

# The Cynical Sphere

Official Tablature Series



## **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 - Paul Masvidal (lead)
- Gtr. VI - Jason Gobel (lead)

## **BASS TABLATURE:**

- Gtr. I - Sean Malone (fretless bass)

# UROBORIC FORMS

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

## A Intro

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

$\text{♩} = 176$   
Bsus2

A#sus2

Gtr I Paul Masvidal - (Left Channel)

P.M.-----| P.M.-----| P.M.-----| P.M.-----|A.H.

Gtr II Jason Gobel - (Right Channel)

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

\* SEE PERFORMANCE NOTES

D#sus2

Dm

F#5 11

F#sus2 11

G5

F#5 11

Gtrs I, II

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

F#5 F#sus2IX D C# F#5II F#sus2II G5 F#5IX F#5IX F#sus2IX N.C.

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

T  
A  
B

sl. \* HOLD CHORD SHAPE sl.

**B** Verse I

$\text{♩} = 177$   
Bsus2 A#sus2

Gtr I  
P.M.-----| P.M.-----| P.M.-----| P.M.-----|A.H.

T  
A  
B

"Self is the universe..." F sl.

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

T  
A  
B

\* SEE PERFORMANCE NOTES

D#sus2 Dm Bsus2

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

T  
A  
B

"Not separate..." sl. "The state before the fall into..."

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

T  
A  
B

sl.

A#sus2 D#sus2 Dm

P.M.-----| P.M.-----| A.H. P.M.-----| P.M.-----| P.M.-----|

T  
A  
B 4 1 1 1 1 1 4 4 4 4 4 1 1 1 1 1 (1) 11 13 13 13 13 15 11 11 11 11 11 10 10 10 10 10 10 15 (15) 12 (12)

F sl. "Self consciousness..." sl.

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

T  
A  
B 6 8 8 8 8 8 6 6 6 6 6 8 8 8 8 8 6 6 6 6 11 13 13 13 13 15 11 11 11 11 10 10 10 10 10 10 15 (15) 12 (12)

sl.

**C** Transition

♩ = 176

F#5<sup>II</sup> F#sus2<sup>II</sup> G5 F#5<sup>IX</sup> F#5<sup>IX</sup> F#sus2<sup>IX</sup> D C#

Gtrs I, II P.M. P.M.---| P.M. P.M.---| P.M.

T  
A  
B 4 2 2 7 6 12 11 11 11 14 13 2 1 2 (2) 0 10 9 9 9 (9) 0 5 5 4

sl. sl. \* HOLD CHORD SHAPE

F#5<sup>II</sup> F#sus2<sup>II</sup> G5 F#5<sup>IX</sup> F#5<sup>IX</sup> F#sus2<sup>IX</sup> N.C.

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

T  
A  
B 4 2 2 7 6 12 11 11 11 14 13 0 5 7 6 2 (2) 0 10 9 9 9 (9) 0 5

sl. sl.

**D** Pre-Chorus

$\text{♩} = 130$   
F#5<sup>IV</sup>

18

Gtr I

let ring-----|

T	7	4	7	6	6	(6)	10	7
A	6				5	(5)	9	6
B	4				3	(3)	7	6 7 6 4

"Nothing is himself..."

*sl.*

Gtr II

T						(3)	7	
A	4				3	(3)	7	4
B	4				3	(3)	7	4
	2				1	(1)	5	4 5 4 2

*sl.*

F#5<sup>IV</sup>

A5

C5

F5

20

P.M.-----|

P.M.-----|

T	7	10	13	13	(13)	6
A	6	9	12	12	(12)	5
B	4	7	10	10	(10)	3
		4	4	4		4 6 7 4

"Everything is world..."

*sl.*

*sl.*

P.M.-----|

P.M.-----|

T						
A	4	7	10	10	(10)	3
B	4	7	10	10	(10)	3
	2	5	8	8	(8)	1
		2	2	2		5 2

*sl.*

*sl.*



26

F#5<sup>IV</sup> F5 A5 N.C.

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

T 5 7 4 6 12

A 4 4 4 4 6 4 4 4 4 4 4 4 3 3 3 3 7 7 9 7 7 7 6 7 9

B 4 4 4 4 6 4 4 4 4 4 4 4 3 3 3 3 7 7 9 7 7 7 6 7 9

"Pre-personal perfection..."

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

T

A (11) 7 6 6 7 6 6 7 6 7 6 6 6 7 (7) 5 5 8 8 6 8 5 5 4 2 5 0 7 6 7 11

B (9) 9 6 6 9 6 6 6 9 6 9 6 6 6 9 (9) 5 5 8 8 6 8 5 5 4 2 5 0 7 6 7 11

sl. sl. sl.

28

F#5<sup>IV</sup> A5 F#5<sup>IV</sup> N.C. F#5<sup>IV</sup>

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

T 5 7 12 10 6 7 6

A 4 4 4 4 6 4 4 4 4 4 4 4 7 7 7 7 7 7 4 4 6 4 7 7 6 7 6

B 4 4 4 4 6 4 4 4 4 4 4 4 7 7 7 7 7 7 4 4 6 4 7 7 6 7 6

"Bliss's screen is yet untorn..."

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

T

A (11) 7 6 6 7 6 6 9 9 5 5 8 8 6 8 5 5 4 2 5 0 7 6 7 11

B (9) 9 6 6 9 6 6 9 9 5 5 8 8 6 8 5 5 4 2 5 0 7 6 7 11

sl. sl. sl.

N.C. G#5 G5<sup>III</sup>

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

T  
A 5 5 5 3 4 4 4 4 4 6 3  
B 4 4 4 4 4 6 6 6 4 4 4 6 4 4 4 5

"Uroboric forms..."

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

T  
A 5 5 5 3 4 4 4 4 4 6 3  
B 4 4 4 4 4 6 6 6 4 4 4 6 4 4 4 5

**F** Lead 1: (Jason Gobel)

♩ = 129  
N.C.

G#5 G5<sup>III</sup>

Gtr VI

T 20 20 23 20 20 22 20 20 21 20 20  
A 17 17 17 17 17 17 17 17 17 17 17  
B ♭ ♯ ♭ ♯ ♭ ♯ ♭ ♯ ♭ ♯ ♭ ♯

Gtr I

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

T  
A 3 3 5 5 3 3 4 4 6 6 3 3  
B 3 3 6 6 4 4 6 6 4 4 6 8 4 4 3 3 3 3 5 3 3 3

34

N.C. G#5 G5<sup>III</sup>

T 15 17 19 15 19 17 15 19 17 15 19 17 15 14 16 18 14 18 16 14 18 15 13 17 15 13 17 17 (17) (13)

A

B

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

T

A

B 3 3 6 6 5 5 3 3 4 4 6 6 3 3 4 4 4 6 8 4 4 3 3 3 3 5

36

N.C. C5<sup>VIII</sup> N.C.

♩ = 127

T 20 16 18 16 15 16 17 18 (18) 15 (15) 16 15 18 15 18

A

B

sl. H H

[--SWEEP--]

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

T

A

B 6 6 6 6 5 6 6 6 8 8 10 8 8 10 7 7 7 7 6 7 7 7 10 7 7 7 9 7 7 7

38

N.C. C5<sup>VIII</sup> C5<sup>VIII</sup> N.C. B5

Full

P P V P V H.sl. V P

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

T  
A  
B

6 6 6 6 5 6 6 6 8 8 10 8 8 10 7 7 7 7 6 7 7 7 10 7 7 7 7

**G Bridge**

40

N.C. C5<sup>VIII</sup> C5<sup>VIII</sup> N.C.

Gtrs I, II

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

T  
A  
B

6 6 6 6 5 6 6 6 8 8 10 8 8 10 7 7 7 7 6 7 7 7 10 7 7 7 9 7 7 7

"Find itself..." "As a separate entity..."

42

N.C. C5<sup>VIII</sup> C5<sup>VIII</sup> N.C. B5

$\text{♩} = 116$

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

T  
A  
B

6 6 6 6 5 6 6 6 8 8 10 8 8 10 7 7 7 7 6 7 7 7 10 7 7 7 9

"An ego germ..." "Is just beginning to be..."

**H** Interlude Lead In

♩ = 154  
G6 F#6

45

Gtr III  
*let ring*

T		0	0			(3)
A	4	4	4	3		(1)
B	5	5	5	4	2	(2)

\* CLEAN TONE

Gtr IV  
*let ring*

T		0	0			(3)
A	4			3		(1)
B	5			4	2	(2)

\* CLEAN TONE

47

*let ring*

T		0	0			(3)
A	4	4	4	3		(1)
B	5	5	5	4	2	(2)

*let ring*

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

**I** Interlude 1

♩ = 156  
G6

F#6

C#aug

C#m

49

let ring

T											
A	4	4	4	4							
B	3	3	3	2							

"Wherever..."

let ring

T											
A			2	4	2	3					
B	3	5	3								

G#7#5

G7#5

G13

G7#5

51

let ring

T											
A				4		(3)					
B	4	7	4								

"There is other..."

let ring

T											
A				4							
B	7	4	7	4	7	6	3	6	3	6	3

♩ = 157  
G6

F#6

C#aug

C#m

53



**K** Lead 2: (Paul Masvidal)

♩ = 122  
Bsus2

Dsus4

Dsus2

N.C.

61

Gtr V  
P.M.-----| P.M. P.M.--| *let ring-----|*

T	11	8	8	7	8	8	12	12	12	12	15	12	12	14	14	15	14	15	17
A	11	8	8	7	8	8	12	12	12	12	15	12	12	14	14	15	14	15	17
B																			

*sl.* *sl.* *sl.*

\* HOLD CHORD SHAPES FOR MEASURES 61, 63 & 65

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

T																								
A																								
B	7	7	9	9	11	11	12	12	10	10	12	12	10	10	12	12	14	14	6	2	0	2	6	0

*sl.*

Bsus2

Dsus4

Dsus2

B5<sup>ix</sup>

63

P.M.-----| P.M. P.M.--| *1 1/2-----|*

T	11	8	8	7	8	8	12	12	12	15	12	12	14	14	15	20	19	(19)	(19)
A	11	8	8	7	8	8	12	12	12	15	12	12	14	14	15	20	19	(19)	(19)
B																			

*sl.* *sl.* *sl.* *sl.*

P.M.-----|

P.M.-----|

T																								
A																								
B	7	7	9	9	11	11	12	12	10	10	12	12	10	10	12	12	14	14	9	9	11	11	11	9

*sl.*

65

Bsus2                      Dsus4                      Dsus2                      N.C.

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

T  
A  
B

11 8 11 8 7 8 8 12 12 12 12 15 12      12 14 12 14 17 15 14 15 17

sl.                      sl.                      sl.

P.M.-----|

T  
A  
B

7 7 9 9 11 11 12 12 10 10 12 12      10 10 12 12 14 14 6 2 0 2 6 0

sl.

67

B5                      D5                      G5                      N.C.

P.M.-----|

T  
A  
B

9 7 7 12 9 11 12 9 11 12

7 5 5 10 10 12 12 10 12 12

sl.                      sl.

P.M.-----|

T  
A  
B

9 7 7 12 9 11 12 9 11 12

7 5 5 10 10 12 12 10 12 12

sl.                      sl.

2 4 5 2 4 5

L Verse II

♩ = 177  
Bsus2

A#sus2

69

Gtr I  
P.M.-----| P.M.-----| P.M.-----| P.M.-----|A.H.

T  
A  
B

4 2 2 2 2 2 4 4 4 4 4 2 2 2 2 2 5 5 5 5 4 1 1 1 1 1 4 4 4 4 4 1 1 1 1 1 (1)

"Birth, primal paradise..."

F sl.

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

T  
A  
B

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

\* SEE PERFORMANCE NOTES

D#sus2

Dm

Bsus2

71

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

T  
A  
B

11 13 13 13 13 13 15 11 11 11 11 11 10 10 10 10 10 10 10 15 15 (15) 12 (12) 4 2 2 2 2 2 4 4 4 4 4 2 2 2 2 2 5 5 5 5

"No gap, distance or..."

sl.

"Separation..."

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

T  
A  
B

11 13 13 13 13 15 11 11 11 11 11 10 10 10 10 10 10 10 15 15 (15) 12 (12) 7 9 9 9 9 9 11 7 7 7 7 7 9 9 9 9 9 11 7 7 7 7 7

sl.

A#sus2 D#sus2 Dm

73

P.M.-----| P.M.-----| A.H. P.M.-----| P.M.-----| P.M.-----|

T  
A  
B 4 1 1 1 1 1 4 4 4 4 4 1 1 1 1 1 (1) 11 13 13 13 13 13 11 11 11 11 11 10 10 10 10 10 10 15 15 (15) 12 (12)

"Between self and environment..." F sl. "Unconditional..." sl.

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

T  
A  
B 6 8 8 8 8 8 6 6 6 6 6 8 8 8 8 8 6 6 6 6 11 13 13 13 13 13 11 11 11 11 10 10 10 10 10 10 15 15 (15) 12 (12) sl.

**M** Transition

$\text{♩} = 176$

F#5<sup>II</sup> F#sus2<sup>II</sup> G5 F#5<sup>IX</sup> F#5<sup>IX</sup> F#sus2<sup>IX</sup> D C#

75

Gtrs I, II P.M. P.M.---| P.M. P.M.---| P.M.

T  
A  
B 4 2 2 7 6 4 (2) 0 12 11 9 11 11 14 13 11 2 1 9 9 (9) 0 5 5 4

"Omnipotence..." sl. sl. \* HOLD CHORD SHAPE

F#5<sup>II</sup> F#sus2<sup>II</sup> G5 F#5<sup>IX</sup> F#5<sup>IX</sup> F#sus2<sup>IX</sup> N.C.

77

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

T  
A  
B 4 2 2 7 6 4 (2) 0 12 11 9 11 11 14 13 11 0 5 7 6 sl. sl.

**N** Pre-Chorus

♩ = 130  
F#5<sup>IV</sup>

79

Gtr I

F5 A5 F#5<sup>IV</sup>

T	7	6	(6)	10	7
A	6	5	(5)	9	6
B	4	3	(3)	7	6 7 6 4

"Nothing is himself..."

*sl.*

Gtr II

T					
A	4	3	(3)	7	4
B	4	3	(3)	7	4
B	2	1	(1)	5	4 5 4 2

*sl.*

81

F#5<sup>IV</sup> A5 C5 F5

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

T	7	10	13	13	(13)	6			
A	6	9	12	12	(12)	5			
B	4	4	4	7	10	10	(10)	3	4 6 7 4

"Everything is world..."

*sl.*

*sl.*

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

T									
A	4	7	10	10	(10)	3			
B	4	7	10	10	(10)	3			
B	2	2	2	5	8	8	(8)	1	5 2

*sl.* *sl.*

**O** Chorus

♩ = 132  
F#5<sup>IV</sup>

F5

A5

N.C.

83

\* SEE PERFORMANCE NOTES

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

T																			
A					6														
B	4	4	4	4	4	4	4	4	4	4	4	3							

"Primordial egg retains..."

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

T																			
A																			
B	6	6	9	9	7	6	6	6	9	9	7	6	6	6	9	(7)			

sl. sl.

F#5<sup>IV</sup>

A5

F#5<sup>IV</sup>

N.C.

85

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

T																			
A																			
B	4	4	4	4	6	4	4	4	4	4	4	7	7						

"Consciousness unborn..."

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

T																			
A																			
B	(11)	9	6	6	7	9													

sl. sl. sl.

87

F#5<sup>IV</sup> F5 A5 N.C.

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

T	5	7	4	6	12	
A	4 4 4 4	6 4 4 4	4 4 4 4	4 4 3	3 3 3	3 7 7 9 7 7 6 7 9
B						

"Pre-personal perfection..."

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

T					
A	(11) 9	6 6 9	6 6 9	6 6 9	6 6 9 (7) (9)
B	sl.				sl.

89

F#5<sup>IV</sup> A5 F#5<sup>IV</sup> N.C. F#5<sup>IV</sup>

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

T	5	7	12	10	6	7
A	4 4 4 4	6 4 4 4	4 4 4	4 7 7	7 7 7	7 4 4 6 4 7 7 6 7 6
B						

"Bliss's screen is yet untorn..."

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

T		
A	(11) 9	6 6 9
B	sl.	sl.



♩ = 202

F#5<sup>II</sup> F5<sup>I</sup>

101

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

T											
A		13	11		14	13	11		9	10	12
B	9 9 9	11 9	9 9 9	9 9 9	9 9 9	9		8 8 8 8 8 8 8	10 8 8 8	12	8 8 8 8 8 8 8

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

T											
A		6	4		7	6	4		2	3	5
B	2 2 2	4 2	2 2 2	2 2 2	2 2 2	2		1 1 1 1 1 1 1 1 1	3 1 1 1	5	1 1 1 1 1 1 1 1 1

F#5<sup>II</sup> N.C. D#sus2 Dm

♩ = 207      ♩ = 202

105

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

T										
A		13	11		11 13 14 13			15		15 (15)
B	9 9 9	11 9	9 9 9	9 9 9	11			15 13		12 (12) (10)

"Uroboric forms..." *sl.*

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

T										
A		6	4		4 6 7 6			15		15 (15)
B	2 2 2	4 2	2 2 2	2 2 2	4			15 13		12 (12) (10)

*sl.* *sl.*

**Q** Ending

♩ = 94

♩ = 90

F#11

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains four measures of music, each represented by a series of horizontal lines that curve and oscillate, resembling a guitar's sound waves. The notes are not explicitly written as dots on the staff.

Gtr III

T	0	(0)	(0)	(0)
A	0	(0)	(0)	(0)
B	0	(0)	(0)	(0)

\* CLEAN TONE

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures of music. The first measure has a chord of F#, C#, and G#. The second measure has a quarter note G#. The third measure has a quarter note A. The fourth measure has a quarter note B. There are also sound wave-like lines below the staff in the third and fourth measures.

Gtr IV

T	0	0	0	3	4	2	(2)
A	0	0	0	3	4	2	(2)
B	0	0	0	3	4	2	(2)

\* CLEAN TONE

# UROBORIC FORMS (Bassline)

As recorded by Cynic

(From the 1993 Album FOCUS)

Transcribed by Jeff Litvak  
(www.cynicalsphere.com)

Words by Paul Masvidal  
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Arranged by Cynic

TUNING: (E, A, D, G)

## A Intro

♩ = 176

1

Gtr I Sean Malone - (Fretless Bass)

\* FINGERSTYLE  
\* SEE PERFORMANCE NOTES

3

5

## B Verse I

♩ = 177

8

"Self is the universe..."

6

"Not separate..."

## C Transition

♩ = 176

11

13

**D** Pre-Chorus

♩ = 130

15

T  
A  
B 2 1 (1) 5 4 5 4 2

"Nothing is himself..." *sl.*

17

T  
A  
B 2 (2) 5 8 8 (8) 1 5 2

"Everything is world..." *sl.*

**E** Chorus

♩ = 132

19

T  
A  
B 9 9 9 9 5 9 5 9 9 9 9 9 5 9 5 9 8 8 8 8 10 8 10 8 8 8 8 8 8 10 8 10 8

"Primordial egg retains..."

21

T  
A  
B 9 9 9 9 5 9 5 9 9 9 9 9 5 9 5 9 9 9 12 9 9 9 11 9 9 9 9 9 12 11 12 9 9 9 12 9 9 9 11 9 9 9 12 9 12 11 12 9

"Consciousness unborn..."

24

T  
A  
B 5 5 5 3 4 4 4 4 4 3 6 6 6 4 6 4 4 4 4 4 4 4 3

"Uroboric forms..."

**F** Lead 1: (Jason Gobel)

♩ = 129

26

T  
A  
B 3 3 1 1 3 3 1 1 4 4 1 1 3 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 (3)

"Uroboric forms..." *sl.*

♩ = 127

28

T  
A  
B 6 6 6 6 5 6 6 6 3 3 3 3 3 3 5 (5) (3) 2 2 2 2 1 2 2 2 5 2 2 2 4 2 2 0

*sl.* *sl.*

30

T  
A  
B 6 6 6 6 5 6 6 6 3 3 3 3 3 3 5 (5) (3) 2 2 2 2 1 2 2 2 5 2 2 2 4

*sl.* *sl.*

**G** Bridge

32

T  
A  
B 6 6 6 6 5 6 6 6 3 3 3 3 3 3 5 (5) (3) 2 2 2 2 1 2 2 2 5 2 2 2 4 2 2 0

"Find itself..." *sl.* *sl.* "As a separate entity..."

♩ = 116

34

T  
A  
B 6 6 6 6 5 6 6 6 3 3 3 3 3 3 5 (5) (3) 2 2 2 2 1 2 2 2 5 2 2 2 4

"An ego germ..." *sl.* *sl.* "Is just beginning to be..."

**H** Interlude Lead In

\* HOLD CHORD SHAPES AND LET NOTES RING THROUGHOUT SECTIONS H, I, & J

♩ = 154

37

T  
A  
B 3 (3) 2 4 2

*sl.*

39

T  
A  
B 3 5 (5) 4 4 2 2 2 2

*sl.*

I Interlude 1

♩ = 156

41

T 5 4 10 6  
A 3 3 2 8 8 4 4  
B 3 3 2 8 8 4 4

sl. "Wherever..." sl. sl.

43

T 9 8 9 8  
A 7 7 6 6 7 7 6 6  
B 7 7 6 6 7 7 6 6

sl. "There is other..." sl. sl. sl.

J Interlude 2

♩ = 161

45

T 5 4 10 6  
A 3 3 2 8 8 4 4  
B 3 3 2 8 8 4 4

sl. sl. sl.

47

T 9 8 9 8  
A 7 7 6 6 7 9 7 6 6 6 6 6 4  
B 7 7 6 6 7 9 7 6 6 6 6 6 4

sl. sl. sl.

K Lead 2: (Paul Masvidal)

♩ = 122

49

T 4 2 4 6 4  
A 2 4 5 4 2 5 4 2 0 4 6 4 7 5 4  
B 2 4 5 4 2 5 4 2 0 4 6 4 7 5 4

52

T 4 2  
A 7 4 7 5 4 6 2 4 4 5 2 4 2 5 4 2 5 4 1  
B 7 4 7 5 4 6 2 4 4 5 2 4 2 5 4 2 5 4 1

♩ = 110

♩ = 125

55

T  
A 2 (2) 5 (5) 10 9 11 12 9 11 12  
B 2 (2) 5 (5) 10 9 11 12 9 11 12

sl. sl.

**L** Verse II

♩ = 177

57

T  
A  
B

"Birth, primal paradise..." *sl.* "No gap, distance or separation..." *sl.*

**M** Transition

♩ = 176

60

T  
A  
B

62

T  
A  
B

**N** Pre-Chorus

♩ = 130

64

T  
A  
B

"Nothing is himself..." *sl.* "Everything is world..." *sl.*

66

T  
A  
B

**O** Chorus

♩ = 132

68

T  
A  
B

"Primordial egg retains..." *sl.* "Consciousness unborn..." *sl.*

70

T  
A  
B



# Performance & Other Notes

## Uroboric Forms

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*"The word 'Uroboric' comes from the Greek 'Uroboros' which was the name of a mythological serpent depicted as having had it's tail in its mouth, thus creating a circle. The meaning behind this is 'without beginning or end - infinity'. The lyrics to the song suggest the notion that we are all 'uroboric forms' in the sense of the soul being infinite and perfect...without beginning or end. However, through birth, the ego develops and we can easily lose union with this perfection and our infinite nature if we are not careful."*

- The Cynical Sphere

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**SONG:** *Uroboric Forms*

**ARTIST:** Cynic

**MUSIC BY:** Cynic

**LYRICS BY:** Paul Masvidal

**TRANSCRIBED BY:** Jeff Litvak ([www.cynicalsphere.com](http://www.cynicalsphere.com))

**ALBUM:** *Focus*

**RELEASE 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

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## GUITAR NOTES

### **SECTIONS A, B & L:**

For Jason's parts in the Intro and Verse patterns for this song, the base, two-note power chord shapes should be held down to the fretboard throughout the sections. In **measure 1**, for example, the 7's and 9's represent this power chord shape. When you get to the actual played chord of the motive (the 9 – 11, which also constitutes a power chord) the 11 should be grabbed with the pinkie finger while maintaining the original 7 – 9 chord shape with either the first and third fingers or first and second fingers if you have smaller hands as this opens the hand and makes a longer stretch possible. The pinkie on the 11 should only be placed when that chord is to be played and then removed immediately after when the motive starts over again. It is important to note that when fingering any of the full, 3-note, suspended 2<sup>nd</sup> power chords in this song, no matter where they are in the song or who plays them, a 1, 3, 4 fingering is ideal if you can stretch far enough for it. This is how Paul and Jason both play these chords throughout the song, and in this fashion you are required to do the least amount of hand shape readjustments which makes this song a lot easier to play.

### **SECTIONS E, O & P:**

When reading the tablature for Paul's parts of these sections, it may tend to look more confusing and difficult to play than it actually is. The best way to think about playing this section is to form the basic power chord shape with your first and third fingers as signified by the first few notes of the section or by reading the chord names above the staves and cross referencing them with the Chord Library at the beginning of the tablature. With your first and third fingers holding down the shape to the fretboard, simply slide the shape up or down the fretboard into position as indicated by the chord names above the staves and use your second and fourth fingers to catch the extra notes around each basic shape.

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## 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.

For more information on the Kubicki Ex-Factor bass, visit:  
[www.kubicki.com](http://www.kubicki.com)

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## *Uroboric Forms*

*Self is the universe. not separate  
the state before the fall into. self  
consciousness*

*nothing is himself. everything is world*

*primordial egg retains  
consciousness unborn  
pre-personal perfection  
bliss's screen is yet untorn  
uroboric forms*

*(solo: Jason)*

*find itself as a separate entity  
an ego germ is just beginning to be*

*wherever there is other. there is fear*

*(solo: Paul)*

*birth, primal paradise*

*no gap, distance or separation  
between self and environment  
unconditional omnipotence*

*nothing is himself, everything is world*

*primordial egg retains  
consciousness unborn  
pre-personal perfection  
bliss's screen is yet untorn  
uroboric forms  
consciousness unborn  
uroboric forms*