

The Cynical Sphere

Official Tablature Series

4. *Sentiment*

CYNIC - *Focus*

Guitar/Bass
Tablature & Notation

Transcribed by:
Jeff Litvak
www.cynicalsphere.com

GUITAR TABLATURE:

Gtr. I - Paul Masvidal (distortion)
Gtr. II - Jason Gobel (distortion)
Gtr. III - Paul Masvidal (clean tone)
Gtr. IV - Jason Gobel (clean tone)
Gtr. V - Jason Gobel (lead)

BASS TABLATURE:

Gtr. I - Sean Malone (fretless bass)

SENTIMENT

As recorded by Cynic
(From the 1993 Album FOCUS)

Transcribed by Jeff Litvak
(www.cynicalsphere.com)

Words by Paul Masvidal
Music by Cynic
Arranged by Cynic

TUNING: (E, A, D, G, B, E)

A Intro: (Bass) 0:18

♩ = 222

1

Gtrs I, IV

T				
A				
B				

5

T				
A				
B				

B Lead In

♩ = 223
Caug

10

Gtr I Paul Masvidal - (Right Channel)

T		17	(17)	19	(19)
A					
B					

* DISTORTION

* ALL VOLUME SWELLS DONE WITH VOLUME KNOB ON GUITAR

Gtr IV Jason Gobel - (Left Channel)

T				
A	1/2	(1)	(1)	(1)
B	3	(5)	(5)	(5)
		(3)	(3)	(3)

(^) * CLEAN TONE
* SEE PERFORMANCE NOTES

14

Caug

T 15 (15) 17 (17)

A

B

T 1 (1) (1) (1) (1)

A 1/3 (5) (5) (5) (5)

B 3 (3) (3) (3) (3)

(^)

C Verse (A) I

19

$\text{♩} = 118$

E Dsus2 Gsus2 Bsus2 N.C.

Gtr I ~~~~~ P.M.-----|

T 13 (13) 9 7 5 (5) 3 5 7 11 9 7 (7) 4 7 5 5 8 6

A 11 (11) 7 5 (5) 3 5 7 11 9 7 (7) 4 7 5 5 8 6

B "Won't you..." *sl.sl.* *sl.* *sl.* *sl.sl.*

Gtr II ~~~~~ P.M.-----|

T 6 9 7 6 9

A 2 7 5 7 11 9 7 6 9 7 7 6 9

B 0 5 3 5 7 9 7 *sl.*

* DISTORTION

E Dsus2 Gsus2 Bsus2 N.C.

21

T
A 13 (13) 11 9 7 (7) 3 5 7 11 9 7 (7) 4 7 5 5 8 6
B 11 (11) 9 7 (7) 3 5 7 11 9 7 (7) 4 7 5 5 8 6

"Won't you..." sl.sl. sl. sl. sl. sl. sl.

P.M.-----|

T
A 6 9 7 11 6 9 7 7 6 9
B 2 5 3 9 7 3 7

sl.

D Transition

Cm7#5 Dm7 F#7sus9

23

Gtr III * CLEAN TONE
let ring-----|

T
A 8 10 0 0
B 11 12 4 0

(^)-----|

* THESE NOTES ARE FROM LIVE VERSION -
ALBUM VERSION DOUBLES GTR IV BELOW

Gtr IV * CLEAN TONE

T
A 8 10 0 (0)
B 11 12 4 (4)
2 (2)

(^) * SEE PERFORMANCE NOTES

E Verse (B) I

F#7/9 G75 F#7/9 G75

27

Gtrs III, IV
let ring-----|

T
A 4 0 5 6 4 0 5 6
B 2 3 2 3

"Cosmic mother, awaken us..." "In thine impartial love for all..."

31

F#7/9 G75 F#5 C75

let ring-----|

T
A
B

"Bless us that we be free from the sway of..." "Greed and delusion..."

F Chorus

♩ = 119
Cm7#5

35

Gtr I Dm7 Dm/9 Dsus2/11

let ring-----| let ring-----|

T
A
B

"Creative mother..." "Arouse us to know..."

* DISTORTION

Gtr IV

let ring-----| *wavy* let ring-----| let ring-----| **SEE PERFORMANCE NOTES***

T
A
B

sl. sl. sl. sl.

* CLEAN TONE PLAYED THROUGH A ROLAND GS-50 GUITAR-TO-MIDI CONVERTER WITH AN E-MU PROTEUS SOUND MODULE (^)

39

C5/A2 G5 F#7sus29IX

T
A
B

"That we be not lost in the sands..."

"Open our eyes..."

let ring | 1/2

T
A
B

H H

sl.

(^)

* PRESS DOWN BRIDGE WITH HEEL OF HAND

G Transition

♩ = 116
F#7/9

G^b5

43

Gtr III * CLEAN TONE
P.M.-| P.M.----| P.M.----| P.M.-| P.M.----| P.M.----|

H H H H H H
* HOLD CHORD SHAPE THROUGHOUT

Gtr IV * CLEAN TONE

F#5

C^o5

45

P.M.-| P.M.----| P.M.----| P.M.-| P.M.-| P.M.-|

H H H H

H Verse (A) II

♩ = 118
E

Dsus2

Gsus2

Bsus2

N.C.

47

Gtr I * DISTORTION

~~~~~

P.M.-----|

|   |    |      |   |   |   |     |   |   |   |    |   |   |     |   |   |   |   |   |   |
|---|----|------|---|---|---|-----|---|---|---|----|---|---|-----|---|---|---|---|---|---|
| T | 13 | (13) | 9 |   |   |     |   |   |   |    |   |   |     |   |   |   |   |   |   |
| A |    |      |   | 7 | 5 | (5) |   |   |   |    |   |   |     |   |   |   |   |   |   |
| B | 11 | (11) |   |   |   |     | 3 | 5 | 7 | 11 | 9 | 7 | (7) | 4 | 7 | 5 | 5 | 8 | 6 |

"Won't you..." *sl.sl.* *sl.* *sl.* *sl.sl.*

Gtr II \* DISTORTION

P.M.-----|

|   |   |   |   |  |  |  |   |  |  |    |   |   |  |   |   |   |   |   |   |
|---|---|---|---|--|--|--|---|--|--|----|---|---|--|---|---|---|---|---|---|
| T |   |   |   |  |  |  |   |  |  |    |   |   |  |   |   |   |   |   |   |
| A | 6 |   | 9 |  |  |  | 7 |  |  | 11 |   |   |  | 6 | 9 | 7 | 7 | 6 | 9 |
| B | 2 | 0 | 5 |  |  |  | 3 |  |  | 7  | 9 | 7 |  |   |   |   |   |   |   |

*sl.*

E

Dsus2

Gsus2

Bsus2

N.C.

49

Gtr I \* DISTORTION

~~~~~

P.M.-----|

T	13	(13)	11	9															
A					7	(7)													
B	11	(11)					3	5	7	11	9	7	(7)	4	7	5	5	8	6

"Won't you..." *sl.sl.* *sl.* *sl.* *sl.* *sl.sl.*

Gtr II * DISTORTION

P.M.-----|

T																			
A	6		9				7			11				6	9	7	7	6	9
B	2	0	5				3			7	9	7							

sl.

I Lead 1: (Jason Gobel)

♩ = 96
F#5/C

51

Gtr V

2 1 1/2 2 1/2

T 15 19 19 (19) 19 (19) 13 18

A

B

sl. * DISTORTION

Gtr III

let ring

T 11 (11) 11 11 11 11 11 11

A 11 11 11 11 11 (11) 11 11 11 11 11 11 11 11

B 15 15 15 15 15 15 15 15 15 15 (15) 15 15 15 15

* CLEAN TONE

55

F#5/C

4

T (18) (18) 18 17 17 (17) 16 15

A

B

sl. sl.

Gtr III

let ring

T 11 (11) 11 11 11 11 11 11

A 11 11 11 11 11 (11) 11 11 11 11 11 11 11 11

B 15 15 15 15 15 15 15 15 15 15 (15) 15 15 15 15

71

F#5 G/11b5 G

P.M.-| P.M.----| P.M.----| P.M.-----| P.M.----| P.M.----| P.M.

T
A
B

H H H H H H H H

"Inspire us to build..."

P.M. P.M. let ring-----|

T
A
B

73

F# C#5

P.M.-| P.M.----| P.M.----| P.M.-----| P.M.-----| P.M.-|

T
A
B

H H H H 12 12 10 10 11 8

"A new world..."

let ring-----|

T
A
B

95

B5 B5 A5 B5 B5 D#7

T					
A	17	(17)	(17)	17	(17)
B					

let ring-----| *let ring*-----| *let ring*-----| *let ring*-----| *let ring*-----|

T					
A	11 9 9 11 9	8 10 11 9 9 7	7 8 10 7 11 9 9 11	(11) 9 8 10 11 9 9 11	(11) 9 13 15 14 15 14
B					

H H P H sl. sl.

100

B5 B5 A5 B5 B5 D#7

T					
A	14	(14)	17	(17)	
B					

let ring-----| *let ring*-----| *let ring*-----| *let ring*-----| *let ring*-----|

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

H H P H sl. sl.

104

B5 B5 A5 B5 B5 D#7

T					
A	19	(19)	15	(15)	
B					

let ring-----| *let ring*-----| *let ring*-----| *let ring*-----| *let ring*-----|

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

H H P H sl. sl.

108

B5 B5 A5 B5 B5 D#7

let ring-----| let ring-----| let ring-----| let ring-----| let ring-----|

T A B

H H P H sl. sl.

Detailed description: This system contains musical notation for measures 108-111. It features a guitar tablature with fret numbers (11, 9, 9, 11, 8, 10, 11, 9, 9, 11, 9, 9, 7, 11, 9, 9, 11, 8, 10, 11, 9, 9, 11, 9, 13, 15, 14, 15) and fretboard diagrams for the top three strings. Chord names B5, A5, and D#7 are indicated above the staff. The notation includes slurs and 'let ring' markings. The bottom staff shows playing techniques: H (harmonic), H P (harmonic-pull), and sl. (slide).

112

B5 B5 A5 B5 B5 D#7

let ring-----| let ring-----| let ring-----| let ring-----| let ring-----|

T A B

H H P H sl. sl.

Detailed description: This system contains musical notation for measures 112-115. It features a guitar tablature with fret numbers (11, 9, 9, 11, 8, 10, 11, 9, 9, 11, 9, 9, 7, 11, 9, 9, 11, 8, 10, 11, 9, 9, 11, 9, 13, 15, 14, 15) and fretboard diagrams for the top three strings. Chord names B5, A5, and D#7 are indicated above the staff. The notation includes slurs and 'let ring' markings. The bottom staff shows playing techniques: H (harmonic), H P (harmonic-pull), and sl. (slide).

116

B5 B5 A5 B5 B5 D#7

♩ = 200 ♩ = 180 ♩ = 160 ♩ = 140 ♩ = 120

let ring-----| let ring-----| let ring-----| let ring-----| let ring-----|

T A B

H H P H sl.

Detailed description: This system contains musical notation for measures 116-120. It features a guitar tablature with fret numbers (11, 9, 9, 11, 8, 10, 11, 9, 9, 11, 9, 9, 7, 7, 8, 10, 7, 11, 9, 9, 11, 11, 8, 10, 11, 9, 9, 11, 11, 9, 13, 15, 14) and fretboard diagrams for the top three strings. Chord names B5, A5, and D#7 are indicated above the staff. The notation includes slurs and 'let ring' markings. The bottom staff shows playing techniques: H (harmonic), H P (harmonic-pull), and sl. (slide). Tempo markings are provided for each measure: 200, 180, 160, 140, and 120.

♩ = 100

121

T
A 9 10 12
B

T
A (14)
B

125

Gtr I FDBK. Full

T
A 16 (16)
B

SENTIMENT (Bassline)

As recorded by Cynic

(From the 1993 Album FOCUS)

Transcribed by Jeff Litvak
(www.cynicalsphere.com)

Words by Paul Masvidal
Music by Cynic
Arranged by Cynic

TUNING: (D, A, D, G)

A Intro: (Bass) 0:18

♩ = 222 Sean Malone - (Fretless Bass)

1



Gtr I

T
A
B

2	2	2	2	2	2	0	0	5	5	2	2	2	2	2	0	0	3	3	2	2	2	2	2	0	0	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

* FINGERSTYLE

* SEE PERFORMANCE NOTES

4



T
A
B

2	2	2	2	2	0	0	3	3	0	0	2	2	2	2	2	0	0	5	5	2	2	2	2	2	0	0	3	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

7



T
A
B

2	2	2	2	2	0	0	5	5	2	2	2	2	2	0	0	3	3	5	5	3	3	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

B Lead In

♩ = 223

10



T
A
B

2	2	2	2	2	0	0	5	5	2	2	2	2	2	0	0	3	3	2	2	2	2	2	0	0	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

13



T
A
B

2	2	2	2	2	0	0	3	3	0	0	2	2	2	2	2	0	0	5	5	2	2	2	2	2	0	0	3	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

16



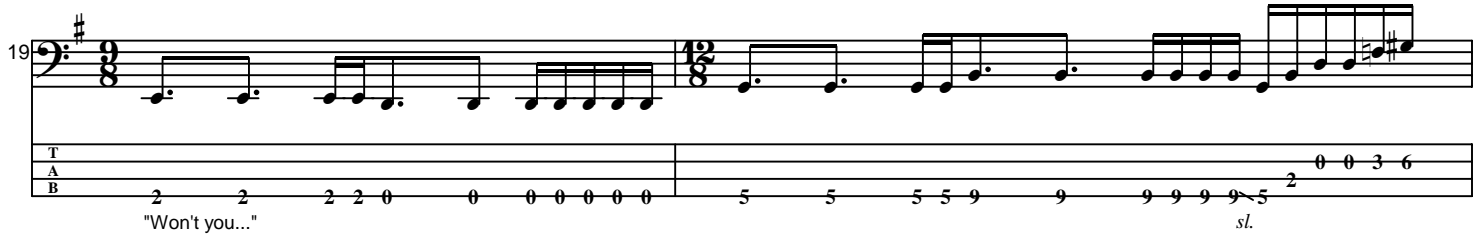
T
A
B

2	2	2	2	2	0	0	5	5	2	2	2	2	2	0	0	3	3	5	5	3	3	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

C Verse (A) I

♩ = 118

19



T
A
B 2 2 2 2 0 0 0 0 0 0 0 5 5 5 5 9 9 9 9 9 5 2 0 0 3 6
"Won't you..." *sl.*

21



T
A
B 2 2 2 2 0 0 0 0 0 0 0 5 5 5 5 9 9 9 9 9 5 2 0 0 3 6
"Try too..." *sl.*

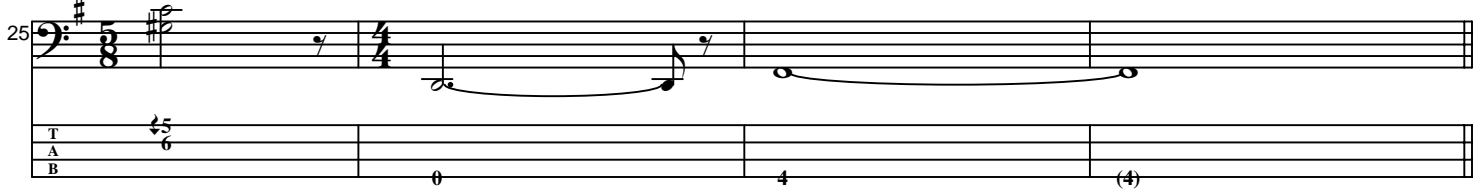
23



T
A
B 2 2 2 2 4 4 4 4 4 4 5 5 5 5 9 9 9 9 9 5 2 0 0 3 6
"Won't you..." *sl.*

D Transition

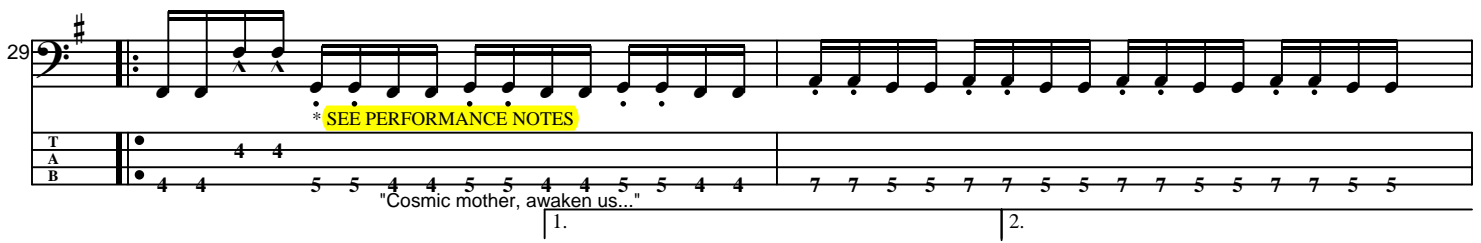
25



T
A
B 4 5 6 0 4 (4)

E Verse (B) I

29



T
A
B 4 4 5 5 4 4 5 5 4 4 5 5 4 4 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5
"Cosmic mother, awaken us..."
1. 2.

31



T
A
B 5 5 4 4 5 5 4 4 5 5 4 4 5 5 4 4 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5
"In thine impartial love for all..." "Aspire us to..."

34



T
A
B 4 4 5 5 4 4 5 5 4 4 5 5 4 4 7 7 5 5 7 7 5 5 5 5 7 7 5 5 7 7
"Build a new world..." "One in which famine, disease and ignorance..."

36

T
A
B

5 5 4 4 5 5 4 4 5 5 4 4 5 5 4 4 | 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5

"Will be only memories of a dismal past..."

F Chorus

♩ = 119

38

T
A
B

6 6 6 6 | 6 6 0 0 0 0 0 0 | 10 9 10 10 12 12 (12) sl.

"Creative Mother..."

"Arouse us to know..."

sl.

42

T
A
B

6 6 6 6 | 6 6 6 6 | 5 5 5 5 | (5)

"That we be not lost in the sands..."

"Open our eyes..."

G Transition

♩ = 116

46

T
A
B

4 4 | 5 5 4 4 5 5 4 4 5 5 4 4 | 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5

* SEE PERFORMANCE NOTES

48

T
A
B

5 5 4 4 5 5 4 4 5 5 4 4 5 5 4 4 | 3 3 5 5 3 3 5 5 3 3 5 5 3 3 5 5

50

T
A
B

4 4 | 5 5 4 4 5 5 4 4 5 5 4 4 | 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5

52

T
A
B

5 5 4 4 5 5 4 4 5 5 4 4 5 5 4 4 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5

H Verse (A) II

♩ = 118

54

"Won't you..." *sl.*

56

"Won't you..." *sl.*

I Lead 1: (Jason Gobel)

♩ = 96

58

let ring

62

let ring

66

let ring

70

let ring

J Verse (B) II

♩ = 116

74

"Creative Mother..." *SEE PERFORMANCE NOTES

"Arouse us to know..."

"Inspire us to build..."

"A new world..."

K Chorus

♩ = 119

82

"Creative Mother..."

"Arouse us to know..."

♩ = 120

86

"That we be not lost in the sands..."

"Open our..."

L Outro

♩ = 232

90

"Eyes..."

M Live Ending

94

T
A
B

2 2 2 2 2 0 0 5 5 2 2 2 2 2 0 0 3 3 2 2 2 2 2 0 0 5 5 2 2 2 2 2 0 0 3 3

98

T
A
B

2 2 2 2 2 2 2 3 3 3 3 3 3 3 5 5 5 5 5 5 5 7 7 7 7 7 7 7 0 0 0 0 0 0 0

sl.

103

T
A
B

2 2 2 2 2 0 0 5 5 2 2 2 2 2 0 0 3 3 2 2 2 2 2 0 0 5 5 2 2 2 2 2 0 0 3 3

♩ = 200 ♩ = 180 ♩ = 160 ♩ = 140 ♩ = 120

107

T
A
B

2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 5 5 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 0 0 0 0

♩ = 100

112

T
A
B

5 (5) 8 (8) 7 (7) 45 0

116

T
A
B

(5) (6)

Performance & Other Notes

Sentiment

"I wanted to write a song with a more general application...a 'we' kind of tune. The compassionate Cosmic Mother immediately came to mind. The Divine Mother is the aspect of God that is active in creation; the 'shakti', or power of the transcendent creator. We are all connected to this state of creation. The song begins with words from a poem by Paramahansa Yoganando which brought about much inspiration."

- Paul Masvidal

SONG: *Sentiment*

ARTIST: Cynic

MUSIC BY: Cynic

LYRICS BY: Paul Masvidal

TRANSCRIBED BY: Jeff Litvak (www.cynicalsphere.com)

ALBUM: *Focus*

REALEASE DATE: September 14, 1993

LABEL: Road Runner Records

NOTICE: ©1993 The All Blacks B.V.

PRODUCED BY: Cynic & Scott Burns

ENGINEERED & MIXED BY: Scott Burns

RECORDED & MIXED AT: Morrisound Recording, Tampa, FL

GUITAR NOTES

SECTIONS B, D, F & K:

Underneath certain chords in Jason's part of the tablature for these sections you will see a "(A)" notation. This indicates that these particular chords are to be plucked with the fingers rather than with the guitar pick. In order to keep your playing fluid, however, it is important to keep the guitar pick between your finger and thumb as you normally would at all times and use the free fingers on your right hand to do the finger picking as required. With any chord marked for finger picking that contains three or more notes in the chord, it is picked by simply plucking the bottom note with the guitar pick while simultaneously plucking the top note with one or more (as required) of your free fingers.

For the live version of Paul's part on **measure 25** (Section D), everything is finger picked exclusively. When entering into the section, Paul will hold onto his guitar pick by curling it up underneath his palm in his ring and pinkie fingers, leaving his thumb and first two fingers free to do the finger picking. It is a quick and easy movement to transfer the pick there and to get it back to resume normal playing when the finger picked part is over and it can be mastered with just a little practice. Onstage, it is always a good idea to have a few extra picks in your pocket or (better yet) taped to a nearby mic stand just in case you drop one since anytime you go shifting the pick around in your hand during a show you are at risk of that.

SECTION L:

Section L contains a nifty little jazzy riff with a bit of a fusion feel to it that Jason plays all the way through to the end of the song. There is some technique to playing this part fluently that I wanted to discuss, however, that may tend to get lost in merely reading the notes off of the page. Since the passage repeats, I will only focus on the first four transcribed measures of it as performance of the rest will be identical.

The entire passage is based around a simple two note power chord shape that every beginning guitarist will be familiar with, played on the middle two strings of the guitar (D & G strings). In **measure 83**, the 11's and the 9's represent

the B5 power chord which will be held down to the fretboard and allowed to let ring. This chord will be fretted with the index and ring fingers (1,3). When you get to the 8-10 hammer on in measure 83, you will instantly jump with the index finger (1) over to the B string, breaking the chord formation, and perform the hammer using your index and middle fingers (1,2). This is perhaps the most difficult part of the passage in making sure to get a clean sound out of the last note of the chord before breaking it to go to the hammer on the B string. To finish off measure 83, with your middle finger (2) on the 10th fret/B string at the end of the hammer, hold the middle finger there until your ring finger (3) is back in place on the 11th fret/G string for the first note of the B5 power chord again. You will find that you naturally lift your middle finger away as you move your first finger into place on the 9th fret to complete the B5 chord and that is exactly what you want to happen.

Now that you are back at the B5 power chord you will continue to hold it down and let the notes ring while picking in the notated pattern until you get two notes away from the next set of hammer on's in **measure 84** where you will notice that the power chord changes to an A5. At the A5 change, shift the chord shape downward two frets while still holding it down to the fretboard and pick the notated pattern. When you get to the hammer on sequence, maintain the A5 chord shape at first but lay your first finger down across the frets to barre them. This will give you the first note in the hammer sequence automatically. Complete the hammer sequence while holding the barre across the seventh fret and then jump back up to the original B5 chord position.

Measure 85 is an exact duplicate of measure 83 and should be played as such. You will enter **measure 86** the same way as you entered measure 84. When you get to the D#7 chord, simply slide up to the correct position while holding down the chord shape, add the middle finger appropriately to complete the new chord formation, pick the pattern and then slide back to the original B5 power chord to begin the sequence all over again.

BASS NOTES

KUBICKI FRETLESS BASS:

Sean's instrument of choice for the recordings on *Focus* is the fretless bass. One of the greatest strengths of the fretless bass is that it handles both slides and legato slides smoothly and without the encumbrance of the frets getting in the way and breaking the sound of the slide up into semitones. Because of this, you get the full range of microtones between the beginning and ending points of the slides and Sean uses this to it's full effect throughout the *Focus* album.

During the recording and touring for *Focus*, Sean Malone played a Philip Kubicki *Ex-Factor* fretless bass. This particular bass has a unique feature on the headstock called a "D-Extension Clip". This handy clip allows you to "D" tune your "E" string almost instantaneously, without changing string tension and not having to transpose, effectively allowing the "E" string on a 32 inch scale bass to be released to a longer "D" scale of 36 inches which was highly effective for Sean both in the studio and on stage. He used this feature for 3 of the 8 songs on the album: *Sentiment, I'm But A Wave To...*, and *How Could I*, all of which the bass is tuned down to a Drop-D tuning simply by releasing the "D-Extension Clip" at the headstock of the bass.

The patented string clip is available only on the *Ex Factor*. While holding the bass in playing position, you push the spring loaded string clip up with the thumb of the left hand. Pull the string out from under the clip head with your finger and release the lever. You are now in concert tension "D" and all the notes on the scale remain the same - no transposing. Pushing the lever up causes it to re-grab the string, and you're back in "E" again. It's very quick and easy to become adept at pushing the lever to the desired position. When the string is in "D" tuning, you also have a "D#" note available.

It is important to note that the D and D# notes are actually on the headstock behind the nut and when the clip is engaged for standard E-tension tuning, the clip acts as the nut for the E-string. When released, it effectively removes the nut for the E-string only and opens up the two extra fret positions on the headstock for that string. There is no difference in playability between the Kubicki fretless bass and a standard bass in E-tension tuning, however, when you open the clip to drop the D, things change a little from what a standard bass in drop-D tuning would be. Since the open low D on the Kubicki is now two frets behind the open positions for all of the other strings, every note on that string would be played two frets closer to the headstock than on a standard bass in drop-D tuning where all of the open strings meet at the nut together. The notes and the written transcription are still the same but hand positioning differs slightly. Fear not if you don't have a Kubicki though, it is entirely possible to play this song on any standard bass.

For more information on the Kubicki Ex-Factor bass, visit:
www.kubicki.com

SECTIONS E, G & J:

A technique that Sean uses to great effect in these sections is *staccato*. What this means is to cut a note off short of its' full time value...in other words, to prematurely stop a given note from sounding once it has been played. Playing in this style will often lend a slightly choppy feel to a part, however, when done tastefully, that can also add a good bit of purposeful tension to a riff that can't be achieved by any other means. Often done in classical music, Sean makes good use of staccato here, albeit at a much quicker tempo.

You can recognize which notes are to be staccatoed by looking at the standard notation staff above each tablature staff. Each notehead that has a small dot directly underneath it (or directly above the notehead in the case of a down-stemmed note) is to be played staccato. This is not to be confused with a dot to the left or right of a notehead which means something entirely different.

With most stringed instruments in classical music, the common way to play a staccatoed note is to pluck the string between your thumb and first finger and then unfret the note early by simply letting the string up off the fretboard with your fretting hand while still keeping your finger on the string so that it just goes mute. Obviously, the tempo of these parts makes playing the staccato in the classical fashion impossible so it must be done differently...entirely with the picking hand.

To fingerpick these sections without staccato you would pick alternately using your 1st and 2nd fingers (some may use their 1st and 3rd). Either way is no problem. As you do this, you are trying to maintain an even, fluent, coordinated movement so that each picking stroke across the string is exactly the same with the same amount of space between each hit. You are also trying to make sure that you are not touching any of the strings too early because that ruins your fluidity and makes you sound choppy, but that is exactly what you want to do here. The trick to fingerpicking the staccato on the bass for these parts is to intentionally hit each string with your picking finger a split second before you actually stroke the string for the next note. This will cut the previous note short just before you stroke the next note, thus, you have played that previous note in staccato. This technique does take some practice and it's not likely that it will come overnight to you if you are entirely unfamiliar with this technique. It's more of a *feel* for how to play it than a conscious thought of doing so but once you get the feel for it, it will click right in for you and prove quite a valuable rewarding tool in your arsenal.

Sentiment

*Won't you... try too
won't you*

*cosmic mother awaken us in
thine impartial love for all.
bless us that we be free from
the sway of greed and delusion.
inspire us to build a new world -
one in which famine, disease and
ignorance
will be only memories of a dismal past*

*creative mother arouse us to know
that we be not lost in the sands
... open our eyes*

*won't you... love you
won't you*

(solo: Jason)

*creative mother arouse us to know
inspire us to build a new world
since forever we've yearned to
quench what's never fulfilling
lost endeavors found in a stilled
mind if we be willing*

*creative mother arouse us to know
that we be not lost in the sands
... open our eyes*