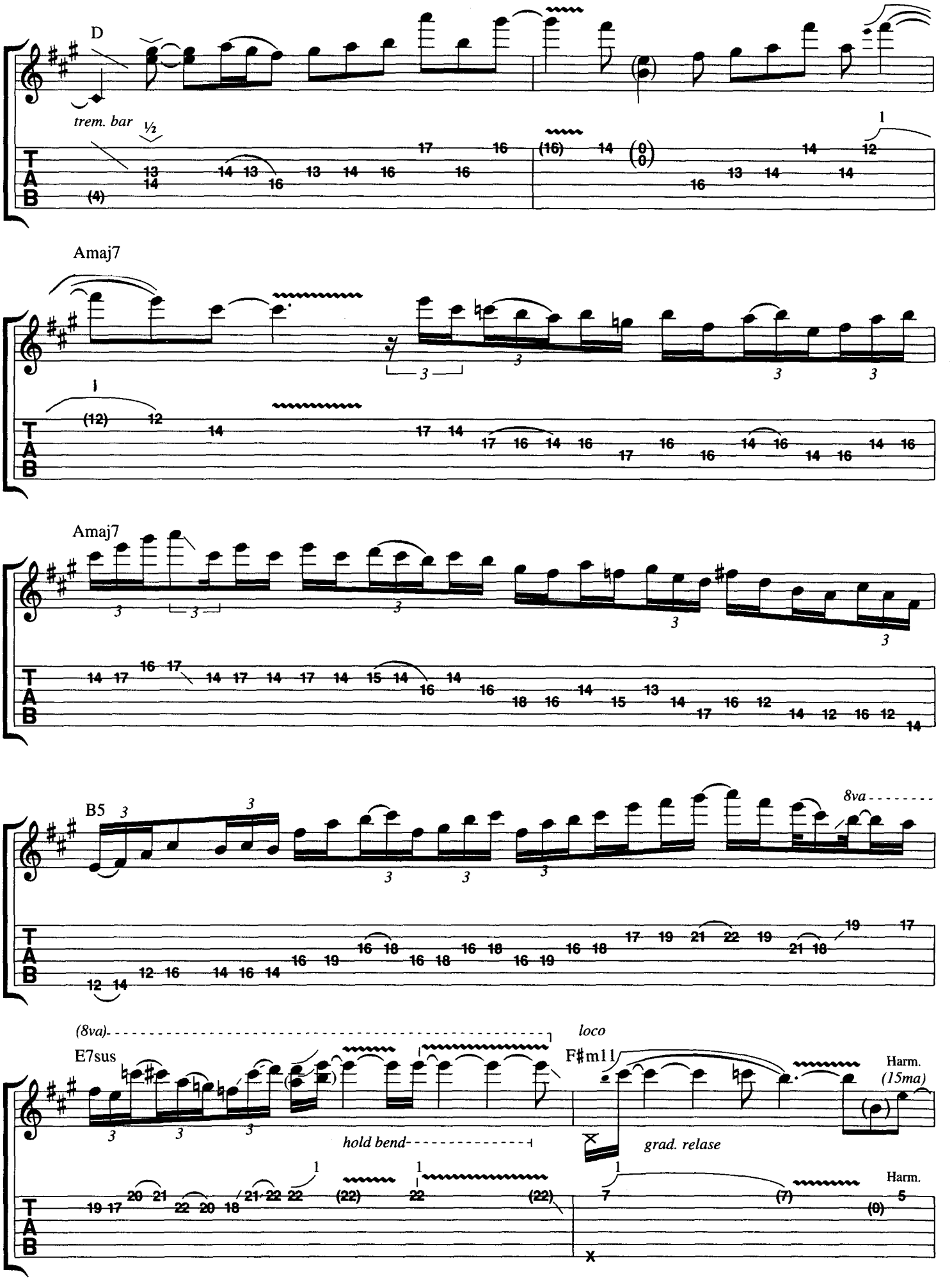

Am7
Em11
Fmaj7#11
T
A
B

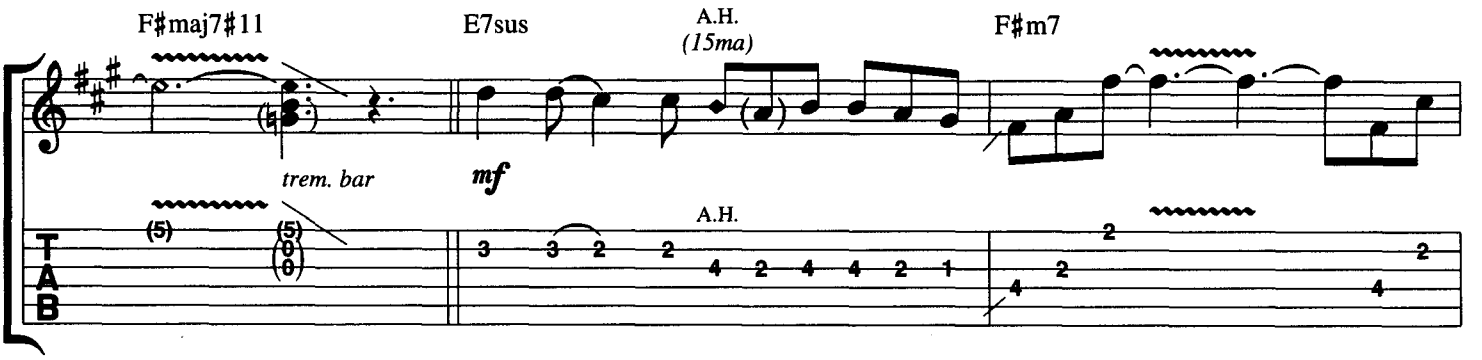

E/F#
trem. bar
½
T
A
B

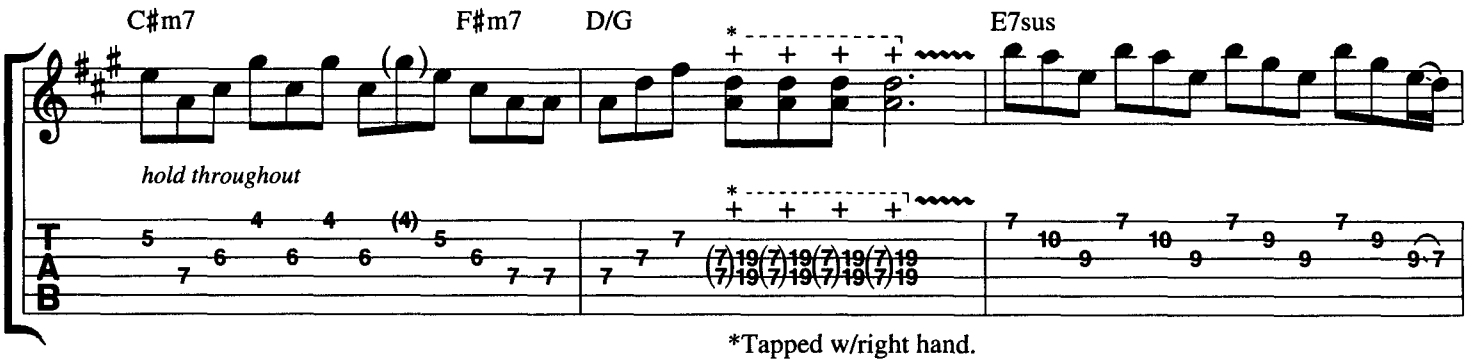

E/G#
(trem. bar)
½
N.C.
T
A
B


D
1
½
T
A
B

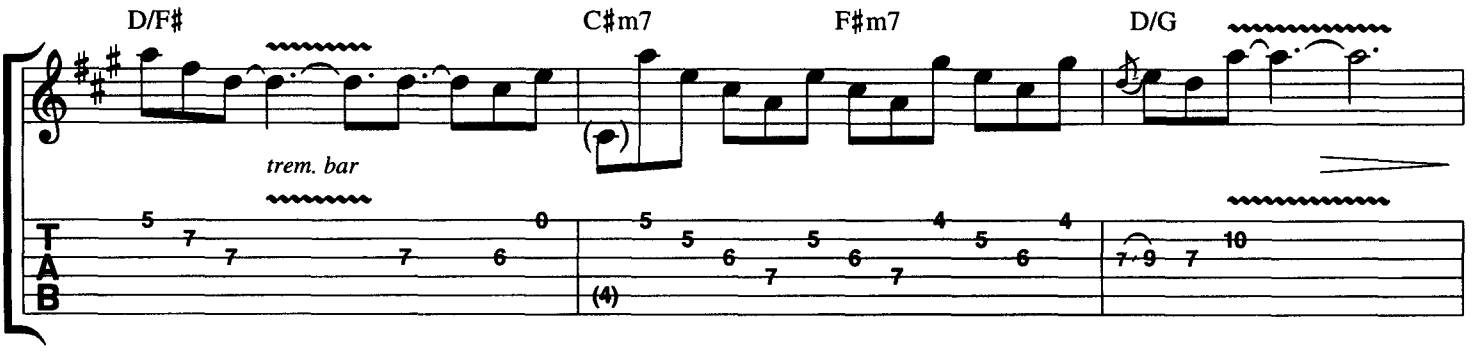

Amaj7
Harm.
1
Harm.
T
A
B

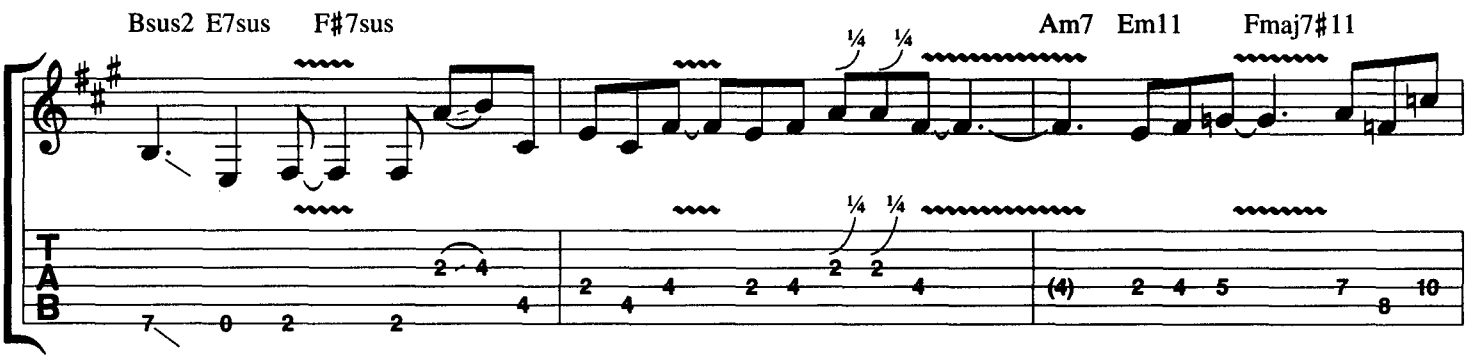

D
trem. bar
½
Amaj7
Amaj7
B5
8va
(8va)
E7sus
hold bend
loco
F♯m11
grad. relase
Harm.
(15ma)
Harm.

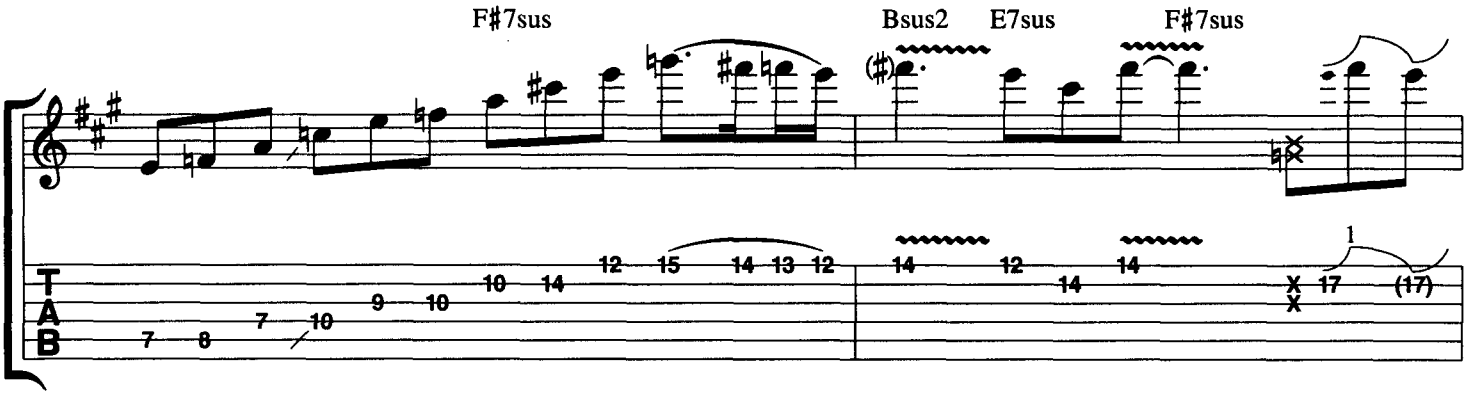


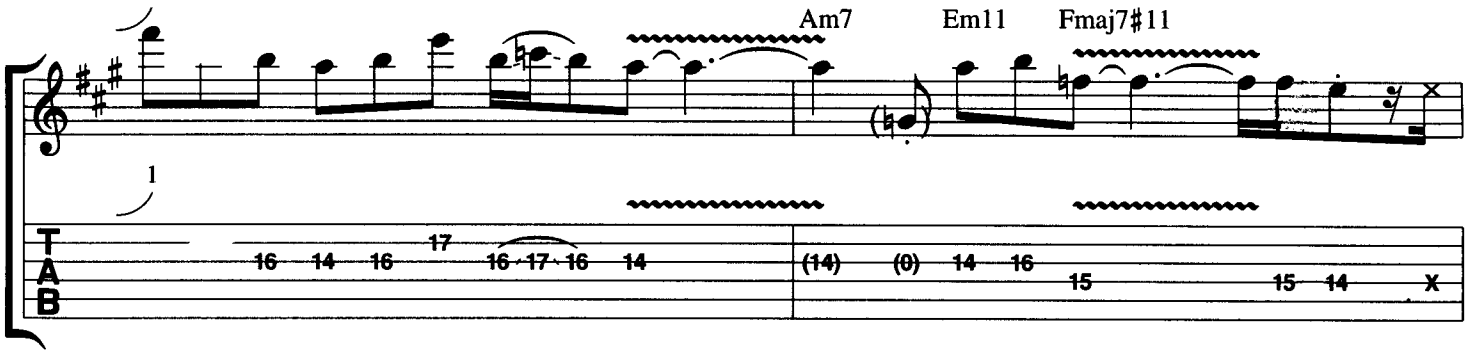


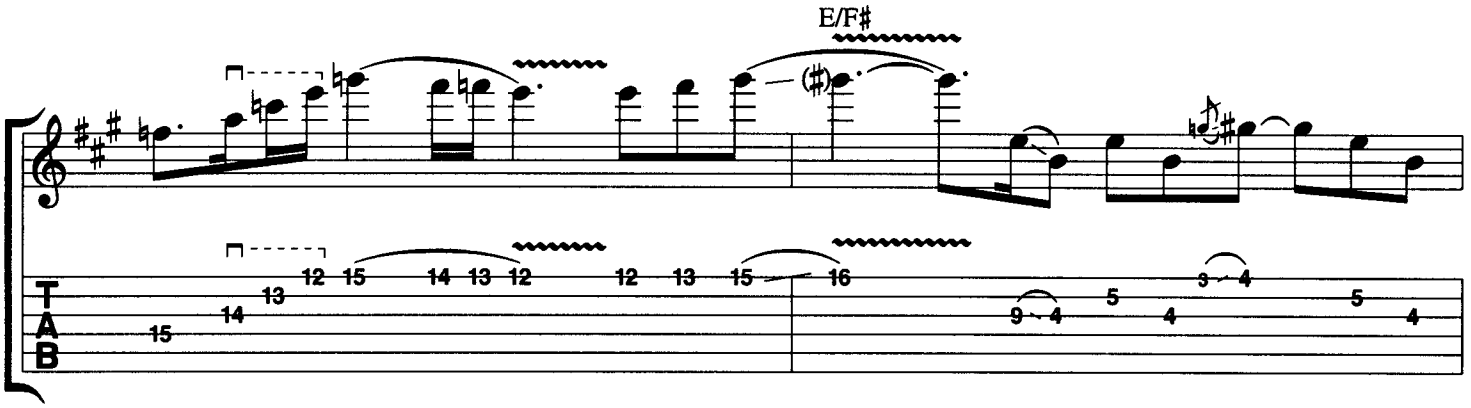
*Tapped w/right hand.

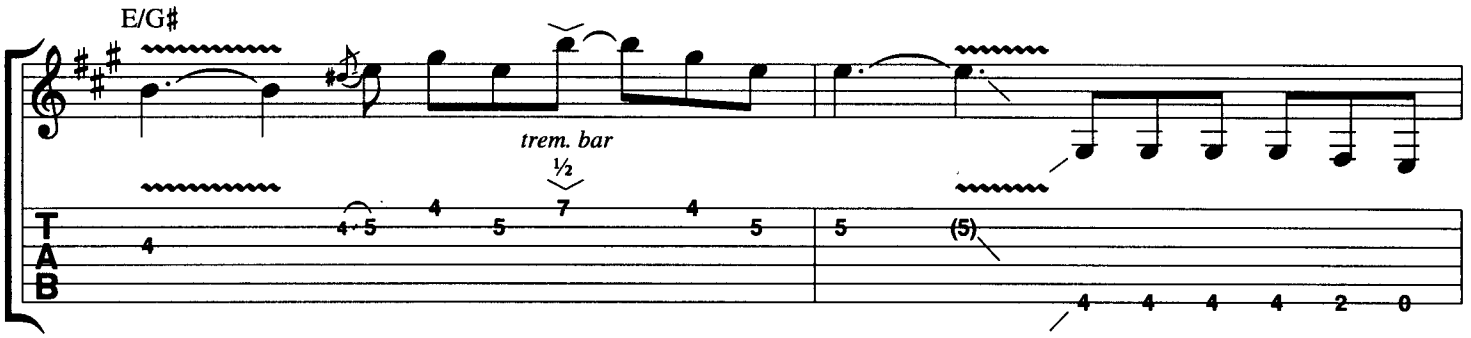


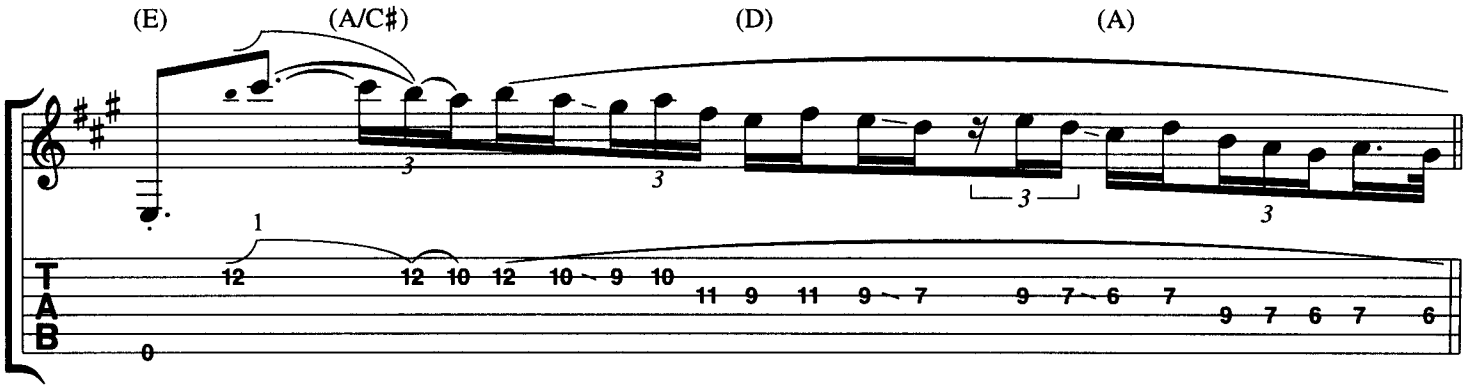




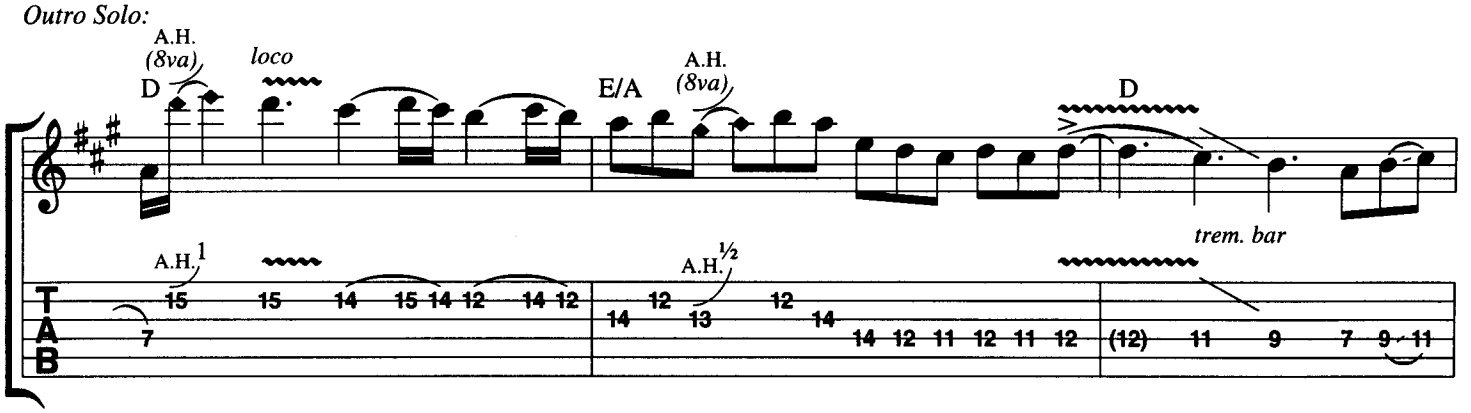

Am7
Em11
Fmaj7#11
1
T
A
B

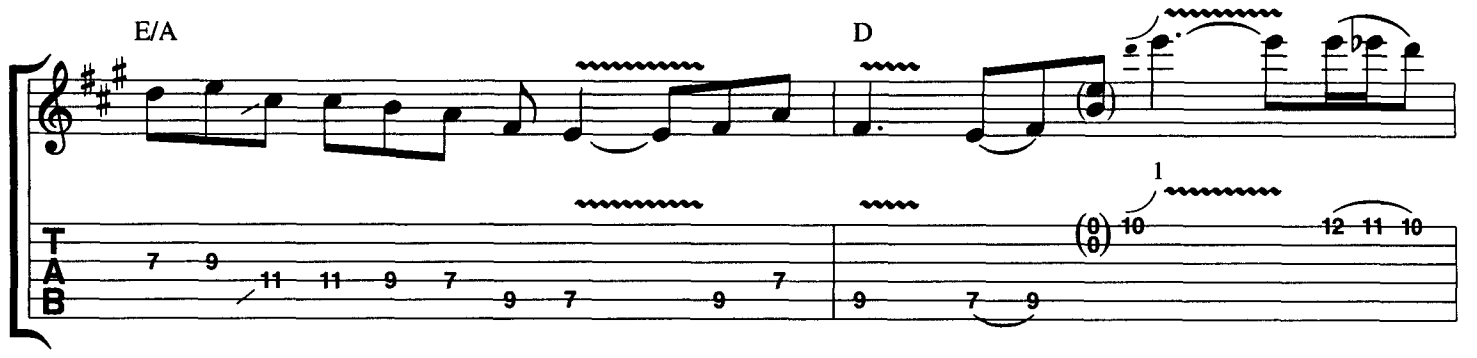

E/F#
T
A
B

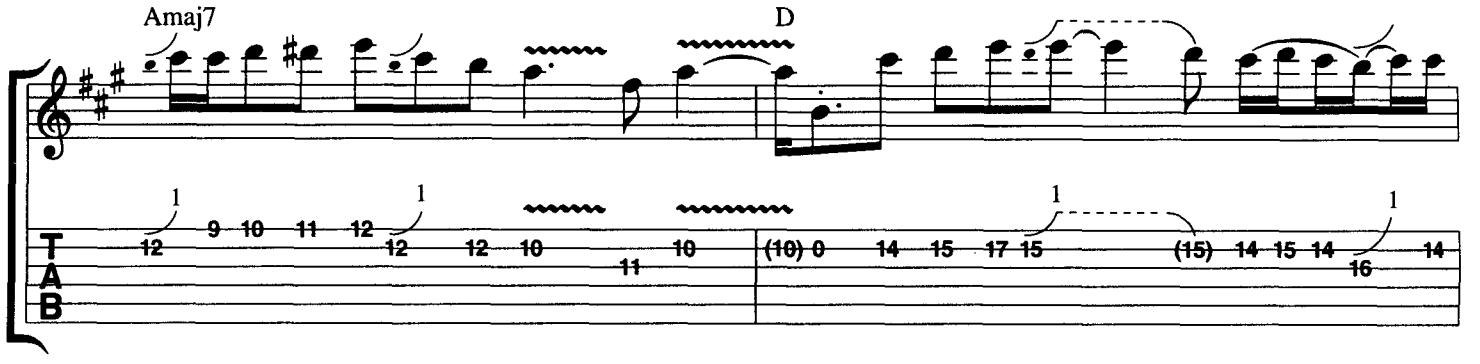

E/G#
trem. bar
½
T
A
B

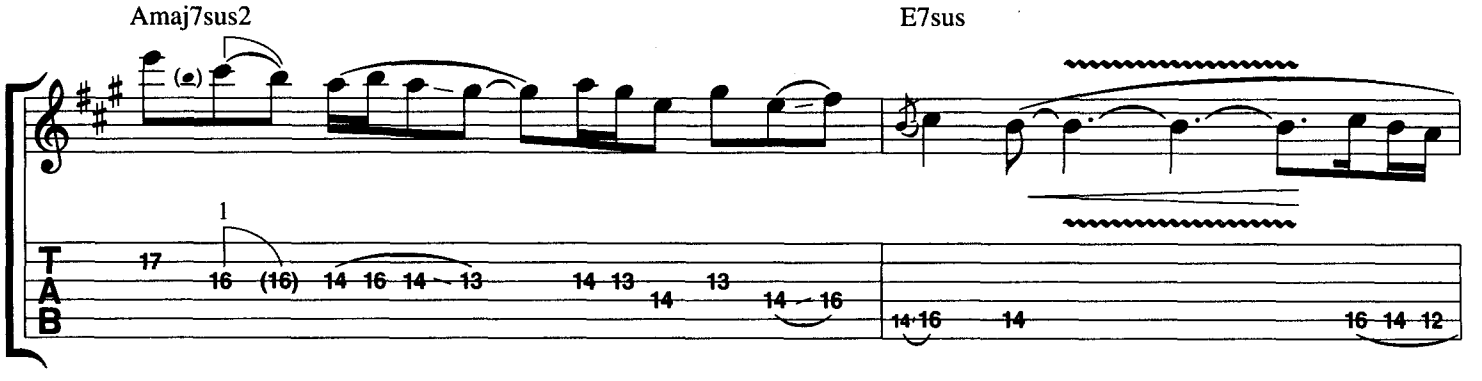

(E)
(A/C#)
(D)
(A)
1
T
A
B

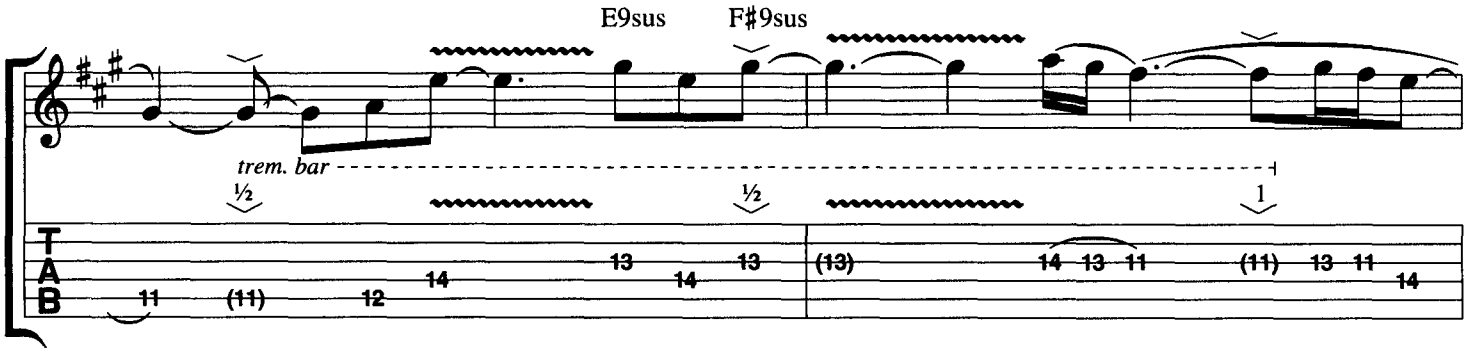
Outro Solo:

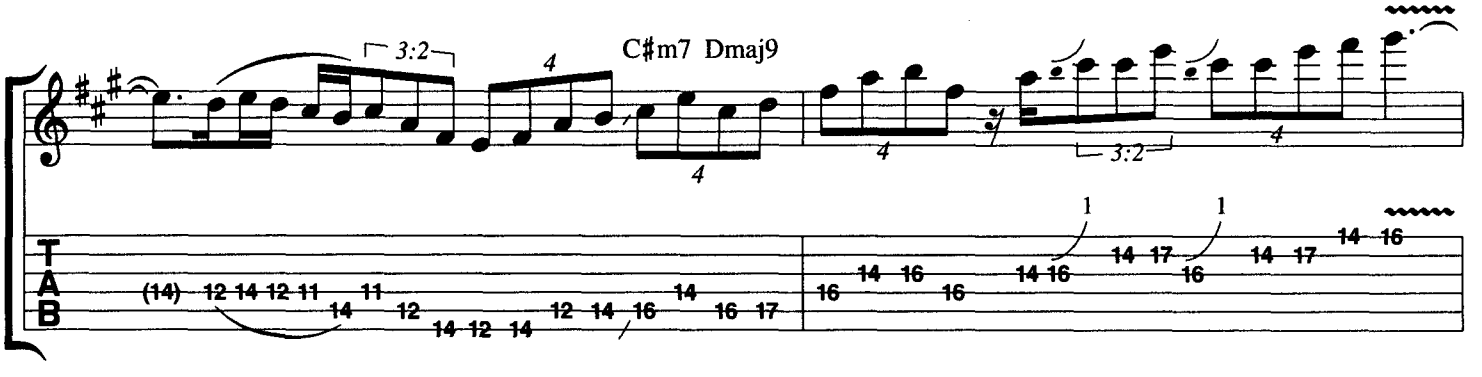

A.H.
(8va)
D
loco
E/A
A.H.
(8va)
D
A.H.
1
A.H.
½
trem. bar
T
A
B

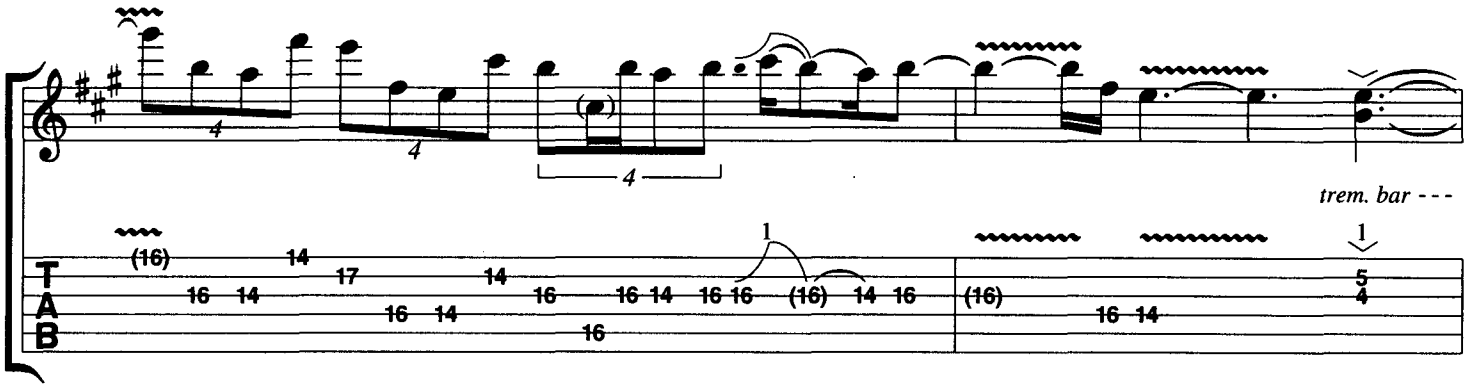

E/A
D
TAB

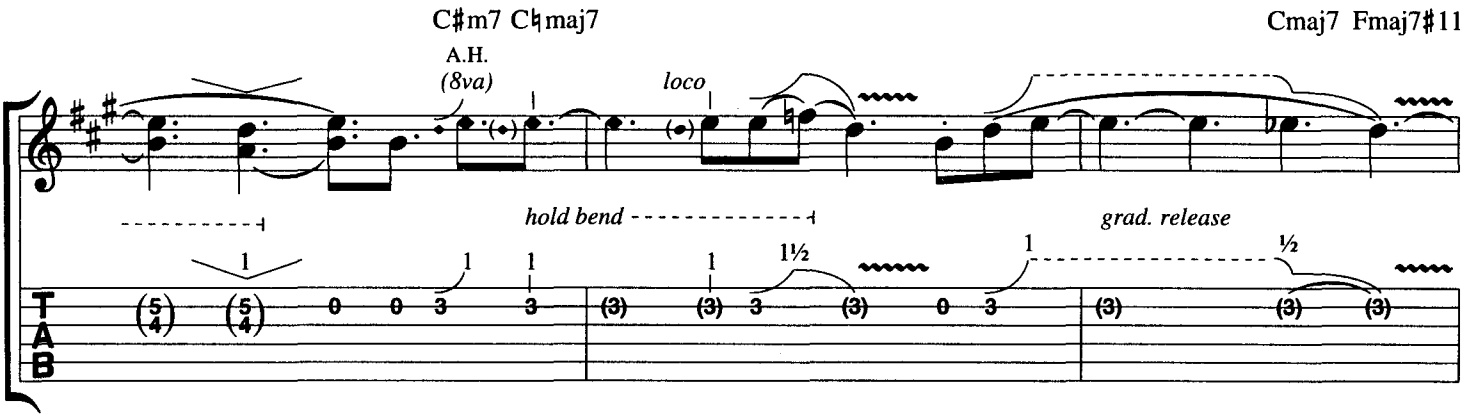

Amaj7
D
TAB

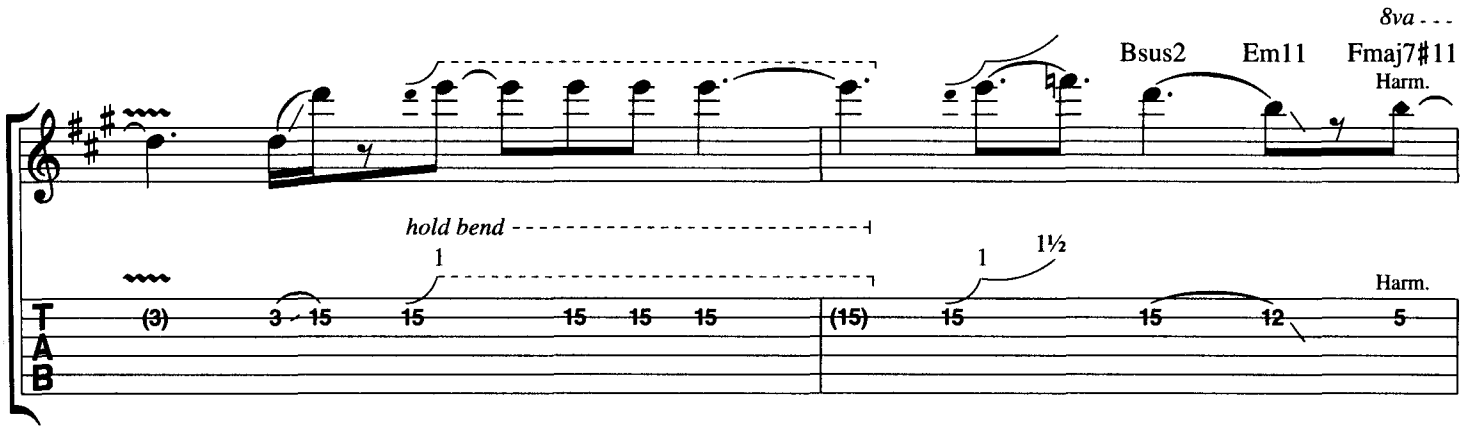

Amaj7sus2
E7sus
TAB

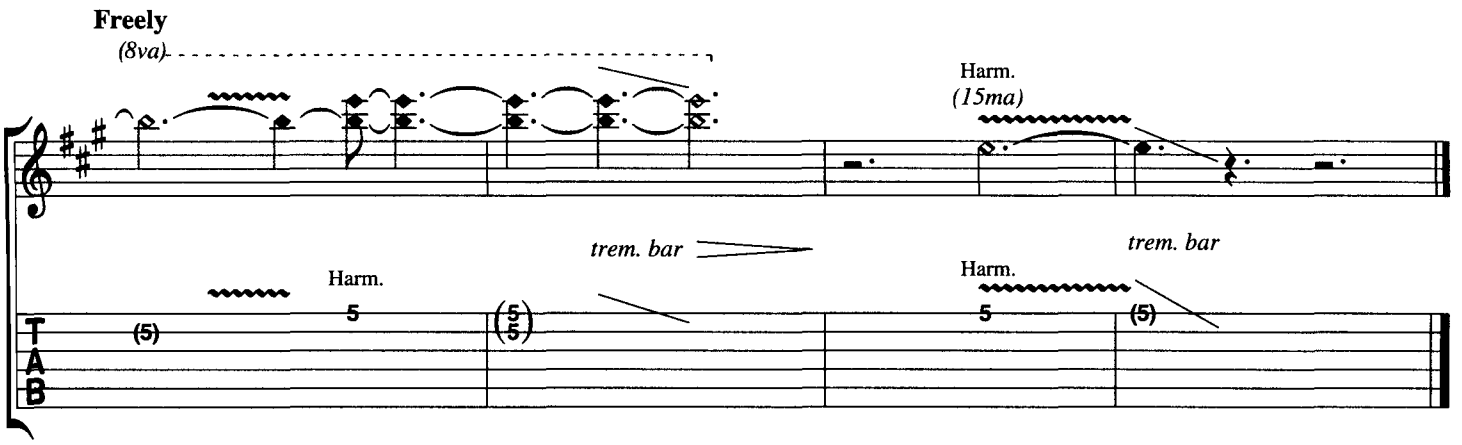

E9sus
F♯9sus
trem. bar
TAB


3:2
C♯m7
Dmaj9
TAB


trem. bar

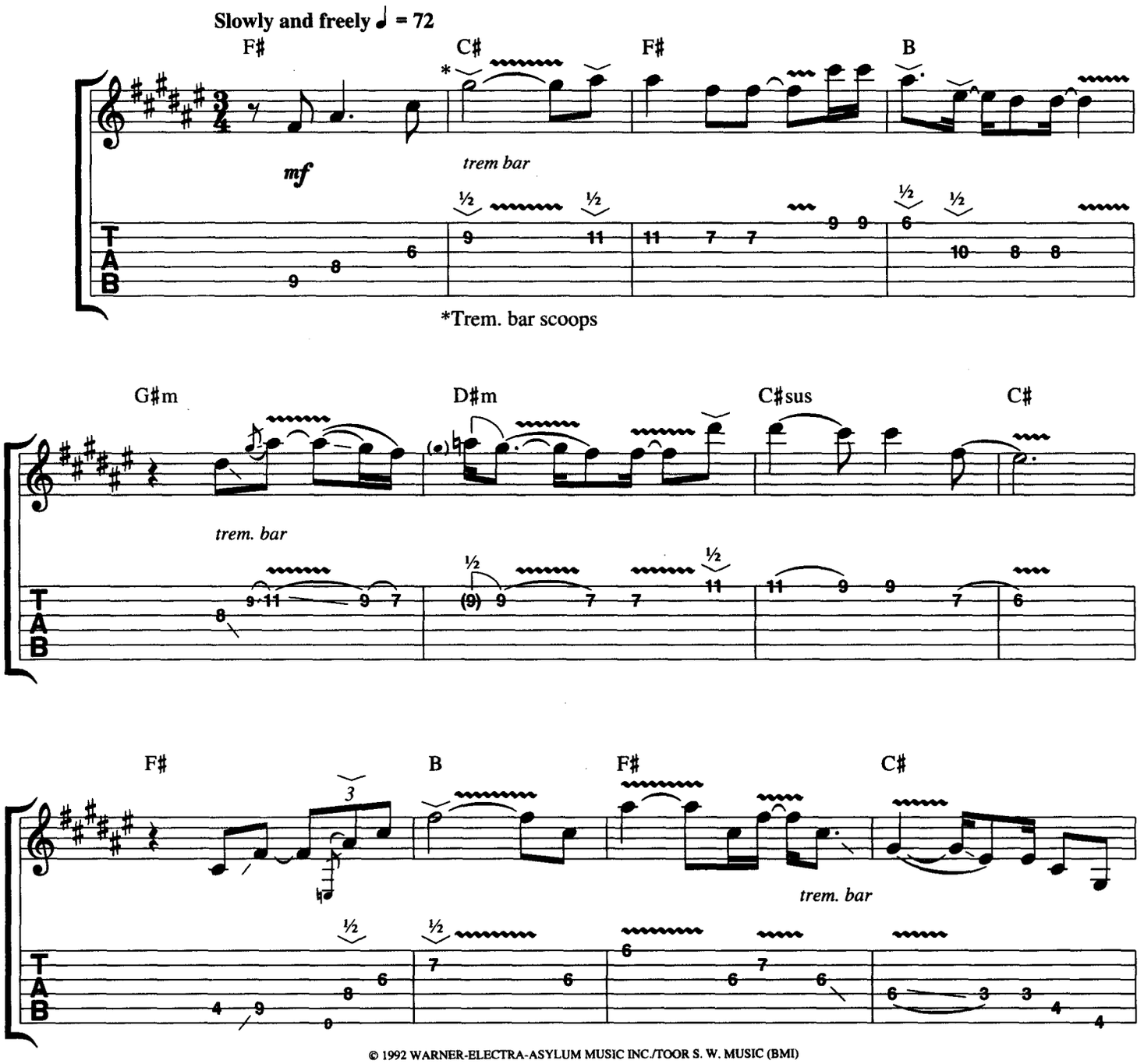

C♯m7 C♮maj7
Cmaj7 Fmaj7♯11
A.H.
(8va)
loco
hold bend
grad. release


8va
Bsus2
Em11
Fmaj7♯11
Harm.
hold bend
Harm.

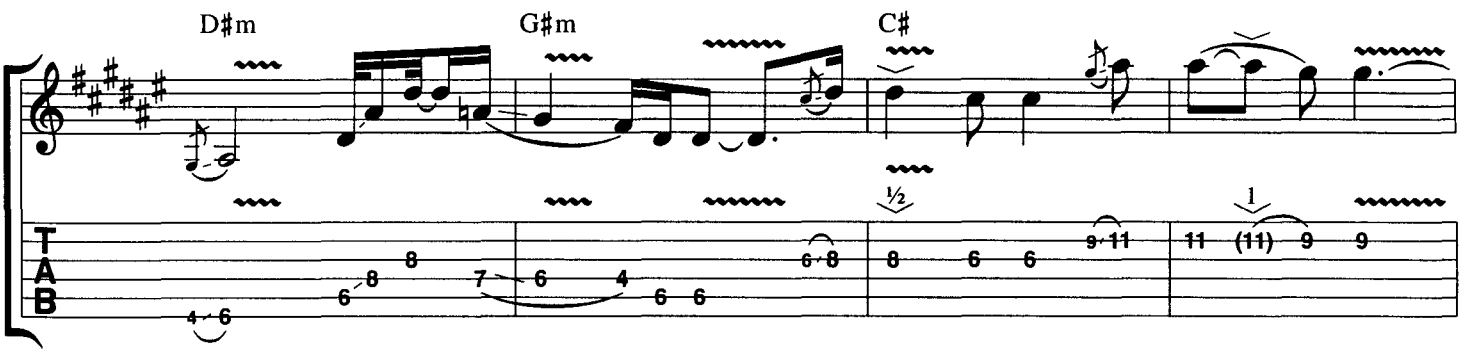

Freely
(8va)
Harm.
(15ma)
trem. bar
Harm.
trem. bar
Harm.

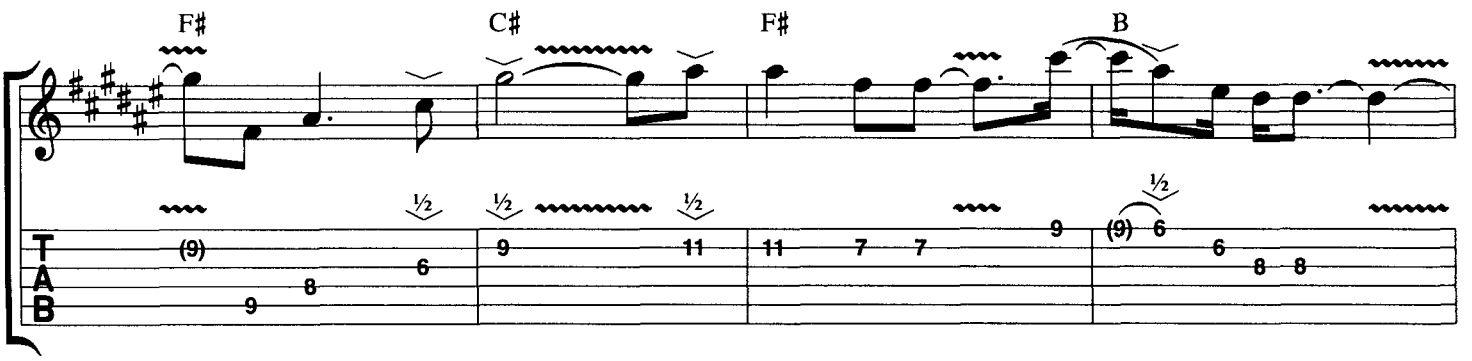
Epilogue for Lisa

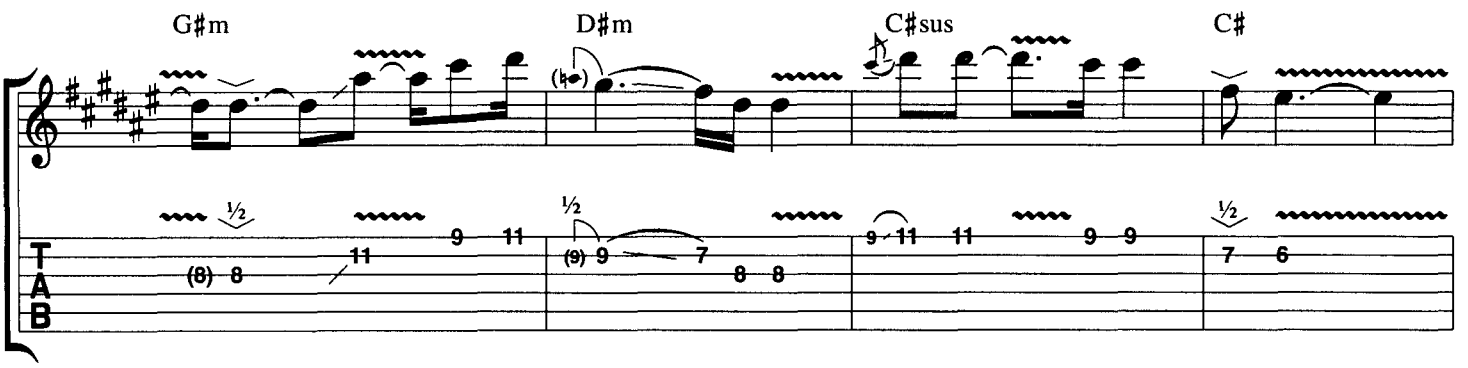
by SHAWN LANE

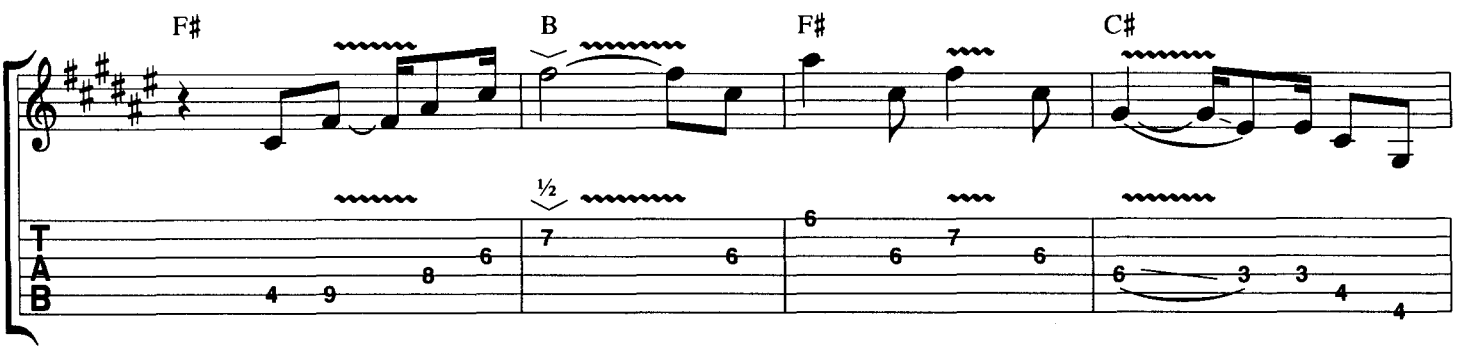


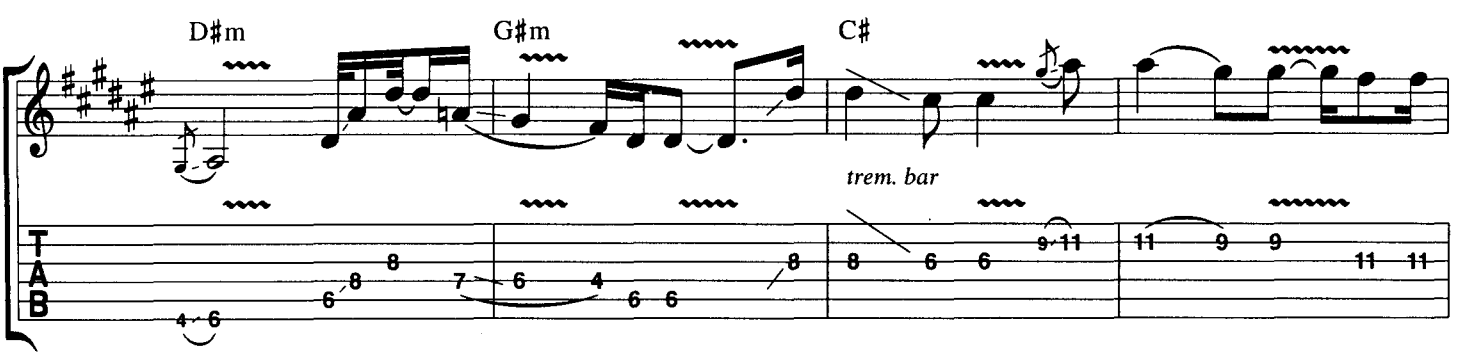
© 1992 WARNER-ELECTRA-ASYLUM MUSIC INC./TOOR S. W. MUSIC (BMI)
All Rights Reserved

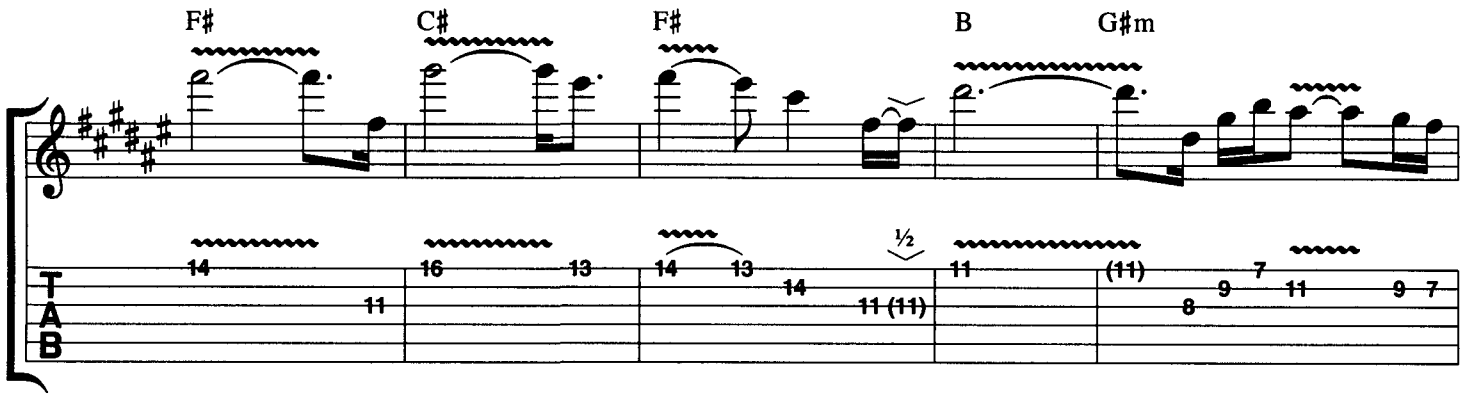

D♯m
G♯m
C♯
T
A
B

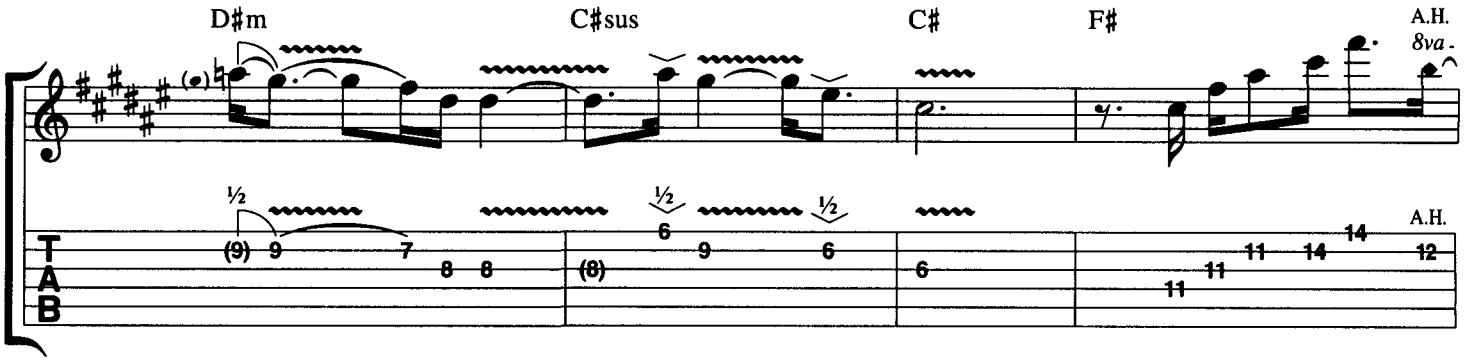

F♯
C♯
F♯
B
T
A
B

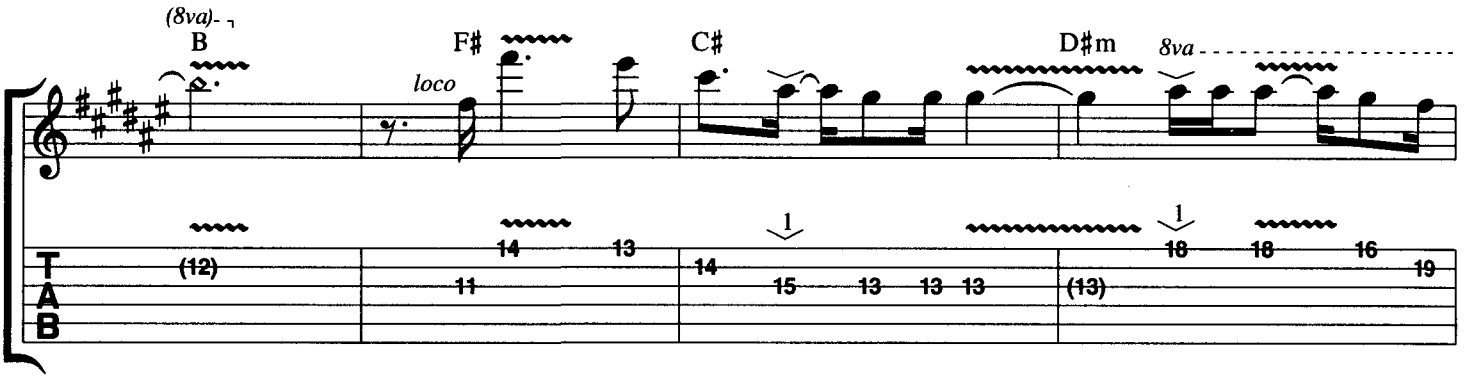

G♯m
D♯m
C♯sus
C♯
T
A
B

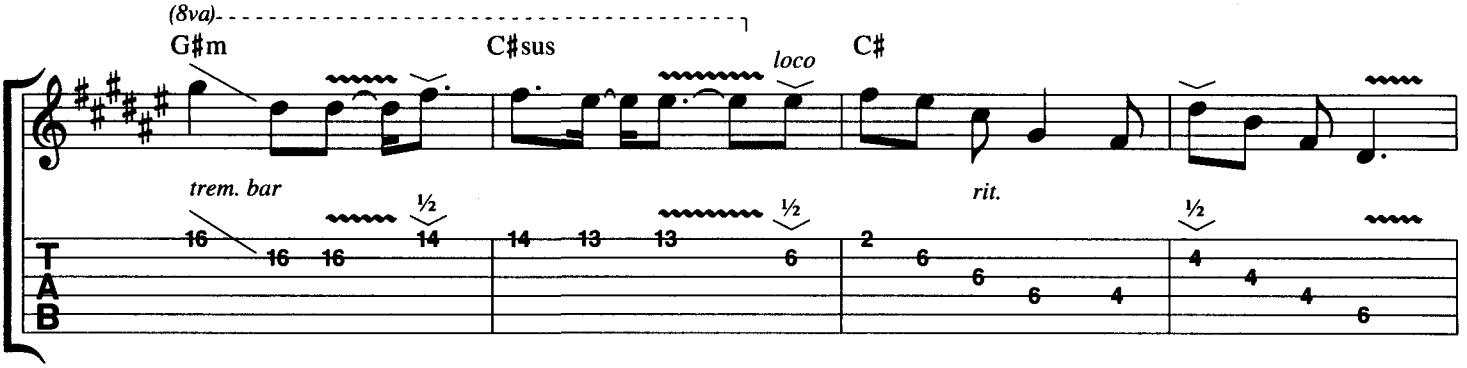

F♯
B
F♯
C♯
T
A
B

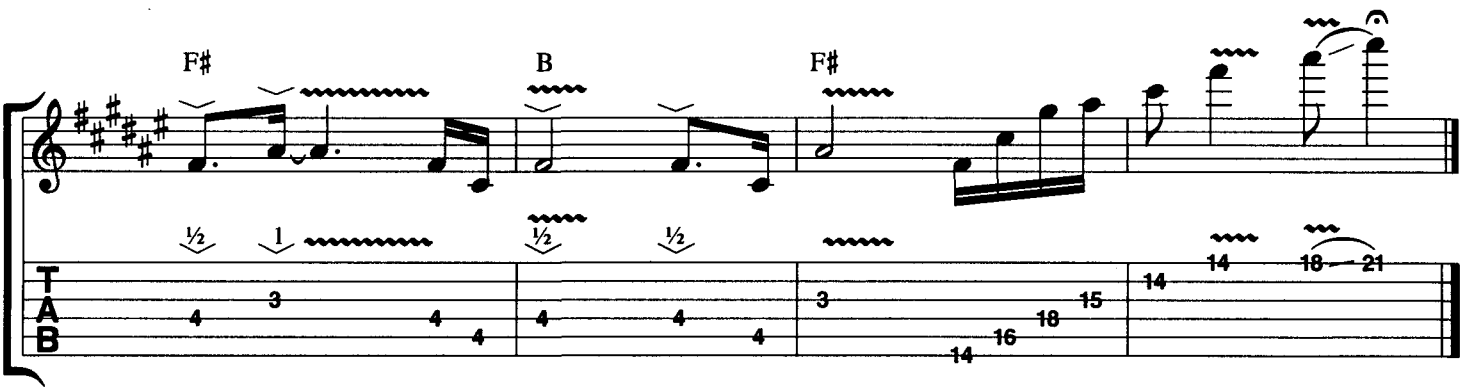

D♯m
G♯m
C♯
trem. bar
T
A
B


F♯
C♯
F♯
B
G♯m
TAB


D♯m
C♯sus
C♯
F♯
A.H.
8va
½
A.H.
TAB


(8va)
B
F♯
loco
C♯
D♯m
8va
1
1
TAB


(8va)
G♯m
C♯sus
loco
C♯
trem. bar
½
½
rit.
½
TAB


F♯
B
F♯
½
1
½
½
TAB