

The Cynical Sphere

Official Tablature Series

8. *How Could I*

CYNIC - *Focus*

Guitar/Bass/Keyboard
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 – Paul Masvidal (lead harmony/2nd rhythm)

BASS TABLATURE:

- Gtr. I - Sean Malone (fretless bass)
- Gtr. II - Keyboard (synth bass)

HOW COULD I

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

A5^{vii} 7 fr. Adim9 6 fr. Dm 5 fr. Dsus2 5 fr. Dsus 5 fr. G7 5 fr. Dsus2/B^b 5 fr. A5 5 fr. F5 5 fr. B^b5 6 fr. D^b5 5 fr. Fsus2 5 fr.
 E^bmaj7 5 fr. F5/E 5 fr. Gsus2 7 fr. Am#5 5 fr. Bdim7 6 fr. E/A^b 4 fr. Am/9 5 fr. C5 8 fr. G#5 4 fr. C#6 8 fr. Dm6 9 fr. G5 3 fr.
 E^b6 10 fr. B^b5 (type 2) 7 fr. Asus2^v 5 fr. G5^v 5 fr. B^b 5 fr. A 5 fr. Aaug 5 fr. A7 5 fr. G6 5 fr. A11sus 5 fr.

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

A Intro: (Keyboard)

♩ = 219
N.C.

1

* SEE BASS TRANSCRIPTION FOR DETAILS OF THE KEYBOARD PART

5

A5^{vii}

* CLEAN TONE - JASON ONLY DOES THIS IN THE LIVE VERSION

A5^{VII}

9

Gtr III **Paul Masvidal - (Left Channel)**
P.M.-----|

T		6 6	7 7	5 5	7 7	8 8	7 7	6 6	7 7	5 5	7 7
A	0 0	7 7	6 6	7 7	5 5	7 7	8 8	7 7	5 5	7 7	6 6
B									8 8	7 7	5 5

* CLEAN TONE THROUGH ROLAND GM-70 GUITAR-TO-MIDI CONVERTER WITH E-MU PROTEUS SOUND MODULE

Gtr II

T	0	(0)	(0)	(0)
A	2	(9)	(9)	(9)
B	0	(0)	(0)	(0)

A5^{VII}

13

P.M.-----|

T		6 6	7 7	5 5	7 7	8 8	7 7	6 6	7 7	5 5	7 7
A	0 0	7 7	6 6	7 7	5 5	7 7	8 8	7 7	5 5	7 7	6 6
B									8 8	7 7	5 5

T	0	(0)	(0)	(0)
A	2	(9)	(9)	(9)
B	0	(0)	(0)	(0)

A5^{vii}

17

P.M.-----|

T									
A	7	7	9	9	9	9	7	7	
B									

T	↑0	(0)	(0)	(0)
A	↑10	(10)	(10)	(10)
A	↑9	(9)	(9)	(9)
B	↑7	(7)	(7)	(7)
B	↑0	(0)	(0)	(0)

Adim9

21

P.M.-----|

T									
A	7	7	9	9	9	9	7	7	
B									

T	↑6	(6)	(6)	(6)
A	↑10	(10)	(10)	(10)
A	↑9	(9)	(9)	(9)
B	↑7	(7)	(7)	(7)
B	↑0	(0)	(0)	(0)

let ring-----|

T									
A									
B									

B Lead In

♩ = 216

Dm

Dsus2

Dsus

G7

Dsus2/B^b

25

Gtr I

P.M.-----|

P.M.-|

P.M.-|

P.M.-----|

P.M.-----|

P.M.-|

T		6	6	7	7	5	5	7	7	8	8	7	7	6	6	7	7		
A	0	0	7	7	6	6	7	7						5	5	7	7	8	8
B														5	5				

* DISTORTION

Gtr II

P.M.-|

P.M.-----|

P.M.-----|

T			6		(6)	5	8	6		5	(5)						
A	0	0	0	0	(7)	7	7	7		7	(7)						
B					(6)	0	0	5	5	5	5	8	8	8	8	8	(8)

* DISTORTION

sl.

Dm

Dsus2

Dsus

G7

Dsus2/B^b

29

P.M.-----|

P.M.-|

P.M.-|

P.M.-----|

P.M.-|

T		7	7	6	6	7	7	5	5	7	7	8	8	7	7	0	0	7	7
A	0	0	7	7	6	6	7	7						0	0	7	7	5	5
B														0	0				

P.M.-|

P.M.-----|

P.M.-----|

T			6		(6)	5	8	6		5	(5)						
A	0	0	0	0	(7)	7	7	7		7	(7)						
B					(6)	0	0	5	5	5	5	8	8	8	8	8	(8)

sl.

C Verse I

♩ = 158
D²5

Fsus2

E⁷maj7

F5/E

41

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

T
A
B

"How could I forget such a revelation..."

"To love without fear and learn without question..."

H P P P

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

T
A
B

H P P

Gsus2

N.C.

Gsus2

N.C.

Am#5

45

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

T
A
B

sl. P sl.

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

T
A
B

P

K Transition: (Keyboard)

♩ = 222
N.C.

107

This section contains musical notation for two guitar parts, Gtr I and Gtr II, and their corresponding fretboard diagrams. Gtr I and Gtr II both play a sustained chord in the first two measures, followed by a melodic line in the last two measures. The fretboard diagrams for Gtr I show fret numbers 7, 0, (7), (6), 4, 5, 7, 10, 7, 9, 8, 10. The fretboard diagrams for Gtr II show fret numbers 7, 0, (7), (6), 11, 12, 14, 17, 14, 16, 15, 17. Performance notes include 'bl.' and 'H' (hammer-on) markings. Yellow callouts refer to the bass transcription and performance notes.

Gtr I

Gtr I

T

A

B

* SEE BASS TRANSCRIPTION FOR DETAILS ON THE KEYBOARD PART

* SEE PERFORMANCE NOTES

Gtr II

Gtr IV

T

A

B

L Lead 1: (Paul Masvidal)

♩ = 224

111

This section contains musical notation for two guitar parts, Gtr I and Gtr II, and their corresponding fretboard diagrams. Gtr I and Gtr II both play a melodic line with various techniques like bends and slurs. The fretboard diagrams for Gtr I show fret numbers 12, (12), (12), (12), 10, 7, 10, 12, 12, (12), 10, 7, 12, 7, 10, 12, (12), 10, 7. The fretboard diagrams for Gtr II show fret numbers 19, (19), (19), (19), 17, 12, 15, 18, 18, (18), 15, 12, 17, 12, 15, 17, (17), 15, 12. Performance notes include 'P' (pull-off), 'H' (hammer-on), and 'sl.' (slide) markings.

Gtr I

Gtr I

T

A

B

Gtr II

Gtr II

T

A

B

115

Full A.H. Full

T 9 (9) (9) 7 9 (9) 7 (7) 9 (9) 7 8 (8) (8)

A 9 (9) (9) 7 9 (9) 7 (7) 9 (9) 7 8 (8) (8)

B P P sl. sl. P G

Full A.H. Full

T 12 (12) (12) 10 11 (11) 7 (7) 7 (7) (7)

A 12 (12) (12) 10 11 (11) 7 (7) 7 (7) (7)

B P sl. sl. D

119

Full A.H. Full

T 12 15 17 12 15 17 17 (17) 15 12 17 12 15 17 15 12 12 12 15 17 15 12 16 17 16 14

A 12 15 17 12 15 17 17 (17) 15 12 17 12 15 17 15 12 12 12 15 17 15 12 16 17 16 14

B H H H H H H P P P H P P V 12 15 H H H H H H V P H

Full A.H. Full

T 17 20 22 17 20 22 22 22 20 17 22 17 20 22 20 17 17 17 20 22 20 17 20 21 20 18

A 17 20 22 17 20 22 22 22 20 17 22 17 20 22 20 17 17 17 20 22 20 17 20 21 20 18

B H H H H H H P P P H H P P H 17 20 H H H H P H

Chorus 2

♩ = 145
Am/9

139

C5 A5 G#5 C5

P.M. P.M. P.M. P.M.

T
A
B

5 9 5 5 9 5 9 6 5 4 5 6 10 9 8 9 10 8 8 8 5 5 5 4 8

"Love too often is only a dream..."

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

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

Am/9

C5 A5 G#5

C5

142

P.M. P.M. P.M. P.M. P.M.

T
A
B

5 9 5 5 9 5 9 6 5 4 5 6 10 9 8 9 10 8 8 8 5 5 5 4 8

"How Could I..."

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

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

♩ = 139
Am/9 C5 A5 G#5 C5

145

P.M. P.M. P.M. P.M.

"Love..." "If I am harsh..." "And unkind to..."

T
A
B

5 9 5 5 9 5 9 6 5 4 5 6 10 9 8 9 10

5 8 8 8 5 5 5 4 8

5 5 5 5 5 5 5 5 5 8 8 9 9 9 7 9 4 4 4 4 (6) 10 (10) (6) 10 (10) (6) 8 8 8 8 (8)

sl.

Am/9 C5 A5 G#5 C5

148

P.M. P.M. P.M. P.M.

"Myself so I share these..."

T
A
B

5 9 5 5 9 5 9 6 5 4 5 6 10 9 8 9 10

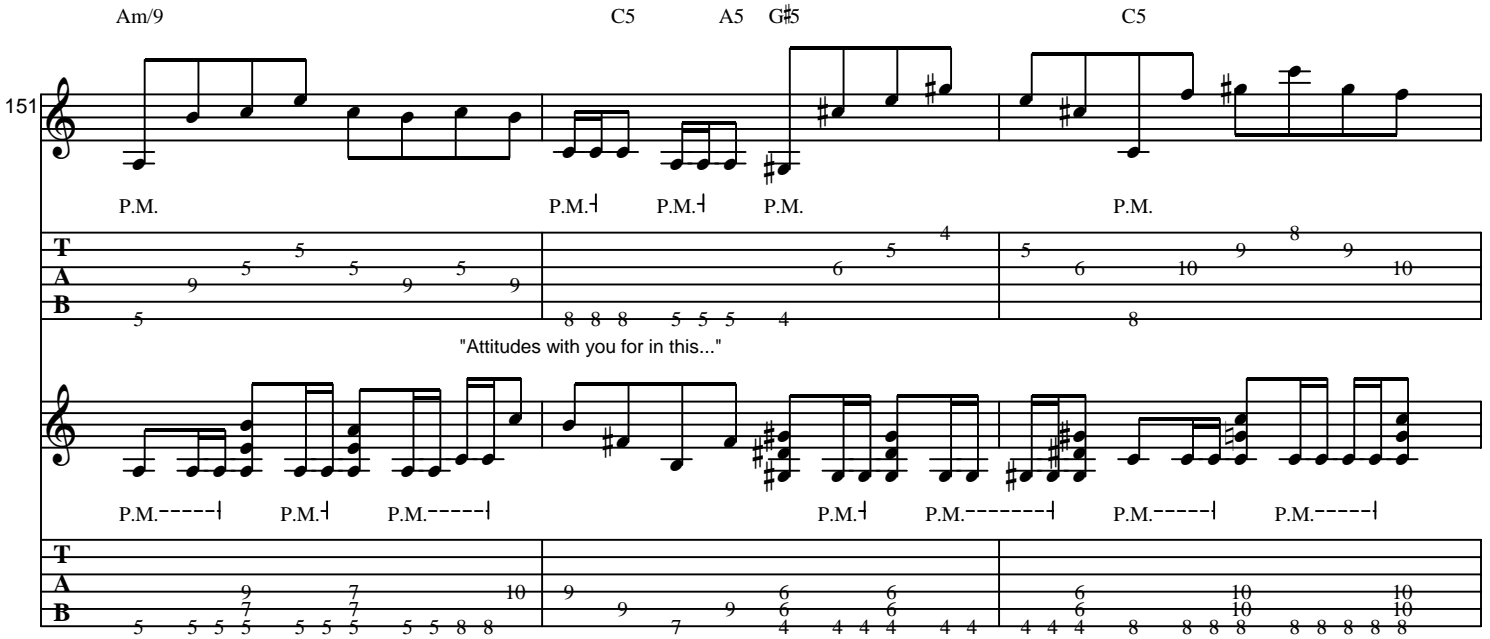
5 8 8 8 5 5 5 4 8

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

sl.

151

Am/9 C5 A5 G#5 C5



P.M. P.M. P.M. P.M. P.M.

"Attitudes with you for in this..."

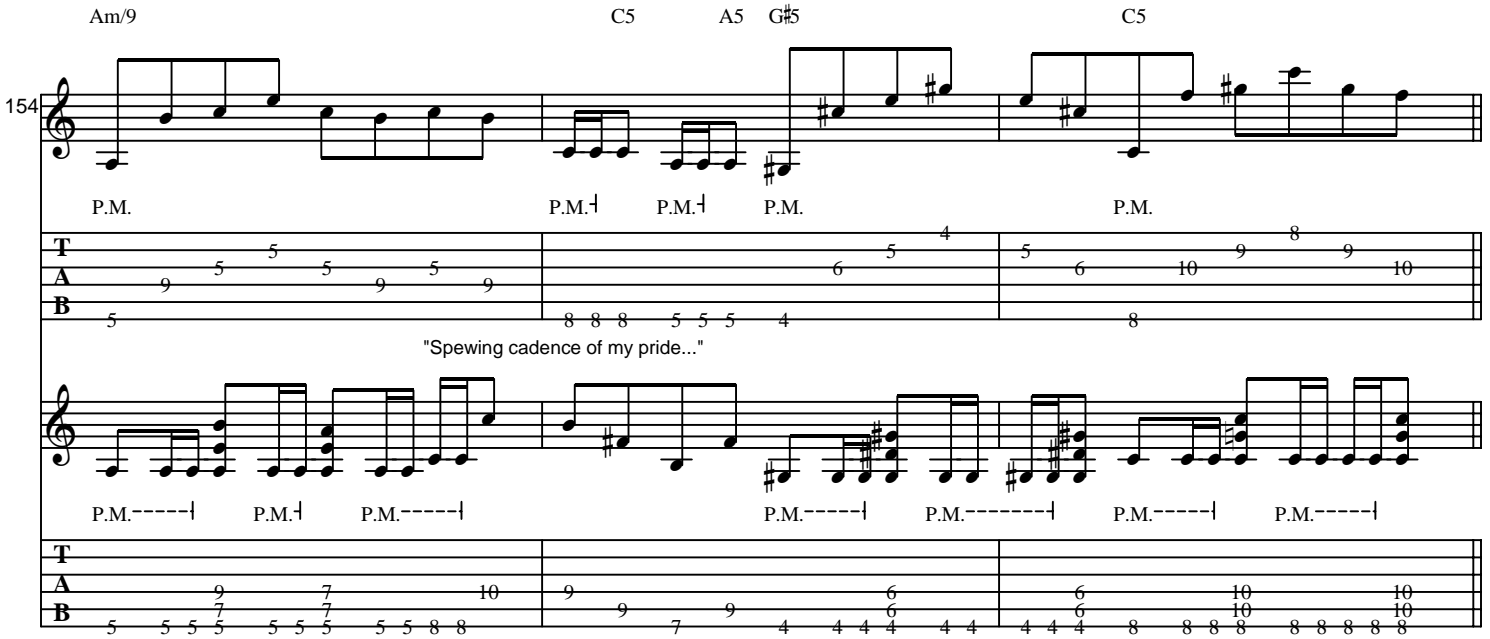
P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T A B

5 9 5 5 5 9 5 9 8 8 8 5 5 5 4 5 6 5 4 5 6 10 9 8 9 10 8

154

Am/9 C5 A5 G#5 C5



P.M. P.M. P.M. P.M. P.M.

"Spewing cadence of my pride..."

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T A B

5 9 5 5 5 9 5 9 8 8 8 5 5 5 4 5 6 5 4 5 6 10 9 8 9 10 8

♩ = 256

163

T 18 17 18 18 17 18 17 18 18 17 18 17 18 19 17 19 20 18 20 20 18 20 17 20 17 22 20 22 22 22

A 20 19 20

B

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

T 7 7 9 9 9 9 7 7 10 10 7 7 9 9 7 7 9 9 9 9 7 7 9 9 12 12 7 7 10 10 9 9

A

B

♩ = 258

167

T 22 Full Full Full Full (22) 18 20 22 22 22 20 18 17 18 17 20 17 20 22 20 18

A

B

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

T 0 0 7 7 6 6 7 7 5 5 7 7 8 8 7 7 0 0 7 7 5 5 7 7 8 8 7 7 5 5 7 7

A

B

179

Dsus2/B^b B^b Dsus2/B^b B^b Dsus2/B^b A Aaug A7 Aaug A

18 17 18 17 17 18 17 18 20 18 17 18 17 18 18 17 18 17 16 19 18 17 18 18 17 18

T 5 6 5 (5) 5 5 5 6 6 8 6 5
 A 7 7 7 (7) 7 7 6 6 7 6 7 6
 B 8 8 8 (8) 8 8 7 7 7 7 7 7

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

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

♩ = 258

Dm

Dsus2

Dsus

G7

G5^v

G7

207

T	5	6	8	6	5	8	5	8	6	5	6	7	7	7	5	5	7	8	7	6	5	8	
A	0	7	6										7	7	5	5	7	8	7	6			
B	0																						

P P H

T	6	(6)	5	8	6	8	5	6	8	5	6	8	8	8
A	0	0	0	0	0	(7)	7	7	7	7	7	7	7	7
B	0	0	0	0	0	(0)	0	0	5	5	5	5	5	5

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

T	7	7	6	6	7	7	5	5	7	7	8	8	7	7	5	5	7	7	8	8	7	7	5	5	7	7
A	0	0	7	7	6	6	7	7	5	5	7	7	8	8	7	7	5	5	7	7	8	8	7	7	5	5
B	0	0							5	5																

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

Dsus2/B^b B^b Dsus2/B^b B^b Dsus2/B^b A Aaug A7 Aaug A

227

235

Dsus2/B^b B^b Dsus2/B^b B^b Dsus2/B^b A Aaug A7 Aaug A

N.H.-----|

sl. sl. sl.

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

T										
A	7	5 7 [7]	((7))	14 12	14	14	(14)	18	17	(17)
B										

T	7 7	9 9 9 9	7 7	10 10	7 7	9 9	7 7	9 9 9 9	7 7	9 9
A	7 7	9 9 9 9	7 7	10 10	7 7	9 9	7 7	9 9 9 9	7 7	9 9
B										

T	5	6	5	(5)	5	5		5	6	8	6	5
A	7	7	7	(7)	7	7		6	6	6	6	6
B	8	8	8	(8)	7	8	7 7	7	7	7	7	7

239

Dm Dsus2 Dsus G7 G5^v G7

Gtr II

P P H

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

T		5 6 8 6 5	8 5 8 6 5 6	7	7 7 5 5 7	8 7 6 5 8
A	0	7 6	8 5 8 6 5 6	7	7 7 5 5 7	8 7 6 5 8
B	0					

T	6	(6)	5	8	6	8	5	6
A	0 0 0 0 0	(7)	7	8	7	7	5	6
B		(8)	0	0	5 5 5 5 5	5	5	8 8

243

Dsus2/B^b B^b Dsus2/B^b B^b Dsus2/B^b A Aaug A7 Aaug A

N.H.-----|

sl. sl. sl.

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

T	5	6	5	5	6	5	5	6	8	6	5
A	7	7	7	(5)	7	7	6	6	6	6	6
B	8	8	8	(7)	7	8	7	7	7	7	7

247

Dm Dsus G6 G7 G5^v G7

P P H

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

T	6	8	8	5	6	8	8	6	8	6	8
A	0	0	0	0	0	0	5	5	5	5	5
B	0	0	0	0	0	0	5	5	5	5	8

♩ = 200
Dsus2/B⁷ B⁷

Dsus2/B⁷

B⁷ Dsus2/B⁷

♩ = 180
N.C.

♩ = 140

♩ = 100

3

N.H.-----|
~~~~~ P.M.-----| P.M. ~~~~~

|   |   |         |      |     |  |   |   |    |  |   |   |   |  |  |  |
|---|---|---------|------|-----|--|---|---|----|--|---|---|---|--|--|--|
| T |   |         |      |     |  |   |   |    |  |   |   |   |  |  |  |
| A | 7 | 5 7 [7] | (17) |     |  | 7 | 8 | 10 |  |   |   |   |  |  |  |
| B |   |         |      | 0 0 |  | 8 | 8 | 10 |  | 8 | 8 | 7 |  |  |  |

*sl.*

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

|   |   |   |   |     |   |   |     |   |    |    |    |    |    |    |   |
|---|---|---|---|-----|---|---|-----|---|----|----|----|----|----|----|---|
| T | 5 | 6 | 5 | (5) | 5 | 5 |     |   | 10 | 10 | 10 | 12 | 10 | 10 | 9 |
| A | 7 | 7 | 7 | (7) | 7 | 7 | 7 7 | 7 | 10 | 10 | 10 | 12 | 10 | 10 | 9 |
| B | 8 | 8 | 8 | (8) | 8 | 8 | 7 7 | 7 | 10 | 10 | 10 | 12 | 10 | 10 | 9 |

*sl.*

*sl.*

*sl.*

All sus

|   |   |   |   |     |   |   |  |  |     |     |     |  |  |  |  |
|---|---|---|---|-----|---|---|--|--|-----|-----|-----|--|--|--|--|
| T | 3 | 3 | 3 | (3) | 3 | 3 |  |  | (3) | (3) | (3) |  |  |  |  |
| A | 5 | 5 | 5 | (5) | 5 | 5 |  |  | (5) | (5) | (5) |  |  |  |  |
| B | 5 | 5 | 5 | (5) | 5 | 5 |  |  | (5) | (5) | (5) |  |  |  |  |

|   |   |   |   |     |   |   |  |  |     |     |     |  |  |  |  |
|---|---|---|---|-----|---|---|--|--|-----|-----|-----|--|--|--|--|
| T | 0 | 0 | 0 | (0) | 0 | 0 |  |  | (0) | (0) | (0) |  |  |  |  |
| A | 7 | 7 | 7 | (7) | 7 | 7 |  |  | (7) | (7) | (7) |  |  |  |  |
| B | 5 | 5 | 5 | (5) | 5 | 5 |  |  | (5) | (5) | (5) |  |  |  |  |

# HOW COULD I (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

BASS TUNING: (D, A, D, G)

KEYBOARD FOR GUITAR TUNING: (D1, A1, D, G)

## A Intro: (Keyboard)

♩ = 219

1

Gtr I Sean Malone - (Fretless Bass)

\* FINGERSTYLE

Gtr II

\* KEYBOARD w/ MIDI SYNTH BASS VOICE ARRANGED FOR GUITAR

\* SEE PERFORMANCE NOTES

5

Measure 9: Bass staff with a 4-measure phrase. The first measure contains a whole note chord with a slur. The second measure contains a whole note chord. The third measure contains a whole note chord with a slur. The fourth measure contains a whole note chord with a slur.

|   |   |     |    |    |   |     |
|---|---|-----|----|----|---|-----|
| T | 7 | (7) | 10 | 10 | 6 | (6) |
| A |   |     |    |    |   |     |
| B | 5 | (5) | 7  | 8  | 7 | (7) |

*sl.*

Measure 10: Bass staff with a 4-measure phrase. The first measure contains a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   | 3 | 2 |   | 3 | 2 | 5 |   | 3 | 2 |   | 3 | 2 |   | 3 | 2 |   | 0 | 0 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 0 | 0 | 0 | 3 | 2 | 0 | 0 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 5 | 2 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 0 | 0 |

Measure 13: Bass staff with a 4-measure phrase. The first measure contains a whole note chord with a slur. The second measure contains a whole note chord. The third measure contains a whole note chord with a slur. The fourth measure contains a whole note chord with a slur.

|   |   |     |    |    |    |     |   |
|---|---|-----|----|----|----|-----|---|
| T | 7 | (7) | 10 | 10 | 8  | (8) | 7 |
| A |   |     |    |    |    |     |   |
| B | 5 | (5) | 7  | 8  | 10 |     |   |

*sl.*

Measure 14: Bass staff with a 4-measure phrase. The first measure contains a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   | 3 | 2 |   | 3 | 2 | 5 |   | 3 | 2 |   | 3 | 2 |   | 3 | 2 |   | 0 | 0 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 0 | 0 | 0 | 3 | 2 | 0 | 0 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 5 | 2 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 0 | 0 |

Measure 17: Bass staff with a 4-measure phrase. The first measure contains a whole note chord with a slur. The second measure contains a whole note chord. The third measure contains a whole note chord with a slur. The fourth measure contains a whole note chord with a slur.

|   |   |     |    |    |   |
|---|---|-----|----|----|---|
| T | 7 | (7) | 10 | 10 | 6 |
| A |   |     |    |    |   |
| B | 5 | (5) | 7  | 8  | 7 |

Measure 18: Bass staff with a 4-measure phrase. The first measure contains a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   | 3 | 2 |   | 3 | 2 | 5 |   | 3 | 2 |   | 3 | 2 |   | 3 | 2 |   | 0 | 0 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 0 | 0 | 0 | 3 | 2 | 0 | 0 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 5 | 2 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 0 | 0 |

21

N.H.

|   |     |       |    |    |   |
|---|-----|-------|----|----|---|
| T | [7] | ((7)) | 10 | 10 | 6 |
| A |     |       |    |    |   |
| B | 0   | (0)   | 7  | 8  | 7 |

|   |                 |                 |                 |                 |  |
|---|-----------------|-----------------|-----------------|-----------------|--|
| T |                 |                 |                 |                 |  |
| A | 3 2             | 3 2 5           | 3 2             | 3 2             |  |
| B | 0 0 0 3 2 0 0 2 | 2 2 3 2 2 2 5 2 | 3 3 3 3 2 3 3 2 | 2 2 3 2 2 2 0 0 |  |

25

sl.

|   |    |        |    |      |   |   |     |
|---|----|--------|----|------|---|---|-----|
| T | 10 | ((10)) | 9  | (9)  | 7 | 6 | (6) |
| A | 0  | (0)    |    |      |   |   |     |
| B |    |        | 10 | (10) | 8 | 7 | (7) |

sl.

|   |                 |                 |                 |                 |  |
|---|-----------------|-----------------|-----------------|-----------------|--|
| T |                 |                 |                 |                 |  |
| A | 3 2             | 3 2 5           | 3 2             | 3 2             |  |
| B | 0 0 0 3 2 0 0 2 | 2 2 3 2 2 2 5 2 | 3 3 3 3 2 3 3 2 | 2 2 3 2 2 2 0 0 |  |

**B** Lead In

♩ = 216

29

Gtr I

|   |   |     |   |   |
|---|---|-----|---|---|
| T |   |     |   |   |
| A |   |     |   |   |
| B | 0 | (0) | 3 | 5 |

33

|   |   |     |   |     |
|---|---|-----|---|-----|
| T |   |     |   |     |
| A |   | (1) | 0 |     |
| B | 1 |     | 0 | 3 1 |





**H** Chorus 1

♩ = 156

♩ = 150

87

"Freedom and reason shine through..."

91

"How could I..." *sl.*

**I** Chorus 2

♩ = 144

95

"Love..."

"If I am harsh..."

"And unkind to..."

98

"Myself so I share these..."

101

"Attitudes with..."

"You, must I try..."

**J** Bridge

♩ = 147

104

"How could I..."

**K** Transition: (Keyboard)

♩ = 222

107

Gtr I

T  
A  
B 7 (7) (7) (7)

Gtr II

T  
A  
B 5 4 5 4 7 5 4 5 4 5 4 5 4 2 2

\* SEE PERFORMANCE NOTES

**L** Lead 1: (Paul Masvidal)

♩ = 224

111

Gtr I

T  
A  
B 0 5 0 5 0 0 5 0 5 0 0 3 5 8 5 8 5 7 3 (3) 3 7 7 3 3 7 7

115

T  
A  
B 8 7 7 7 5 5 5 3 3 3 5 7 7 5 5 5 3 3 3 2 2 2 3

119

T  
A  
B 0 5 0 5 0 0 5 0 5 0 0 3 5 5 8 5 7 5 7 3 (3) 3 3 3 3 0 0

123

T  
A  
B 8 8 7 7 7 5 5 5 3 3 3 5 7 7 7 5 5 5 3 3 3 2 2 0 0

**M** Pre-Chorus

♩ = 168

♩ = 162

127

T  
A  
B

9 8 7 6 6 7

"Freedom and reason shine through..."

♩ = 156

130

T  
A  
B

9 7 6 9 8 7

"Paddle upon the clouds one's own canoe..."

**N** Chorus 1

133

T  
A  
B

7 7 10 10 10 7 7 7 6 0 10

♩ = 148

136

T  
A  
B

7 10 10 10 7 7 7 6 6 6 0 10 10 10 10 10 10

**O** Chorus 2

♩ = 145

139

T  
A  
B

7 7 7 7 7 7 7 10 6 6 6 6 6 6 10 10 10 10 10 10

*sl.*

"Love too often is only a dream..."

♩ = 139

142

T  
A  
B

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

"Love..." "If I am harsh..." *sl.* "And unkind to..."

145

T  
A  
B

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

"Myself so I share these..." *sl.*

148

"Attitudes with you for in this..." *sl.*

**P** Transition

151

♩ = 141

"How could I..." \* SEE PERFORMANCE NOTES FOR LIVE OPTION

**Q** Lead 2: (Jason Gobel)

153

♩ = 252

157

♩ = 256

*sl.*

161

♩ = 258

*sl.*

165

♩ = 260

*sl.*

169

♩ = 262

*sl.*

173

T  
A  
B 1 1 3 3 | 1 3 3 3 | 0 0 7 7 | 0 7 7 (7) *sl.*

177

T  
A  
B 0 0 5 0 | 0 5 5 0 | 5 5 5 (5) *sl.* | 3 3 3

181

T  
A  
B 1 1 3 3 | 1 3 3 3 | 0 0 7 7 | 0 7 7 (7) *sl.*

**R** Lead 2: (Synth Part)

♩ = 263

185

T  
A  
B 0 0 5 0 | 0 5 5 0 | 5 5 5 (5) *sl.* | 3 3 3

189

T  
A  
B 1 1 3 3 | 1 3 1 3 | 0 0 7 7 | 0 7 7 (7) *sl.*

♩ = 260

193

T  
A  
B 0 0 5 0 | 0 5 0 0 | 5 5 5 (5) *sl.* | 3 3

197

T  
A  
B 1 1 3 3 | 1 1 3 | 0 0 7 7 | 0 0 7 (7) *sl.*

♩ = 258

201

T  
A  
B 0 0 5 0 | 0 5 0 0 | 5 5 5 (5) *sl.* | 3 3 3

205

Tab: T 1 1 3 | 1 1 3 | 0 0 7 | 0 0 7 (7)

sl.

209

Tab: T 0 0 5 0 | 0 5 0 3 | 5 5 (5) | 3 3 3

sl.

213

Tab: T 1 1 3 1 | 1 1 3 1 | 0 0 7 0 | 0 0 7 (7)

sl.

217

Tab: T 0 0 5 0 | 0 5 0 0 | 5 5 5 (5) | 3 3 3

sl.

221

Tab: T 1 1 3 | 1 1 3 | 0 0 7 | 0 0 7 (7)

sl.

225

Tab: T 0 0 5 0 | 0 5 0 0 | 5 5 5 (5) | 3 3 3

sl.

229

Tab: T 1 1 3 | 1 1 3 | 0 0 7 | 0 0 7 (7)

sl.

233

Tab: T 0 0 5 0 | 0 0 5 0 | 5 5 5 (5) | 3 3 3

H

sl.

237

Tab: T 1 1 3 3 | 1 1 3 3 | 0 0 7 0 | 0 0 7 (7)

sl.



# Performance & Other Notes

## How Could I

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*"Simply put, it is about self-love and how evasive and difficult it is to be truthful to ourselves. There is a lot of classical Bach influence in the chorus progression especially. It's a very classically rooted and inspired song. I think it would make an interesting piece as a symphonic orchestration."*

- Paul Masvidal

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**SONG:** *How Could I*  
**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

### **SECTION L - PAUL'S LEAD:**

This song has what are, in my opinion, probably the two most memorable leads on the entire *Focus* album...the first by Paul and the one at the end of the song by Jason. On the album, Paul plays and records the harmony to the solo himself as a separate track. For the live show, he employed the pitch shifting capabilities of the Rocktron Intelliflex. By programming a patch on the Intelliflex to mimic the various changing intervals of the harmony, he could just engage the Intelliflex patch during his live performance of the solo and let it track the harmony part for him.

Paul's lead is a very stylistic one and at first (even second and third) listen, it may sound like he is using a harmonizer on the recording. This is due to the fact that Paul is using primarily a perfect interval harmony pattern rather than a natural interval harmony which is what our ears are usually accustomed to hearing - you will rarely hear an artist use perfect intervals and certainly not for the majority of an entire lead. Here's where the genius of Paul Masvidal comes into play though, rather than just use one interval all the way through which would sound strange, he varies it nearly a dozen times at different points in the lead to change the feel and break the monotony that one perfect interval would give. Furthermore, on a couple of occasions, he breaks from the strict perfect interval rule and throws a natural interval in passing which serves to round out the overall feel of the lead.

Since this lead is so unique and stylized, I've closely watched the videos to extract the same picking sequence Paul uses when he plays it and notated it in this tablature for you.

### **SECTION Q - JASON'S LEAD:**

One of the strongest attributes of Jason Gobel's playing style is his ability to cleanly and precisely alternate pick just about anything. Where other guitarists would struggle and ultimately either sweep, use legato or do something different altogether just to get through the part as easily as possible, Jason is always able to shine and pull off some truly impressive picking sequences. Prime examples of this are his clean tone parts in *I'm But A Wave To...*, his lead on

*Uroboric Forms* and this lead which is considered by most Cynic fans to be the most memorable on the entire album...also one of the most difficult to play.

Everyone has their own way of holding the guitar pick - some choke down on it, leaving only 1/4 inch or so of the tip exposed. This makes it easier to spin quick, tightly woven rhythms that center around diads, triads and single string runs and is especially useful in executing artificial harmonics which are all common in metal. Others, including Jason, appear to pull back the choke on the pick leaving a little more of the tip exposed. This allows for more "bite" on the strings and also lets you cover the distance between strings quicker because you have that extra 1/8 inch or so of guitar pick to work with. What benefit does this have? During that quick alternate picking sequence beginning at measure 159 at the very start of the solo, it helps you in crossing over the "G" string from the main sequence of notes on the "B" while trying to "grab" those one or two quick notes directly across on the "D" and then moving back again to the "B" without breaking rhythm. You will find that the extra bit of pick will "bite" down more and you are able to grab those elusive far away notes quicker and cleaner with less arm and wrist travel than if you choke the pick.

This is a very fast moving lead and is difficult to memorize with no margin for error. Because of the pace of this lead, if you make a mistake, or hesitate because you couldn't remember what came next even for a split second it can blow the whole lead for you so if you are going to attempt this live, make sure to practice it well. I have extracted Jason's picking sequence from video and notated it in this tablature so you can see how he does it as it is the most efficient way to pick the lead.

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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.

**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](http://www.kubicki.com)

### **SECTIONS A & K:**

These two sections are both comprised of a MIDI Synth Bass voice that is pre-programmed on a MIDI keyboard into the desired speed and pattern and then replayed like a recording at the touch of a button at will both live and in the studio. The transcription of the parts is more for completion of the tablature than anything as the tuning is not something that would be used on a bass or electric guitar. The purpose was mostly to make the notes available for those who may want them.

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## LIVE PERFORMANCE OPTION (SECTION P: TRANSITION)

## BASS PART:

|                                                                                    |                                                           |
|------------------------------------------------------------------------------------|-----------------------------------------------------------|
| <b>P</b> Transition                                                                |                                                           |
| ♩ = 141                                                                            | ♩ = 130                                                   |
|  |                                                           |
| Gtr I                                                                              | * LIVE VERSION - SEAN PLAYED IT THIS WAY AT EVERY CONCERT |
| T                                                                                  |                                                           |
| A                                                                                  | 4 4 4 4 4 4 4 4 4 4 4 4 4 4                               |
| E                                                                                  | 0 5 3 2                                                   |
| "How could I..."                                                                   |                                                           |

## How Could I

*How could I forget such a revelation  
to love without fear and learn without question  
how could I regret the meant occasions  
I must begin this day again*

*freedom and reason shine through  
paddle upon the clouds one's own canoe*

*how could I*

*humility take charge of me  
drown me in truth's modest waters  
loosen your grip, identity  
free me from an ego's falter*

*freedom and reason shine through*

*how could I*

*love too often is only a dream  
if I am harsh and unkind to myself  
so I share these attitudes with you  
must I try?, how could I?*

(solo: Paul)

*freedom and reason shine through  
paddle upon the clouds one's own canoe*

*love too often is only a dream  
how could I*

*love too often is only a dream  
if I am harsh and unkind to myself*

*so I share these attitudes with you  
for in this spewing cadence of my pride  
how could I*

*(solo: Jason)*