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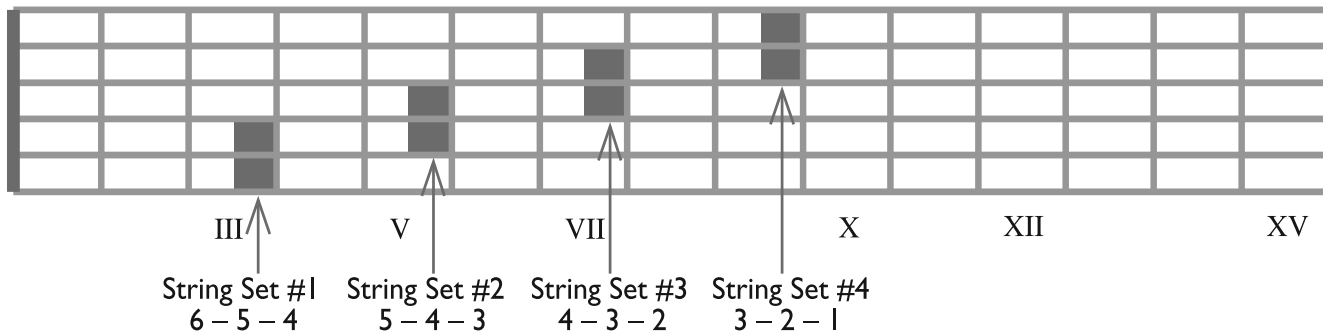
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THE FOUR BASIC STRING SETS

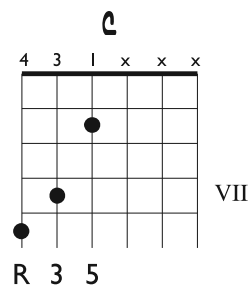
It's time to place all of these triads on the fingerboard. What we are going to do first is divide the guitar into four string sets. For instance, considered together, the sixth, fifth, and fourth strings are a string set.



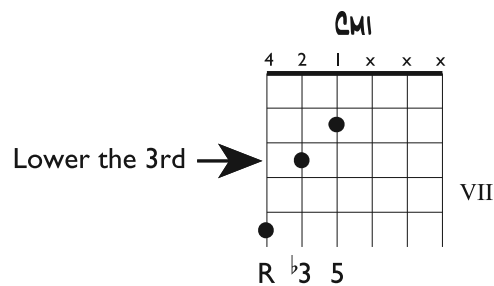
The mission is this: over the next three lessons, build major, minor, diminished, and augmented triads in all keys, all inversions, on all string sets, and become familiar with their shapes on the fingerboard.

ROOT POSITION TRIAD FINGERINGS

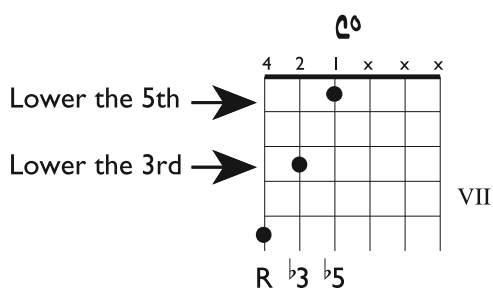
Let's start in the key of C. On the **first string set** we'll find a root position major triad here:



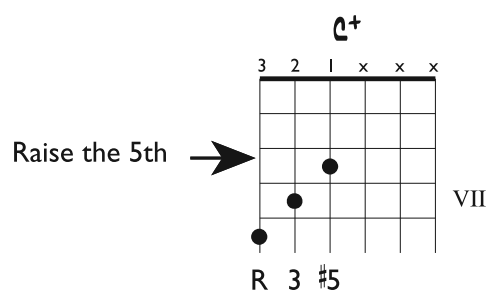
Now, turn this major triad into a minor triad:



The diminished triad looks like this:



Here is the augmented triad shape:



Now let's try putting some of these triads to work in a more musical setting. Learn and practice the following *etude* (study) until all the moves are second nature. Use the fingerings shown on page 21. Try to memorize the sounds of all four types of triads as you enjoy playing this. Experiment with different *feels* (rhythms) and *tempos* (speeds).



ETUDE NO. 1: ROOT POSITION TRIADS

Track 2

First String Set Second String Set

Third String Set Fourth String Set

Fourth String Set Third String Set Fourth String Set Third String Set Third String Set Second String Set Third String Set Second String Set

First String Set Second String Set First String Set Second String Set Second String Set First String Set

LESSON 38: THREE-OCTAVE SCALES

The six major scale fingerings you have learned span two octaves. They are useful for playing in one position at a time. In the next two lessons, you will be shown four three-octave major scale fingerings. These will eventually help you play horizontally, (on the fingerboard, that is—not while laying down), which is a very natural approach for all stringed instruments. When you start improvising with the major scale (in just a few lessons) you will find that your ideas are very different when you approach the scales in this manner. You may find, depending on the length of your fingerboard, that your instrument will not accommodate a three-octave scale in some keys. Simply practice these fingerings only in keys in where the full three octaves can be played.

34

III V VII X XII XV XVII XX

35

III V VII X XII XV XVII XX



ETUDE NO. 8: 9TH CHORDS

Track 9

The musical score is written in 3/4 time and consists of 12 measures. Each measure is accompanied by a fretboard diagram showing the fingerings and barre positions for the notes in that measure. The diagrams are as follows:

- Measure 1: Fretboard diagram for G⁹ (x | 1 3 2 4 4 | III).
- Measure 2: Fretboard diagram for C⁹ (x 2 | 1 3 3 3 | III).
- Measure 3: Fretboard diagram for G⁹ (x | 1 3 2 4 4 | III).
- Measure 4: Fretboard diagram for VII (x 2 x 3 4 | I).
- Measure 5: Fretboard diagram for C⁹ (x 2 | 1 3 3 3 | III).
- Measure 6: Fretboard diagram for V (3 x 4 2 | I x).
- Measure 7: Fretboard diagram for G⁹ (x 2 x 3 4 | I).
- Measure 8: Fretboard diagram for E⁹ (x 2 | 1 3 3 3 | VII).
- Measure 9: Fretboard diagram for D⁹ (3 x 4 2 | I x).
- Measure 10: Fretboard diagram for C⁹ (3 x 4 2 | I x).
- Measure 11: Fretboard diagram for G⁹ (x | 1 3 2 4 4 | III).
- Measure 12: Fretboard diagram for D⁹ (x 2 | 1 3 3 3 | V).

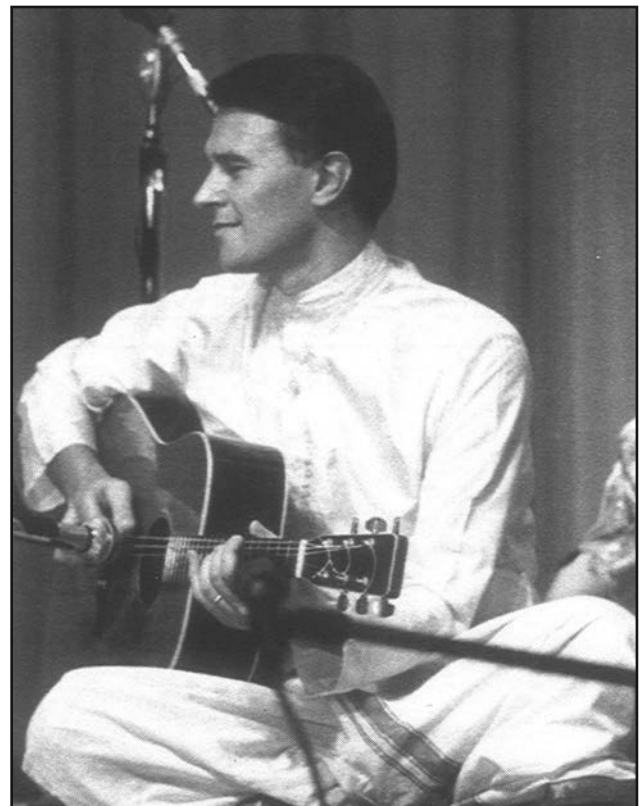


PHOTO • SARAMA MINOLI

John McLaughlin (b. 1942), also known as Mahavishnu John McLaughlin, is an influential English jazz fusion guitarist and composer. Best known for his 1970s electric band, The Mahavishnu Orchestra, his guitar playing features a range of styles and genres, including jazz, Indian classical music, fusion, and Western Classical music

LESSON 5B: TWO MODAL/DIATONIC TUNES

The tunes in this lesson contain situations where both diatonic thinking and modal thinking are necessary. When you have a tune that consists mainly of diatonic chords, use the major scale of the I chord. Then, when you get to a chord that is not natural to the key, switch to the modal approach.



MODELICIOUS

Chord progression: C^{MA7} A^{mi7} D^{mi7} G⁷ C^{MA7}

(DIATONIC) C MAJOR SCALE

Chord progression: A^{mi7} 1. D^{mi7} G⁷ 2. D^{mi7} G⁷ C^{MA7}

((DIATONIC) C MAJOR SCALE)

Chord progression: F^{mi7} C^{MA7}

(MODAL) F DORIAN (DIATONIC) C MAJOR SCALE

Chord progression: D⁷ G⁷ D.C. AL CODA

(MODAL) D MIXOLYDIAN (DIATONIC) C MAJOR SCALE

Chord progression: D^{mi7} G⁷ C^{MA7}

(DIATONIC) C MAJOR SCALE