

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.

# 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 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 =  $\flat$ 3, D = 4, E = 5, G =  $\flat$ 7).

### Position #1

L.H. = left hand fingering

### Position #2

Position #3

L.H. 1 3 1 3 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

L.H. 1 3 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

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

T  
A  
B 12 15 12 15 12 14 12 14 13 15 12 15

**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.

A minor Pentatonic

L.H. 1 2 1 3 1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 3

T  
A  
B 3 5 3 5 2 5 5 2 5 2 5 5 2 5 3 5 5 3 5 3 5

## 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

This musical score for Example 2 is presented in three systems. Each system consists of a treble clef staff with a 4/4 time signature, a guitar tablature staff (TAB), and a bass clef staff. The tempo/mood is marked "Fast/freely". The notation features sixteenth-note quintuplets and various fingerings (1-5) and accents. The first system includes a "6" in the bass staff. The second system includes a "5" in the bass staff. The third system includes "V3" markings above notes and "V4" markings above notes in the treble staff. The tablature provides specific fret numbers for each 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

This musical score for Example 3 is presented in two systems. Each system consists of a treble clef staff with a 4/4 time signature, a guitar tablature staff (TAB), and a bass clef staff. The tempo/mood is marked "L.H. 1". The notation features groups of five notes with various fingerings (1-5) and accents. The first system includes a "5" in the bass staff. The second system includes a "5" in the bass staff. The tablature provides specific fret numbers for each 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 16th-note ascending scale in C minor pentatonic. The notation includes a treble clef, a key signature of one flat (B $\flat$ ), and a 4/4 time signature. The scale is written in a single line of music with fingerings indicated above the notes. Brackets are used to group notes in a 3-3-4-4 pattern. A guitar TAB is provided below the staff, showing fret numbers for the Treble (T), Middle (A), and Bass (B) strings. The TAB includes fingerings for the left hand (L.H.) and a wavy line indicating the pattern continues.

## 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 descending 16th-note scale in E minor pentatonic. The notation includes a treble clef, a key signature of one sharp (F $\sharp$ ), and a 4/4 time signature. The scale is written in a single line of music with fingerings indicated above the notes. Brackets are used to group notes in a 4-4-5-5 pattern. A guitar TAB is provided below the staff, showing fret numbers for the Treble (T), Middle (A), and Bass (B) strings. The TAB includes fingerings for the left hand (L.H.) and a wavy line indicating the pattern continues.

This block continues the notation for Example 5, showing the final part of the descending 16th-note scale in E minor pentatonic. The notation includes a treble clef, a key signature of one sharp (F $\sharp$ ), and a 4/4 time signature. The scale is written in a single line of music with fingerings indicated above the notes. Brackets are used to group notes in a 4-4-5-5 pattern. A guitar TAB is provided below the staff, showing fret numbers for the Treble (T), Middle (A), and Bass (B) strings. The TAB includes fingerings for the left hand (L.H.) and a wavy line indicating the pattern continues.

\*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# (47th) and Ab (b5th). Experiment with both strict alternate picking, or custom-tailored picking to suit each note grouping.

**Slowly**  
L.H. 2

**Fast**

T  
A  
B

### 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

T  
A  
B



# 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 consists of four systems, each with a musical staff and a guitar tablature (TAB) staff. The first system is marked "Fast" and includes a "V" symbol with an arrow. The tablature uses numbers 1-10 for frets and includes various techniques like triplets (3) and sixteenth-note runs (6). The second system continues the melodic line with similar techniques. The third system features a key signature change to one flat and includes a double bar line. The fourth system concludes with a "let ring" instruction and a wavy line indicating a sustained note.

## 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**

The musical score consists of four systems, each with a treble clef staff and a corresponding TAB staff. The time signature is 4/4. The score is marked "Fast/freely".

- System 1:** Treble clef staff shows a sequence of notes with slurs and accents. Fingerings 5, 6, 5, 6 are indicated. The TAB staff shows fret numbers: 15, 5, 7, 5, 7, 4, 7, 7, 7, 5, 8, 7, 9, 9, 7, 10, 9, 10, 9, 7, 8, 9.
- System 2:** Treble clef staff continues the sequence with slurs and accents. Fingerings 6, 6 are indicated. The TAB staff shows fret numbers: 7, 7, 6, 9, 7, 9, 6, 7, 9, 7, 10, 10, 9, 10, 12, 10, 12, 10, 12, 10, 12, 10.
- System 3:** Treble clef staff continues with slurs and accents. Fingerings 5, 5, 6, 5, 5 are indicated. The TAB staff shows fret numbers: 9, 12, 9, 12, 12, 9, 12, 10, 12, 12, 10, 12, 12, 10, 14, 12, 10, 14, 12, 10, 12, 12, 12, 14, 12, 11, 12, 9, 10, 10, 12, 12.
- System 4:** Treble clef staff concludes with slurs and accents. Fingerings 5, 6, 6, 3, 6, 6 are indicated. The TAB staff shows fret numbers: 9, 10, 9, 10, 9, 12, 11, 14, 12, 11, 14, 12, 12, 11, 14, 13, 16, 15, 14, 17, 15, 14, 17, 15, 14, 17, 15, 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

Example 14 musical notation and guitar tablature. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar tablature shows fret numbers for strings T, A, and B. A trill is indicated at the end of the piece.

### 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 musical notation and guitar tablature. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar tablature shows fret numbers for strings T, A, and B. A trill is indicated at the end of the piece.

### 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.

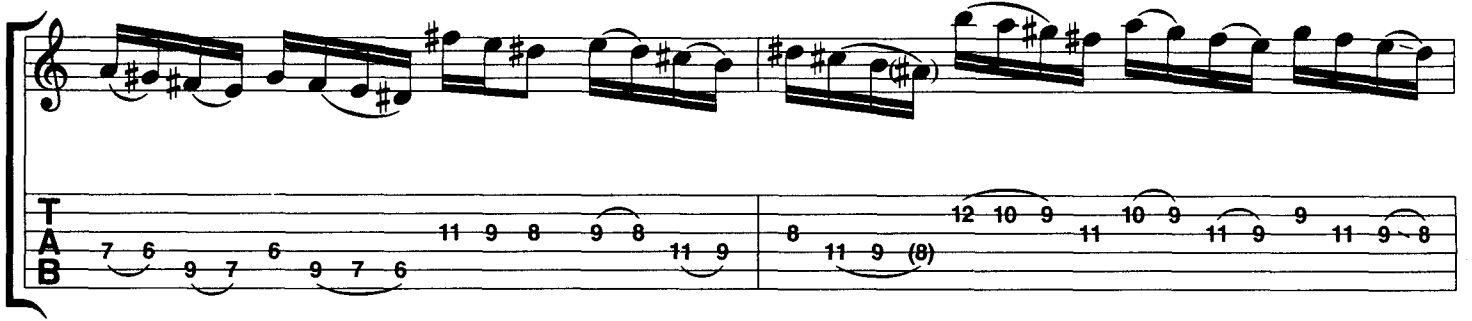
Example 17 consists of two systems of musical notation. Each system includes a treble clef staff with a 4/4 time signature and a guitar staff with strings labeled T (Top), A (Acoustic), and B (Bass). The first system shows a descending pattern starting at the 7th position, with fret numbers 10, 8, 7, 10, 8, 7, 10, 8, 7, 10, 8, 7, 9, 8, 7, 9, 8, 7, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7. The second system shows a similar descending pattern starting at the 6th position, with fret numbers 6, 9, 7, 5, 9, 7, 5, 7, 5, 9, 7, 5, 9, 7, 5, 9, 7, 5, 9, 7, 5, 9, 7, 5, 9, 7, 5.

## 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.

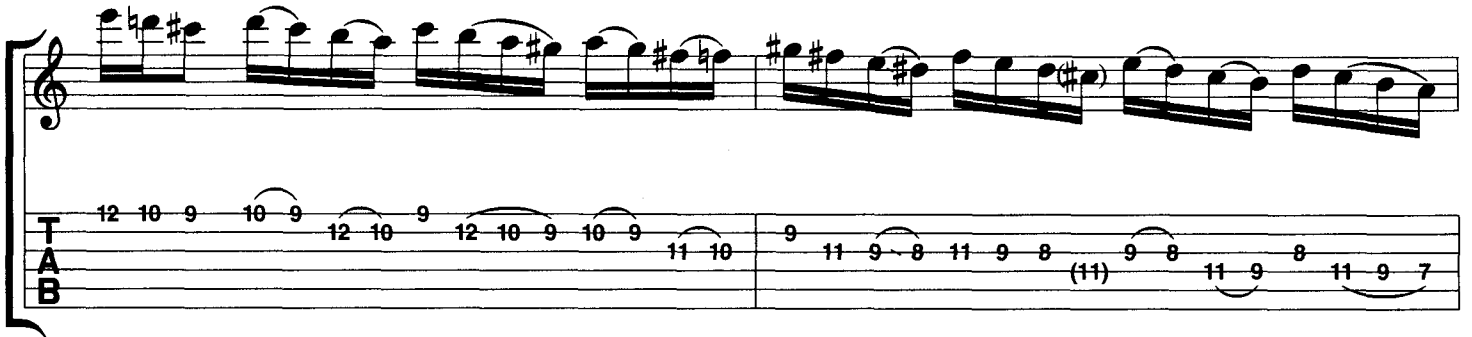
Example 18 consists of two systems of musical notation. Each system includes a treble clef staff with a 4/4 time signature and a guitar staff with strings labeled T (Top), A (Acoustic), and B (Bass). The first system is marked "Freely" and shows an ascending pattern starting at the 4th position, with fret numbers 7, 5, 4, 5, 4, 7, (5), 4, 7, 5, 4, 9, 7, 5, 9, 7, 5, 9, 7, 5, 9, 7, 5. The second system is marked "Fast/freely" and shows a similar ascending pattern starting at the 4th position, with fret numbers 7, 5, 4, 5, 4, 7, 5, 4, 7, 5, 4, 9, 7, 6, (9).

# 16 Picking Techniques



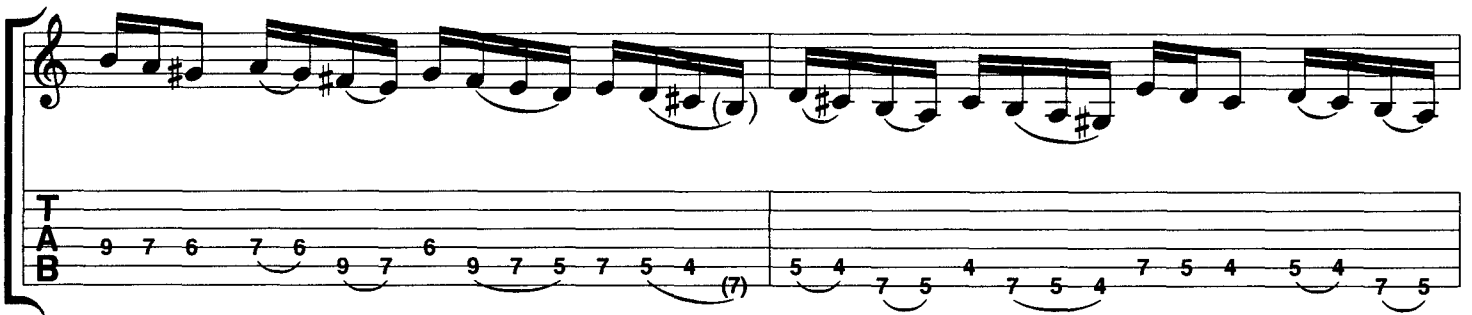
Musical notation for picking technique 1, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals. Below the staff is a guitar tablature (TAB) with two lines, 'T' for top and 'B' for bottom. The TAB includes fret numbers and slurs.

TAB: 7 6 9 7 6 9 7 6 11 9 8 9 8 11 9 8 11 9 (8) 11 9 9 11 10 9 11 9 11 9 11 9 8



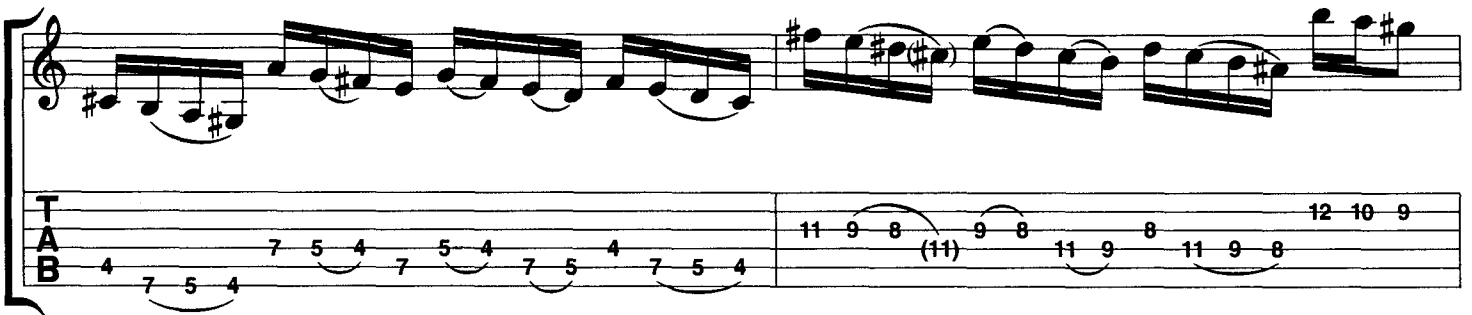
Musical notation for picking technique 2, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals. Below the staff is a guitar tablature (TAB) with two lines, 'T' for top and 'B' for bottom. The TAB includes fret numbers and slurs.

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



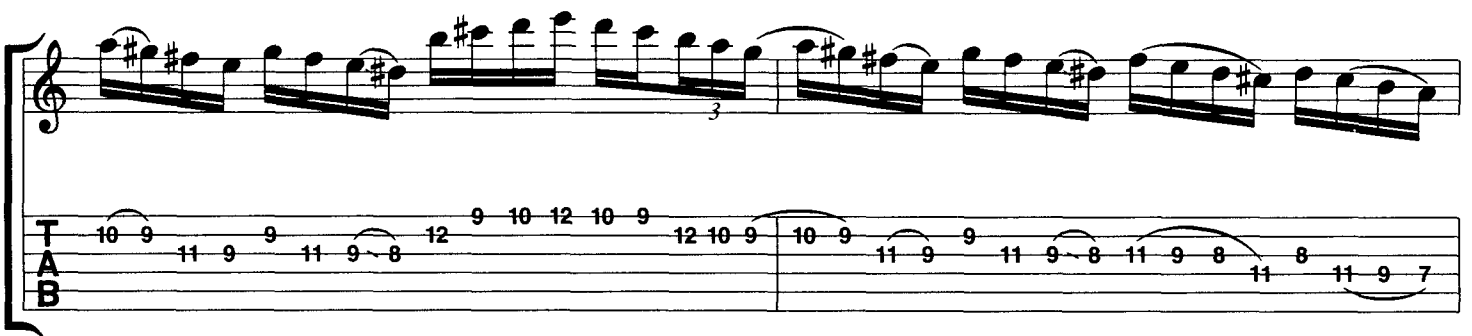
Musical notation for picking technique 3, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals. Below the staff is a guitar tablature (TAB) with two lines, 'T' for top and 'B' for bottom. The TAB includes fret numbers and slurs.

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



Musical notation for picking technique 4, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals. Below the staff is a guitar tablature (TAB) with two lines, 'T' for top and 'B' for bottom. The TAB includes fret numbers and slurs.

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



Musical notation for picking technique 5, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals, including a triplet marked with a '3'. Below the staff is a guitar tablature (TAB) with two lines, 'T' for top and 'B' for bottom. The TAB includes fret numbers and slurs.

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



Three musical examples showing guitar notation and tablature. Each example consists of a treble clef staff with notes and accidentals, and a six-line tablature staff with fret numbers. The first example has a key signature of one sharp (F#) and a 4/4 time signature. The second example has a key signature of two sharps (F# and C#) and a 4/4 time signature. The third example has a key signature of one sharp (F#) and a 4/4 time signature.

## 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.

Two musical examples for Example 20, showing guitar notation and tablature. Both examples are in 4/4 time. The first example has a key signature of one flat (Bb) and features a symmetrical shape of notes across all strings, with a triplet of eighth notes. The second example has a key signature of one flat (Bb) and features a symmetrical shape of notes across all strings, with a triplet of eighth notes.

## 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 21 consists of two systems of musical notation. The first system features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is a descending A major scale (A4, G#4, F#4, E4, D4, C#4, B3, A3). Above the staff, 'V' marks indicate picking strokes, and numbers 3, 5, 3, and 3 indicate triplets. Below the staff, a guitar tablature line shows fret numbers: 9 7 5 7 5 9 7 5 | 9 7 5 9 7 5 | 5 9 7 9 7 6 7 6 | 9 (7) 6 9 7 (6). The second system continues the scale, with fret numbers: 9 7 6 7 6 9 7 6 | 9 7 (5) 9 7 5 | 7 5 9 7 5 9 7 5.

## 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 22 consists of two systems of musical notation. The first system features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is a descending A minor scale (A4, G4, F4, E4, D4, C4, B3, A3). Above the staff, 'V' marks indicate picking strokes, and numbers 3, 3, and 3 indicate triplets. Below the staff, a guitar tablature line shows fret numbers: 8 7 5 7 5 8 6 5 | 8 6 5 8 6 5 | 6 5 7 (6) 5 7 5 (4) 7 5 4 5 4 | 7 5. The second system continues the scale, with fret numbers: 4 7 5 (3) 7 5 3 | (7) 5 3 7 5 3 | 7 5 3 5 3 7 3 | 7 5.

### Example 23 (Example 5 on Video 1)

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.

### Example 24 (Example 6 on Video 1)

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.

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

Freely

hold

T 7 5 4 7 5 4 7 5 4

A 7 5 3 5 3 2 3 2 5 3 2 0 2 4 0 3

B 2 5 3 2 0 2 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 10 8 7

A 9 7 6 9 7 6 9 7 6 7 5 4 7 5 4 7 5 4 7 5 4

B 9 7 6 9 7 6 9 7 6 7 5 4 7 5 4 7 5 4 7 5 4

## 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).

Musical notation for Example 27, showing a treble clef staff with a 4/4 time signature and a bass clef staff with tablature. The treble staff features sixteenth-note patterns with accents and slurs, including a 'simile' marking. The bass staff shows corresponding fret numbers for strings T, A, and B.

## 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.

Musical notation for Example 28, marked "Fast/freely". It shows a treble clef staff with a 4/4 time signature and a bass clef staff with tablature. The treble staff includes left-hand fingering (L.H. 4, 2, 1) and alternate picking (V) markings. The bass staff shows fret numbers for strings T, A, and B.

## Example 29 (Example 10 on Video I)

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

Musical notation for Example 29, marked "Freely". It shows a treble clef staff with a 4/4 time signature and a bass clef staff with tablature. The treble staff includes left-hand fingering (L.H. simile) and alternate picking (V) markings. The bass staff shows fret numbers for strings T, A, and B.

## Example 30 (Example 11 on Video 1)

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.

Freely *(simile)*

TAB: Treble staff: 8 9 11 8 9 11 7 8 10 8 9 11 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10. Bass staff: 8 9 11 8 9 11 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10.

## Example 31 (Example 12 on Video 1)

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).

*(simile)*

TAB: System 1: Treble: 8 9 11 8 9 11 8 9 11 8 9 11 9 10 12. Bass: 8 9 11 8 9 11 8 9 11 8 9 11 8 9 11 8 9 11. System 2: Treble: 9 10 12 9 10 12 9 10 12 9 10 12 9 10 12. Bass: 8 9 11 8 9 11 8 9 11 8 9 11 8 9 11 8 9 11. System 3: Treble: 8 9 11 8 9 11 9 8 11 9 8 11 9 8 11 9 8 12. Bass: 8 9 11 8 9 11 9 8 11 9 8 11 9 8 11 9 8 12. System 4: Treble: 10 9 11 9 8 12 10 9 12 10 9 12 10 9 12 10 9 12 10 9 12 10 9 12 10 9 12. Bass: 11 9 8 11 9 8 11 9 8 11 9 8 11 9 8 11 9 8 11 9 8 11 9 8 11 9 8.

# 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.

Musical notation for Example 32, showing a B major scale (B C# D# E F# G# A#) in 4/4 time. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The scale is written on a single staff with slurs and hammer-ons (V) indicated above the notes. Below the staff is a tablature (TAB) for the guitar, showing fret numbers (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 connecting the notes across strings.

## 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.

Musical notation for Example 33, showing a B major scale lick in 4/4 time. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The scale is written on a single staff with slurs and hammer-ons (V) indicated above the notes. Below the staff is a tablature (TAB) for the guitar, showing fret numbers (9, 11, 7, 9, 7, 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, 7, 9, 11, 7) and slurs connecting the notes across strings.

## 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.

Musical notation for Example 34, showing a B minor scale in 7th position. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The scale is played in a descending chromatic line, with five notes per slur. The fretboard diagram below the staff shows the fingerings for each string (T, A, B) and the fret numbers used for each note.

## 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.

Musical notation for Example 35, showing a descending chromatic line with slurring techniques. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The scale is played in a descending chromatic line, with five notes per slur. The fretboard diagram below the staff shows the fingerings for each string (T, A, B) and the fret numbers used for each note.

## 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.

Musical notation for Example 36, showing a wide left hand stretch with slurring techniques. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The scale is played in a descending chromatic line, with five notes per slur. The fretboard diagram below the staff shows the fingerings for each string (T, A, B) and the fret numbers used for each note.





## 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.

Musical notation for Example 39, showing a treble clef staff with a key signature of three sharps and a 4/4 time signature. The melody is an ascending B major scale starting on the 7th fret. The notation includes slurs, pull-off symbols (V), and a final triplet. Below the staff is a TAB line with fret numbers: 9 7 11 9 7 11 9 8 11 9 8 11 9 7 11 9 7 11 9 7 11.

## 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.

Musical notation for Example 40, showing a treble clef staff with a key signature of one sharp and a 4/4 time signature. The melody is a chromatic scale starting on the 5th fret. The notation includes slurs, pull-off symbols (V), and a final triplet. Below the staff is a TAB line with fret numbers: 5 4 7 5 4 7 6 5 8 6 5 9 7 6 9 7 6 9 8 7 10 8 7 10.

Musical notation for Example 40, showing a treble clef staff with a key signature of one sharp and a 4/4 time signature. The melody continues the chromatic scale from the previous example. The notation includes slurs, pull-off symbols (V), and a final triplet. Below the staff is a TAB line with fret numbers: 9 8 12 10 12 10 9 13 11 14.

## 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.

\*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

T  
A  
B

T  
A  
B

## 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

T  
A  
B

## 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).

# Jazz Influence and Arpeggios

## Example 50 (Example 29 on Video 1)

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)

(simile)

3

T 10 11 12 10 12 11 10 13 14 13 14 (10) 13 (12) 17 16 17 13 14 15

A 11 12 13 9 11 12 9 11 12 14 14 13 14 14 13 (12) 17 16 17 13 14 15

B 10 12

(simile)

T 12 13 12 14 13 12 14 12 11 11 12 10 9 12 11 10 9 12 12 10 9

A 14 13 14 14 12 14 11 12 11 12 10 9 12 11 10 9 12 12 10 9

B 12 13 12 14 13 12 14 12 11 11 12 10 9 12 11 10 9 12 12 10 9

## 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.

(B7)

T  
A  
B

T  
A  
B

## 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.

T  
A  
B



## 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 15 12 9  
15 12 9 17 14 11  
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 8 11 14 9 12 15 7 10 13 8 11 14 9 12 15  
7 10 13 8 11 14 8 11 14 7 10 13 8 11 14 9 12 15

6 9 6 9

T 8 11 14 10 13 16 9 12 15 11 14 17

A 8 11 14 9 12 15 10 13 16 9 12 15 10 13 16 11 14 17

B

6 9 6 9

T 10 13 16 11 14 17 12 15 18 13 16 19

A 10 13 16 10 13 16 11 14 17 12 15 18 12 15 18 13 16 19

B

6 6 6 6

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

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

B

6 6 9 6

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

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

B

6 9 6

T 10 13 16 11 14 17 12 15 18 21

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

B

# Rules of the Game

by SHAWN LANE

Moderately fast ♩ = 156

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

mf

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

trem. bar

T  
A  
B

7 9 7  
7 9 7  
5 7 5

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

8va

loco

trem. bar

trem. bar

trem. bar

trem. bar

T  
A  
B

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

X X X 0 (0)

8va  
Harm.

trem. bar grad. dive

Harm.

T  
A  
B

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

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

1/2

trem. bar

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

Harm. (8va)

3

3

hold bend

trem bar dive

1/2

1

1

1

TAB (15) 8 0 2 2 0 2 (3 3) 15 (15 15) 14 (3 3) 15 (2 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 7 10 10 9 7 9 7 8 9 7 7 6 9 7 9 7 6 7 9 7 6 7 9 7 5 7 0

5

1

TAB (0) 17 (17) 15 17 17 15 15 14 (16) 17 (17) 16 15 15 14 17 15 17 16 14 13 14 13

5

1

1

1

1

T  
A  
B

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

Em D/F# G E/G# A Bb°7 G/B<sub>h</sub> A/C#

trem. bar

trem. bar

T  
A  
B

12 14 12 10 (10) 9 (0) 17 15 15 17 15 13 (13) 12 (12)

Dm /C Bb E7b9 A7

T  
A  
B

15 18 17 18 15 16 (16) 17 (17) 0 19

8va D G G/B A/C#

T  
A  
B

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

A/C# D A/C# D

4

1/2 1/2 1/2

T  
A  
B

14 14 12 (12) 10 10 15 17 15 14 14(14) 12 (12) 10

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

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

T  
A  
B

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

A/C# D

1/2 trem. bar 1

T  
A  
B

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

G D G

1/2 1/2

T  
A  
B

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

A/C# D A/C# D

trem. bar 1/2 1 1 1/2 3 1/2

T  
A  
B

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

Bm D/F# G

trem. bar

1/2

T  
A  
B

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

A A/C# D/F#

6 3

T  
A  
B

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

T  
A  
B

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

D D/F# G/B

7

T  
A  
B

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

A D G/D D

trem. bar

TAB (16) (16) 14 17 17 15 14 15 (15) (15) 14 15 14 (14) 11 12

G A D

pick slide

TAB 12 12 12 12 (12) 14 12 11 12 11 12 (12) X X X 3 3 1

D/F# G A D

8va

TAB (3) 3 2 3 2 (2) (2) 4 (14) 19 21 19 21 19 20 22 19 22 22 22 (22)

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

TAB 19 21 22 22 22 22 22 1 A.H. 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 1

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 3 G/A

trem. bar 3

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

D

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

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

D G/A

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

TAB x 12 9 (9) 10 (10) (10) 12 0 9 10 9 7

D A.H. (8va)

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

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

Gm(7) D E9 G/A

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

Freely D Gm(9) Dmaj7

$\frac{1}{2}$  rit.  $\frac{1}{2}$  3 3 3 3 3 3 3 3 5 9 4 4 7 5 4 7 6 7 (7) (7) 7 6 4 (4)

# Gray Planos Flying

by SHAWN LANE

Moderately ♩ = 106

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

*mf*

TAB: 7 6 8 (8) 7 9 7 6 7 6 8 6 6 8 8 8 6 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#

*f*

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 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 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

(4)16 (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 (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

T  
A  
B

F# B C#(7) F#

T  
A  
B

B C#7 D#m7 B

T  
A  
B

Chords: F# C# F#

TAB: 13 16 16 16 | 14 (14) 12 11 | 10 11 13 11 13 | 11 13 X | 9 7 3 6 3

Chords: B D#m7

TAB: 4 6 3 4 3 4 6 4 (4) | 14 14 14 16 15 16 15 16 16 14

Chords: C# D#m7 8va

Techniques: trem. bar, 3

TAB: 14 14 18 | 18 21 21 18 18 16 16 18 16 18 19 20 18 18 20

Chords: B F#

Techniques: trem. bar, 1/2

TAB: 18 18 16 18 16 15 15 16 18 14 (14) | 14 16 15 (15) 16 16 15 (15)

Chords: C#sus C# F#

Techniques: rake

TAB: 16 15 14 14 18 21 16 | 13 13 11 13 11 11 13 11 13 X 13 11 9 11

B D#m7

1/4

1

1

TAB

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

C#sus C# D#m7

trem. bar

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 13 15 (15) 14 11 13 15 11 9

C#sus C#

6

3

3

6

TAB

(11) 11 13 11 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**

T  
A  
B

**D#m7**

T  
A  
B

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

T  
A  
B

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

*trem. bar*

T  
A  
B

A#m7                      B                      F#                      C#

TAB: 13 14 13 11 14 15 13 | (13) 13 14 11 14 14 14 11 10

D#m7                      C#/E#                      Bm                      A

8va -----

TAB: 11 9 9 8 11 (0) | 17 14 17 (17) 21 17 21 19 17 19 17

E/G#

TAB: 16 14 17 14 14 17 14 16 (16) 17 14 17 14 16 14 16 (16) 16 14 16 16 14 16 16 14 16 14 16

Bm                      C#7/E#

TAB: 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.

TAB

A#m7 N.C.

TAB

F# B E C#

mf

TAB

F# B E C# (F#)

w/fingers hold

TAB

B E C#

f

TAB

F# B

TAB

E C#

TAB

*8va* F# B

TAB

*(8va)* E C#

TAB

F# *loco*

TAB

# 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

trem. bar

TAB: (12/10) 12 9 12 7 (12/7) 10 9 (9) (9) 7 (7) (7)

trem. bar

TAB: (7) (7) 5 10 9 (9) 10 9 (9) 12 12 9

E7sus

T  
A  
B

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

T  
A  
B

E7sus D/F# C#m7 F#m7

T  
A  
B

D/G Bsus2 E7sus F#7sus

trem. bar ----- 1

T  
A  
B

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

Harm. 8va

Harm. (15ma)

Harm. trem. bar ----- 1

Harm. 1/2

T  
A  
B

Am7 (Em7) Fmaj7#11 E/F#

*loco* \*+

TAB: 8 (9) 9 (9) (9) 4 5 4 4 5 4

\*Tapped w/right hand.

E/G# D

TAB: 4 4-5 4 5 6-7 4 5 5 10 9 9 10 9 10 7 9 10 7 7-6 4 4 4 4 2 0

E/A D E/A

TAB: 4 5 4 5 4 10 5 9 10 9 9 10 7 7 10 7 7-6 4 5 4 7

D E/A D

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

E/A E7sus F#m7

*mf*

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

C#m7 F#m7 D/G E7sus

T  
A  
B

F#m7

T  
A  
B

C#m7 F#m7 D/G

T  
A  
B

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

T  
A  
B

F#7sus Bsus2 E7sus F#7sus

T  
A  
B



Am7 Em11 Fmaj7#11

TAB (12) 14 14 11 9 11 9 11 9 11 9 7 | 9 7 9 10 10 8 10 7

E/F#

TAB 8 7 10 9 10 10 13 12 15 13 12 | 16 9 5 4 4 5 4

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

E/G# N.C.

TAB 4 (4) 4 5 5 7 4 5 5 (5) | 4 4 4 4 2 0 | X X X 7 0

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

D

TAB 10 9 7 10 9 7 10 9 7 7 6 7 9 | (0) (0) 10 10

Amaj7 Harm.

TAB 1 (10) 10 9 9 11 (11) (11) 9 7 | 9 11 7 9 7 9 4

Harm.

D

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

TAB (4) 13 14 14 13 16 13 14 16 16 17 16 (16) 14 (0) 14 12 16 13 14 14

Amaj7

TAB (12) 12 14 17 14 17 16 14 16 17 16 16 14 16 14 16 14 16

Amaj7

TAB 14 17 16 17 14 17 14 17 14 15 14 16 14 16 18 16 14 15 13 14 17 16 12 14 12 16 12 14

B5 3 3 3 3 8va

TAB 12 14 12 16 14 16 14 16 19 16 18 16 18 16 19 16 18 17 19 21 22 19 21 18 19 17

(8va) E7sus F#m11 Harm. (15ma)

hold bend- grad. release

TAB 19 17 20 21 22 20 18 (22) 22 (22) 7 (7) (0) 5

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

trem. bar mf

A.H.

Tablature: (5) (5) (0) | 3 3 2 2 | 4 2 4 4 2 1 | 4 2 | 2

C#m7 F#m7 D/G E7sus

hold throughout

\* + + + +

Tablature: 5 4 4 (4) 5 6 7 7 | 7 7 7 | (7)19(7)19(7)19(7)19 | 7 10 9 10 9 9 9 9 9 7

\*Tapped w/right hand.

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

trem. bar

Tablature: 5 7 7 | 7 6 | 5 5 6 5 6 7 | 4 5 6 | 7 9 7 10

Bsus2 E7sus F#7sus Am7 Em11 Fmaj7#11

1/4 1/4

Tablature: 7 0 2 2 | 2 4 | 2 4 4 2 4 | 2 2 4 | (4) 2 4 5 | 7 8 10

F#7sus Bsus2 E7sus F#7sus

Tablature: 7 8 7 10 9 10 10 14 12 15 14 13 12 | 14 12 14 14 | X 17 (17)

Am7 Em11 Fmaj7#11

1

T  
A  
B

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

E/F#

T  
A  
B

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

E/G#

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

T  
A  
B

4 4 5 4 5 7 4 5 5 (5) 4 4 4 4 2 0

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

T  
A  
B

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 E/A A.H. (8va) D

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

T  
A  
B

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



4 4 4

(16) 14 17 14 16 16 14 16 16 (16) 14 16 (16) 16 14 5

trem. bar ---

C#m7 C#maj7

A.H. (8va)

loco

Cmaj7 Fmaj7#11

hold bend -----

grad. release

1 1 1 1 1 1 1/2 1 1/2

(5/4) (5/4) 0 0 3 3 (3) (3) 3 (3) 0 3 (3) (3) (3)

8va ...

Bsus2 Em11 Fmaj7#11

Harm.

hold bend -----

Harm.

1 1 1 1 1 1 1/2

(3) 3 15 15 15 15 15 (15) 15 15 12 5

Freely

(8va)-----

Harm. (15ma)

Harm. (5/5)

Harm. (5/5)

trem. bar

trem. bar

Harm. (5/5)

(5) 5 (5/5) 5 (5/5)

# Epilogue for Lisa

by SHAWN LANE

Slowly and freely ♩ = 72

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

*mf* trem. bar

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

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

$\frac{1}{2}$   $\frac{1}{2}$

TAB: 8 9-11 9 7 (9) 9 7 7 11 11 9 9 7 6

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

trem. bar

$\frac{1}{2}$   $\frac{1}{2}$

TAB: 4 9 8 6 7 6 6 7 6 6 3 3 4 4

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

F# C# F# B

TAB: (9) | 9 8 | 6 | 9 | 11 | 11 7 7 | 9 | (9) 6 | 6 8 8

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

F# B F# C#

TAB: 4 9 | 8 6 | 7 | 6 | 6 7 6 | 6 3 3 4 4

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



66 Epilogue for Lisa

Chords: F# C# F# B G#m

TAB: 14 11 16 13 14 13 14 11 (11) 11 (11) 8 9 7 11 9 7

Chords: D#m C#sus C# F# A.H. 8va.

TAB: (9) 9 7 8 8 (8) 6 9 6 6 11 11 11 14 14 12

Chords: (8va)- B F# C# D#m 8va

Loco: loco

TAB: (12) 11 14 13 14 15 13 13 13 (13) 18 18 16 19

Chords: (8va)- G#m C#sus C#

Effects: trem. bar, loco, rit.

TAB: 16 16 16 14 14 13 13 6 2 6 6 6 4 4 4 4 6

Chords: F# B F#

TAB: 4 3 4 4 4 4 3 14 16 18 15 14 14 18 21