

M3 Jazz Guitar



Ralph Patt, 1955

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Introduction

A few years ago, while running on a treadmill at the gym (don't read too much into this), I thought "Of course! Seven-string guitar tuned in major thirds! Same range as Spanish tuning, perfect symmetry, no B-string shift...It's perfect!" I found a cheap Ibanez solid-body on Craigslist and started investigating the possibilities.

When it finally occurred to me to fire up a Web browser and see if anyone else was working along these lines, I was immediately disabused of any notion of originality: in 1964, jazz guitarist Ralph Patt introduced the system, inspired by his studies with Gunther Schuller to devise a tuning that would make twelve-tone playing easier. (For details, check the terrific Wikipedia articles on Ralph Patt and major thirds tuning, and Ralph's web site.)

The system has its pros and cons, of course. I'm a jazz guy, so can't really speak to what it offers folk players, classical guitarists or rockers. I think it's probably fine for blues playing, though I don't think it confers any special advantages in that idiom.

Pros of M3 Tuning

- **Symmetry:** There's no B string shift, so there's only one fingering for a scale or chord, regardless of string set. For any given note, its octave can be found four strings away, on the same fret.
- **Half-steps between adjacent strings** are available without stretching, enabling rich jazz chords without strain.
- **Chromatic scale in position** (no stretch or shift), so more note choices are available with fewer shifts.
- **Close voicings are easy**, as are five- and six-note chords using barre and open strings
- **It's great for jazz:** I find that lines tend to skew diagonally up and across the neck. It seems to me that you run out of guitar less frequently, and it's easier to play long lines without going down some positional rat-hole that requires a sudden and awkward shift.

Finally, my experience is that the things my hands learn from playing M3 guitar seem to make them smarter when playing a conventionally tuned guitar. The training makes them willing to do things that we don't usually require of them.

Cons of M3 Tuning

- Wide barres are frequently required.
- More string skipping and rolling is required.
- Weird custom string sets required.
- Lost at sea: Because of the symmetry, it seems to me a bit harder to lock into the location of notes on the fret board. Somehow the asymmetry of Spanish tuning makes it more navigable earlier on. This is surmountable.
- No commercial potential: no one is going to call around seeking an M3 guitarist (though apparently Ralph Patt was a successful studio player. Of course, that was then, and this isn't.)

Equipment

Guitars

Any decent seven-string will work without alteration, and this is a golden age for decent mass-produced guitars. Besides the aforementioned cheap Ibanez, I bought a lovely Dale Unger archtop. It arrived strung for low A tuning. I restrung it as described below and it sounded fine, no adjustment to the nut required. So that's the good news.

String Sets

The bad news is that, to achieve a decent balance, you're going to have to use a custom string set. Online, Curt Mangan can provide custom string sets, but does not offer flat-wound strings. I used a custom set from him with round-wound strings on the bottom, but have come to the conclusion that it's not the right sonority for my archtop, but if you like round-wounds, he's the man.

You can order individual D'Addario flatwounds online. Here's what I'm using now:

String	Archtop	Solid Body
E	12 plain	10 plain
C	15 plain	13 plain
G#	20 plain	16 plain
E	28 flat	22 wound
C	35 flat	30 wound
G#	45 flat	38 wound
E	52 flat	46 wound

Resources

www.curtmangan.com: Custom string sets, great customer service

www.ralphpatt.com: The basics and some history. An essential resource.

<http://rudiseitz.com/category/music-2/guitar-music/>

Neck Diagrams application for Mac: I used this simple, elegant application for the chord diagrams in this book. You can devise custom tunings easily, it's quite usable, reasonably priced, and the developer is very responsive and open to suggestions.

Sibelius notation software (7.5): What I've always used. It seems to be in maintenance mode now, and Sibelius 7 was not well received by the user base, but with a little research I was able to do all the notation required for this weird project, which speaks well for its breadth of features. I have no idea if Finale is equally capable; it wouldn't surprise me if it is.

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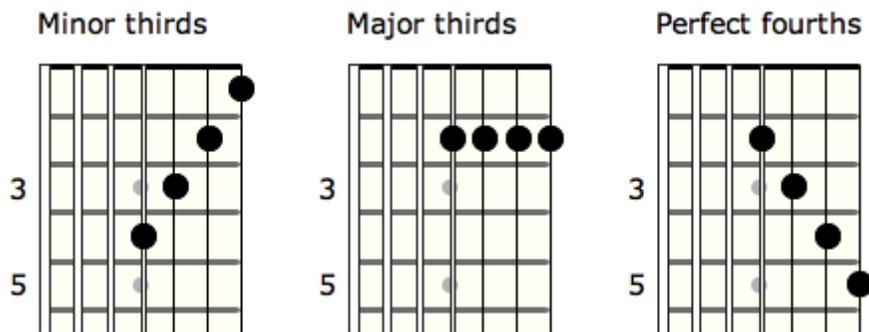
Single Lines

Because of the symmetry of M3 tuning, there's no big need to practice a pattern in all keys. To ensure that I get the experience of playing in all keys, I work on one key a day, progressing through the keys using the cycle of fifths. However, because M3 tuning provides a chromatic scale in position (that is, without stretching or shifting), there's a lot to be gained from practicing the same pattern starting on every finger, if the pattern permits. If I've presented only a descending form, play it ascending too.

There are tons of exercises that are endemic to practicing jazz. In this book, I've tried to include only patterns that illustrate some advantage of the M3 tuning, which meant omitting some that I think are cool but aren't endemic to or easier in M3 tuning.

Besides exercises, I find it really helpful to practice soloing in position, without shifting. This approach is a quick way to educate your hand to find the note you're hearing in your head, and it brings to light the different moves you need to learn to make to function on an M3 neck.

Notable symmetries:



Symmetrical Diminished Patterns

The half-step/whole step symmetrical diminished scale is a common one in modern jazz, useful over both altered dominant 7th chords and diminished 7th chords.

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Exercise 1.

Here's a fingering that skews nicely up and across the fret board. It requires a first-finger slide plus a string and position shift every four notes, but feels pretty natural.

Musical notation for Exercise 1. The top staff is a treble clef with a 7th fret marker. The notes are: F#4, G4, A4, Bb4, B4, C5, C#5, D5, D#5, E5, F5, F#5, G5, A5, B5, C6. Above the staff, 'Slide' is written above the first four notes (F#4-G4-A4-Bb4) and 'Shift' is written above the next four notes (B4-C5-C#5-D5). Fingering numbers 1, 1, 3, 4, 1, 1, 3, 4, 1, 1, 3, 4, 1, 1, 3, 4 are placed above the notes. The bottom staff is a guitar TAB with strings T, A, B. Fret numbers are: 2-3, 5-6, 4-5, 7-8, 6-7, 9-10, 8-9, 11-12.

Here's an in-position fingering for the scale:

Musical notation for an in-position fingering of the scale. The top staff is a treble clef with a 7th fret marker. The notes are: F#4, G4, A4, Bb4, B4, C5, C#5, D5, D#5, E5, F5, F#5, G5, A5, B5, C6. Fingering numbers 1, 2, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 3, 4, 2 are placed above the notes. The bottom staff is a guitar TAB with strings T, A, B. Fret numbers are: 2-3, 5, 2, 4, 5, 3, 4, 2, 3, 5, 2, 4, 5, 3, 4.

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Exercise 3.

The following example is fingered starting on 3. Practice starting on 1, 2 and 4, adjusting the string set as required.

The musical notation for Exercise 3 consists of a treble clef staff with a key signature of one flat (B-flat). The scale is written in a single line, starting on the 3rd fret. The notes are: G4 (3), A4 (1), B4 (2), C5 (4), B4 (2), A4 (3), G4 (1), F4 (2), E4 (4), D4 (3), C4 (1), B3 (2), A3 (4), G3 (1). The notes are grouped into four triplets. Below the staff is a fretboard diagram with strings labeled T, A, B and frets 6, 7, 8, 9. The fret numbers are: 8, 6, 7, 9, 7, 8, 6, 8, 9, 7, 5, 6.

Whole Tone and Augmented Scales

These sonorities are native to M3 tuning. Both whole tone scales are available in position, two notes per string fingered 1 +3 or 2 + 4:

The musical notation for a whole tone scale is on a treble clef staff with a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The notes are fingered 7, 5, 7, 5, 7, 5, 7, 5. Below the staff is a fretboard diagram with strings labeled T, A, B and frets 7, 5, 7, 5, 7, 5, 7. The fret numbers are: 7, 5, 7, 5, 7, 5, 7.

Whole tone scales yield wonderful Monkish lines – try them with hammer-ons in ascending runs and pull-offs in descending runs.

The augmented scale is a gapped symmetrical scale composed of a minor third followed by a half step, which fits perfectly in position, fingered 1-4 across the strings:

The musical notation for an augmented scale is on a treble clef staff with a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The notes are fingered 3, 2, 3, 2, 3, 2, 3. Below the staff is a fretboard diagram with strings labeled T, A, B and frets 3, 2, 3, 2, 3. The fret numbers are: 3, 2, 3, 2, 3.

The following whole tone scale in thirds is a good way to practice rolling. Practice with each finger.

The image shows a musical score for a guitar exercise. The top staff is a treble clef with a whole tone scale in thirds. The notes are: G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. The first two notes (G4 and A4) are grouped under a bracket labeled "Roll". The next two notes (Bb4 and C5) are grouped under a bracket labeled "Slide". The bottom staff is a guitar TAB with the following fret numbers: 11, 7, 11, 10, 9, 5, 9, 8, 7, 7, 7, 6, 5, 5, 5, 4. The TAB is labeled "TAB" on the left side.

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Pentatonic

In M3 tuning, there are four in-position fingerings for the pentatonic scale, one for each starting finger. There's more string skipping, because in Spanish tuning you can count on two notes per string, which is not the case for M3. Following are the four in-position pentatonic fingerings.

Starting on 1:

Musical notation for the pentatonic scale starting on the first finger. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 2/4 time signature. The notes are E4, Bb4, C5, G#4, and E5. Above the notes are fingerings: 1, 4, 2, 4, 3, 1, 4, 2, 4, b3, 1. Below the treble staff is a guitar tablature with five lines labeled T, A, B, G#, E from top to bottom. The fret numbers are: T (8), A (11), B (9), G# (11), E (10, 8).

Starting on 2:

Musical notation for the pentatonic scale starting on the second finger. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 2/4 time signature. The notes are E4, Bb4, C5, G#4, and E5. Above the notes are fingerings: 2, 1, 3, 1, 4, 2, 1, 3, 1, b4, 2. Below the treble staff is a guitar tablature with five lines labeled T, A, B, G#, E from top to bottom. The fret numbers are: T (8), A (7), B (9), G# (7), E (10, 8). A curved arrow above the staff indicates a string skip from the 4th string to the 3rd string.

Starting on 3:

Musical notation for the pentatonic scale starting on the third finger. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 2/4 time signature. The notes are E4, Bb4, C5, G#4, and E5. Above the notes are fingerings: 3, 2, 4, 2, 1, 3, 2, 4, 2, b1, 3. Below the treble staff is a guitar tablature with five lines labeled T, A, B, G#, E from top to bottom. The fret numbers are: T (8), A (7), B (9), G# (7), E (10, 8). A large stylized 'F' is written above the staff, and a downward-pointing arrow is below the tablature.

Starting on 4:

Musical notation for a saxophone exercise starting on the 4th fret. The top staff shows a melodic line with fingerings: 4, 3, 1, 3, 2, 4, 3, 1, 3, b2, 4. The bottom staff shows the corresponding fretboard positions: 8, 7, 5, 7, 6, 8, 7, 5, 7, 6, 8.

Approach Notes

A lot of bebop and swing lines are based on arpeggios and approach notes. At Berklee in the 1970s, we learned this material by transcribing and by practicing the exercises in Joe Viola's book *Technique of the Saxophone - Volume 2: Chord Studies*, still available from Berklee Press. Following are some approach note patterns, best studied, I think, in conjunction with the arpeggios on which they're based. Here are the combinations I practice on triads. I've written them out for major triads. Adapting them to other triads and seventh chords is left as an exercise for the reader.

Musical notation for approach note exercises. The first staff is labeled "Lower chromatic approach note", "Upper diatonic approach note", and "Combinations". The second and third staves show more complex patterns with triplets and slurs.

No!

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Exercise 4.

A B triad with an approach note to the fifth, which provides a nice Lydian sound.

The image shows musical notation for Exercise 4. It consists of two staves: a treble clef staff and a guitar TAB staff. The treble staff contains a melodic line starting with a quarter note G4 (fingered 1), followed by a quarter note A4 (fingered 2), a quarter note B4 (fingered 3), a quarter note C#5 (fingered 3), a quarter note B4 (fingered 1), a quarter note A4 (fingered 2), a quarter note G4 (fingered 3), a quarter note F#4 (fingered 3), a quarter note E4 (fingered 1), a quarter note D4 (fingered 2), and a quarter note C4 (fingered 3). A bracket labeled "Roll" spans the notes from G4 to C#5. The guitar TAB staff shows the corresponding fret numbers and fingerings for each note: 1, 2, 3, 3, 1, 2, 3, 3, 1, 2, 3. The strings are labeled E, C, G, E, C, G, E from top to bottom.

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Exercise 5.

Bb triad descending, with approach notes from above. A nice sound, not all that common.

The image shows musical notation for Exercise 5. It consists of two staves. The top staff is a treble clef staff with a treble clef. It contains a sequence of notes: G4 (finger 4), F4 (finger 2), E4 (finger 1), D4 (finger 2), C4 (finger 3), B3 (finger 1), A3 (finger 2), G3 (finger 2), F3 (finger 3), E3 (finger 2), D3 (finger 2), C3 (finger 1). The bottom staff is a bass clef staff with a bass clef. It contains a sequence of notes: G2 (finger 6), F2 (finger 6), E2 (finger 5), D2 (finger 6), C2 (finger 3), B1 (finger 1), A1 (finger 2), G1 (finger 2), F1 (finger 7), E1 (finger 6), D1 (finger 6), C1 (finger 5).

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Exercise 6.

C triad with approach notes from below, all in position. On the beat:

2 3 2 3 1 2 2 3 1 2 2 3

T
A
B

3 4 3 4 2 3 3 4 2 3 3 4

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...and off the beat, which places the chord tones on the beat:

Musical notation for a guitar exercise. The top staff is a treble clef with a sequence of eighth notes: G4 (finger 2), A4 (finger 3), B4 (finger 2), C5 (finger 3), D5 (finger 1), E5 (finger 2), F5 (finger 2), G5 (finger 3), A5 (finger 2), B5 (finger 3), C6 (finger 2), D6 (finger 3). The bottom staff is a guitar TAB with fret numbers: 3, 4, 3, 4, 2, 3, 3, 4, 2, 3, 3, 4, 3, 4.

Also practice slurring into the chord tones:

Musical notation for a guitar exercise focusing on slurring. The top staff is a treble clef with eighth notes: G4 (finger 2), A4 (finger 3), B4 (finger 2), C5 (finger 3), D5 (finger 1), E5 (finger 2), F5 (finger 2), G5 (finger 3), A5 (finger 1), B5 (finger 2), C6 (finger 2), D6 (finger 3). Slurs are placed over the first four notes and the last four notes. The bottom staff is a guitar TAB with fret numbers: 3, 4, 3, 4, 2, 3, 3, 4, 2, 3, 3, 4. An arrow points to the slurs.

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Exercise 7.

Diatonic triads with approach notes, in position. In reality, you probably wouldn't finger such a line as it is fingered below – it sounds more natural when the approach note and target chord tone are on the same string. It is a great way to begin to see the key in position, though.

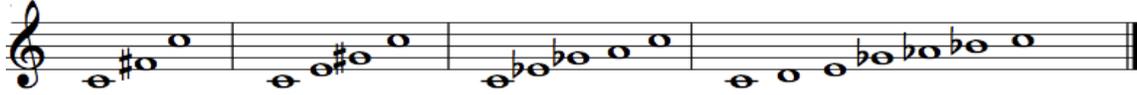
The image shows a musical exercise for guitar. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes with various accidentals (sharps and naturals) and is accompanied by a guitar tablature below. The tablature shows fingerings for strings T, A, and B.

Measure	T	A	B
1	1 2 3 3 3 4		
2	1 2		
3	2 3 3 4 4 1 2 2		
4	2 3 4 4 1 2 2 3		
5	3 4 4 2 3		
6		2 3 4 4 5 2 3	
7		3 4 4 5 5 2 3	
8		3 4 5 6 7 7 4	
9		4 5 5 2 4	

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Intervallic Exercises and Patterns

A lot of modern jazz uses patterns and harmonic movement based on symmetrical divisions of the octave, a la Slonimsky:



Patterns based on these symmetrical divisions cycle out of a key and back in, passing through remote keys in the process. It's a great way to "take it out," because even though no traditional harmonic progression underlies the resulting line, there's a strong musical logic that the ear can readily accept. The general approach is to take a group of notes and transpose it through such a cycle. M3 guitar is beautifully suited to this kind of playing, due to its innate symmetry. I refer the interested reader to the *Thesaurus of Scales and Melodic Patterns* by Nicolas Slonimsky and improvisation books by Gerry Bergonzi for detailed information, and to the music of Coltrane, McCoy Tyner and Woody Shaw to hear it in action.

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Here's an alternative contour, placing the third note one fret up on the lower string rather than one fret down on the higher one. Practice starting it on your index finger (1) and on your second finger (2).

Roll

The image shows a musical exercise for guitar. The top staff is a treble clef with a melodic line. The bottom staff is a guitar tablature with six strings labeled E, C, G, C, G, E from top to bottom. The tablature shows fret numbers: 3, 3, 5, 3, 3, 3, 5, 3, 3, 3, 5, 3. The word "Roll" is written above the first measure of the tablature.

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Exercise 9.

The following exercise illustrates the beautiful natural contour of diminished patterns in M3 tuning. It's basically an altered dominant line that bridges Bb7 and E7. Notice how the second bar is identical to the first in fingering and fretting, simply shifted three strings up. Again, practice it starting on each finger and see how that changes the string crossings required.

The musical notation for Exercise 9 consists of two staves. The top staff is a treble clef staff with a key signature of one flat (Bb). It contains three measures of music. The first measure has notes G4, Ab4, Bb4, C5, with fingerings 4, 3, 2, 1, 4, 3, 2, 1. The second measure has notes Bb4, C5, D5, Eb5, with fingerings 2, 1, 4, 3, 2, 1. The third measure has notes C5, D5, Eb5, F5, with fingerings 4, 3, b2, b1, b4, b3, #2, and ends with a fermata. The bottom staff is a bass clef staff with strings A and B labeled. It shows fret numbers for each string: A string (10, 9, 8, 7, 10, 9, 8, 7, 10, 9, 8, 7) and B string (10, 9, 8, 7, 10, 9, 8).

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Exercise 11.

Perfect fourths in major thirds. Again, note the beautiful symmetry. A pattern like this on Spanish-tuned guitar is made much more complicated by the B string shift, whereas on M3 guitar it's a contour that's gratifying to the fingers. The pattern progresses in thirds, so the fourth iteration brings you back to the original key.

Roll

3 1 2 3 3 1 2 3 3 1 2 3 (etc.)

5 3 4 5 5 3 4 5 5 3 4 5

T
A
B

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Exercise 12.

Minor thirds moving in major seconds.

The image shows a musical exercise on a treble clef staff and a guitar TAB staff. The treble staff contains a sequence of notes: G4 (finger 1), A4 (finger 3), B4 (finger 1), C5 (finger 4), D5 (finger 3), E5 (finger 2), F5 (finger 3), G5 (finger 2), A5 (finger 1), B5 (finger 3), C6 (finger 1), and D6 (finger 4). The TAB staff below shows the corresponding fret numbers: 3, 6, 3, 6, 5, 4, 5, 4, 3, 6, 3, 6. The sequence ends with "(etc.)".

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Exercise 13.

This pattern is a set of diminished seventh chords played in descending major thirds, but it's also a cycle V pattern that you could play over a progression like G7 / C7 / F7 / Bb7, for example. Try reversing the contour (start on the bottom note) and try permuting the notes in the group to generate different shapes. For any group of three notes, there are eight permutations, and for a group of four notes, sixteen.



This method generates exercises like the following (1235 ascending chromatically):

Musical notation for a chromatic exercise. The top staff shows a treble clef with a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is a guitar TAB with fret numbers: 4, 6, 4, 7, 5, 7, 5, 4, 6, 4, 6, 5, 7, 5, 7, 6. The exercise is labeled '(etc.)' at the end.

...and this (1235 ascending in major seconds):

Musical notation for an exercise in major seconds. The top staff shows a treble clef with a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff is a guitar TAB with fret numbers: 4, 6, 4, 7, 6, 4, 6, 5, 4, 6, 4, 7, 6, 4, 6, 5. The exercise is labeled '(etc.)' at the end. A double-headed arrow is positioned to the right of the staff.

Continue through minor thirds, major thirds, and tritones. Start on every finger. It might seem like a lot of material to wade through, but it's very effective at teaching your fingers where the notes are and in relaxing into playing in position and it's musically useful material.

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Exercise 14.

Here's a sequence based on Giant Steps. Again, fearful symmetry.

The image shows a musical score for Exercise 14. It consists of two staves. The top staff is a treble clef staff in 4/4 time, containing a melodic line with various accidentals and a final quarter rest. Above the staff are seven chord symbols: G, Bb7, Eb, F#7, B, D7, and G. The bottom staff is a guitar tablature staff with six lines. It contains two measures of fret numbers. The first measure has fret numbers 11, 14, 9, 7, 5, 8, 7, 5, 7, 10, 5, 7, 5, 4, 7, 5. The second measure has fret numbers 7, 6, 5, 7, 5, 4, 7, 5, 7. The letters T, A, and B are written vertically on the left side of the tablature staff.

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Other Patterns

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Exercise 15.

Cycle V dominants in position. Be sure to practice it starting on the other fingers. In some cases you'll have to skip strings to remain in position, but this is a great exercise for developing the ability to see what's available to you without shifting.

The image shows a musical exercise for guitar. The top staff is a treble clef staff with a key signature of one flat (B-flat). The notes are: G4 (finger 2), A4 (finger 1), B4 (finger 2), B-flat4 (finger 4), A4 (finger 3), G4 (finger 1), F4 (finger 3), E4 (finger 1), D4 (finger 4), C4 (finger 2), B-flat4 (finger 4), A4 (finger 2), G4 (finger 1), F4 (finger 3), E4 (finger 1), D4 (finger 3). The bottom staff is a guitar tablature staff with six strings labeled T, A, B from top to bottom. The fret numbers are: T (8), A (7), B (8), T (10), A (9), B (7), T (5), A (7), B (10), T (9), A (10), B (8), T (7), A (9), B (7), T (1).

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Exercise 16.

Pulloffs and sweep

The image shows a musical exercise for guitar. It consists of a treble clef staff in 4/4 time and a guitar tablature staff below it. The treble staff starts with a G7alt chord (G, Bb, D, F) and a pull-off (V) on the 4th string. The tablature shows the following fret numbers: 10, 8, 7, 4, 7, 6, 4, 7, 7. The exercise is titled "Exercise 16. Pulloffs and sweep".

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Exercise 17.

Down in half-steps for cycle V progressions of dominant 7 chords.

The image shows a musical exercise for guitar. It consists of a treble clef staff and a guitar tablature staff. The treble staff contains two measures of music. The first measure is labeled 'D7' and contains the notes D4, F#4, A4, and C5. The second measure is labeled 'G7' and contains the notes G4, Bb4, D5, and F5. The guitar tablature staff shows the fretting for these notes: the first measure has frets 5, 4, 5, 4, 4 and the second measure has frets 6, 5, 7. The letters T, A, and B are written vertically on the left side of the tablature staff, indicating the strings.

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Exercise 18.

**Triads in tritones, all inversions, with chromatic approach into first note on the beat.
Ascending:**

Musical notation for ascending triads in tritones. The top staff shows a sequence of eighth-note chords in a tritone relationship, with chromatic movement between the first notes of adjacent chords. The bottom staff shows the corresponding guitar fretboard positions for the triads, with fingerings indicated by numbers 1-4 on the strings.

...and descending:

Musical notation for descending triads in tritones. The top staff shows a sequence of eighth-note chords in a tritone relationship, with chromatic movement between the first notes of adjacent chords. The bottom staff shows the corresponding guitar fretboard positions for the triads, with fingerings indicated by numbers 1-4 on the strings.

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Intervals

I think it's essential to practice diatonic thirds, sixths and tenths in M3 tuning. It helps you to learn how the keys reside on the fret board and it's musically useful material. It's also a good prelude to practicing diatonic triads. In the following exercises, I omit the higher string sets because the fingerings simply repeat those from the octave below.

Diatonic thirds: To finger the major thirds, I use a two-string barre (1 or often 3). For the minor thirds, I use 2 on the bottom string and 1 on the top.

E
 C#
 G#
 E
 C#
 E

1 2 4 6 8 9 11 13	0 2 4 5 7 9 10 12	0 1 3 5 6 8 10 12
1 3 5 6 8 10 12 13	1 2 4 6 8 9 11 13	0 2 4 5 7 9 10 12

Diatonic sixths: For the top note, I always use 3. For the bottom note of major sixths, I use 2, and for the bottom note of minor sixths, I use 3.

E
 C#
 G#
 E
 C#
 E

1 3 5 6 8 10 12 13	1 3 5 6 8 10 12 13	1 2 4 6 8 9 11 13
2 4 5 7 9 10 12 14	1 2 4 6 8 9 11 13	0 2 4 5 7 9 10 12
1 3 5 6 8 10 12 13		

NO

Diatonic tenths: For the bottom note, I always use 2. For the top note of major tenths, I use 3, and for the top note of minor tenths, I use 1.

The image shows musical notation for diatonic tenths in B-flat major. It consists of a treble clef staff with notes and fingerings, and a guitar TAB staff with fret numbers. The notes are: B-flat (2), C (2), D (1), E-flat (2), F (2), G (1), A-flat (2), B-flat (2). The TAB staff shows the fret numbers for each note: 1, 2, 4, 6, 8, 9, 11, 13. The TAB staff is divided into three measures: the first measure contains frets 1, 2, 4, 6, 8, 9, 11, 13; the second measure contains frets 0, 2, 4, 5, 7, 9, 10, 12; the third measure contains frets 0, 1, 3, 5, 6, 8, 10, 12.

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And here are the triads played diatonically in the key of F.

T	2 4 5 7 9 10 12 14	1 3 5 6 8 10 12 13	1 2 4 6 8 9 11 13
A	2 4 6 8 9 11 13 14	2 4 5 7 9 10 12 14	1 3 5 6 8 10 12 13
B	1 3 5 6 8 10 12 13	1 2 4 6 8 9 11 13	0 2 4 5 7 9 10 12

Open Triads

By “open” triads, I mean the voicing you obtain when you transpose the middle note of a close position voicing up or down an octave. Open triads are useful, airy and less obvious than close position. M3 makes it easy to open a triad voicing, and they lay comfortably for the hand. Following are open major triads.

First inversion open major triad

x x x x

Second inversion open major triad

x x x x

Third inversion open major triad

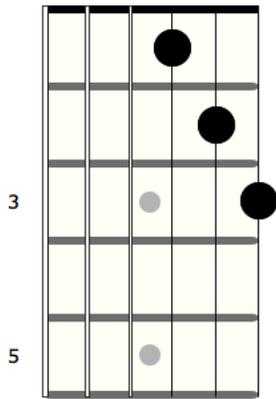
x x x x

Diatonic Voicings in Fourths

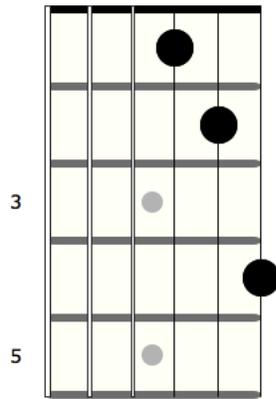
These sonorities are useful in jazz. I've provided the three-note forms. The diatonic four-note voicings, all of which are easy in Spanish tuning, include two voicings that are stretchy in M3: the voicings that start on the tonic and on the fourth degree of the scale. Both these voicings include the tritone, which renders them uncomfortably wide for most hands.

Following are the three shapes required to play close-position voicings in fourths:

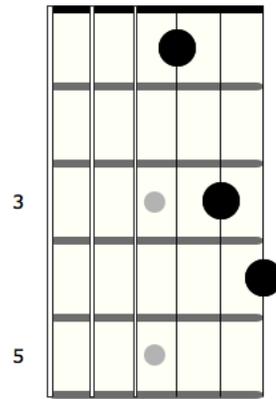
Fourths on 2,3,5,6 and 7



Fourths on tonic



Fourths on 4



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Rich Chords

A big part of playing jazz guitar (or any chordal instrument) is understanding how a particular voicing might be applied to several different chords symbols. Typical chord reuses:

Dim 7 for Dom7b9

Min7b5 for Dom 9th and min6

Min7 for Dom7(sus4)

Augmented triad for minor(maj 7) and maj7#5

Dom7(#11) for Dom7(b13) a tritone away (Bb7#11 for E7b13 or vice versa)

I've categorized the following voicings as best I can, according to the primary sonority that I hear, but most of them have at least one alternative usage, and many have more.

One of the big advantages of M3 tuning is the panoply of rich voicings that are readily available. Close-position voicings are easier than in Spanish tuning (less stretching required), and when you throw in an extra string and open strings in thirds, there are lots of possibilities. Following are voicings that I find useful and beautiful.

Three-Note Voicings

Gm9	C7	C7(13)

Four-Note Voicings

Major/Maj7

<p>Fmaj7</p>	<p>Dbmaj7/ Bbm9</p>	<p>F (add 9)</p>	<p>Eb6/9</p>	<p>Ebm6/9</p>
<p>Gmaj7(9)</p>	<p>Fmaj7 or Dm9</p>	<p>Cadd9</p>	<p>Ebmaj9 (omit3) or Bb/Eb</p>	<p>F maj 7 (13)</p>

Dom7

<p>Ab9(b13) or D9(b13)</p>	<p>Bb7sus</p>	<p>F7(13) or Cm6/9</p>	<p>Db7(#9) or G7(13b9)</p>
<p>Ab9(13) or D7(alt)</p>	<p>Eb7b9 or E dim7</p>	<p>Am6 or D9</p>	<p>C9</p>
<p>C7(b5)</p>	<p>C13 (Gmin6/9)</p>	<p>F7b9</p>	<p>G7#9</p>

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Bb7 or Bb/Ab	B7#9b13 or Cm6/9	A7b9	G7/B
G7b5/Db7#9	Eb7(b9#9)	A7(b9#9)	

Minor (Tonic)

Bbm9(maj7)	Fm6/9(maj7) or E7#9 or Bb13(#11)	Bbm6(maj7) or Eb7(#11) or A7b9	Dm6/9

<p>Dm9(maj7)</p>	<p>Gm(maj7)</p>	<p>Dbmaj7(#5) or Bbm(maj7)</p>	<p>Cma7#5 or Am(maj7)</p>
<p>Am6/9</p>			

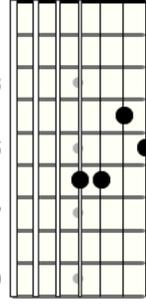
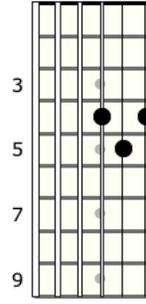
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Minor 7

Fm11	Bm7/E7sus/ Cmaj7	Fm11	Bbm9
Fm11	C#m7	Gm7 or D7sus	C#m7
Cm11	Bbm11	Bbm9	Fm11 or Eb/F

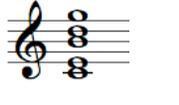
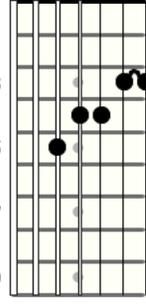
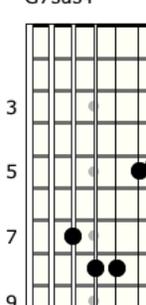
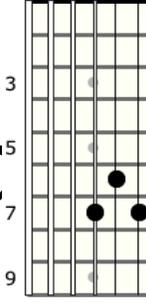
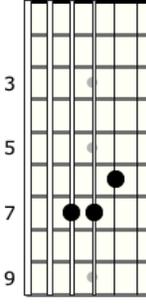
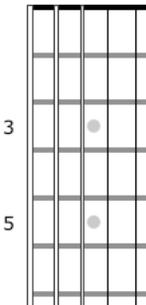
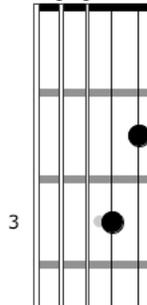
PLICATION

Min7b5

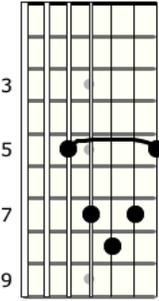
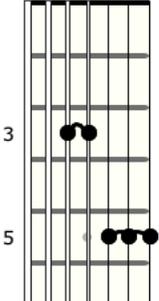
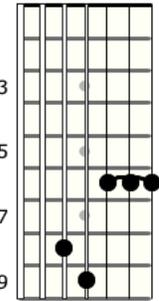
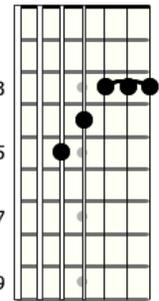
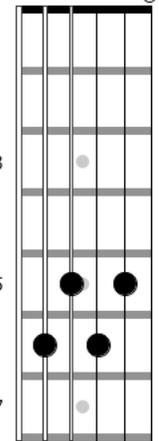
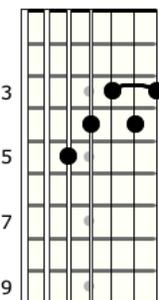
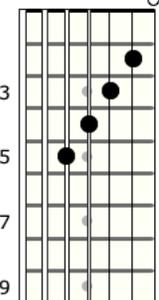
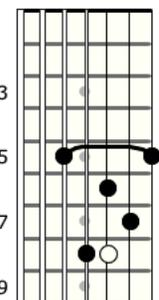
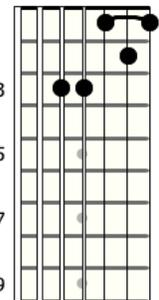
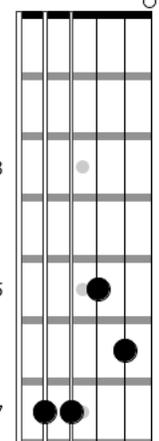
	
<p>Em7(b5) or Bbmaj7(b5) or C9(13)</p> 	<p>Bbm7(b5)</p> 

Five-Note Voicings

Major7

					
<p>Fm9</p> 	<p>Fmaj7(9) or G7sus4</p> 	<p>Cmaj7(9)</p> 	<p>Cma7(9)</p> 	<p>Fmaj9</p> 	<p>Cmaj9</p> 

Dom7

				
<p>G9(13)</p> 	<p>Eb7#11</p> 	<p>E7(#11) or Bb7(alt)</p> 	<p>Db7(#11) or G7(b9b13) o=nat 13</p> 	<p>F#7b9</p> 
				
<p>E7(alt) sym dim</p> 	<p>E7b9 (sym dim)</p> 	<p>Fmaj7 or G7sus (o=13)</p> 	<p>F7 or B7(alt)</p> 	<p>Bb7#11</p> 

NOT

NO

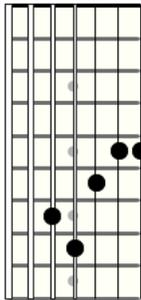
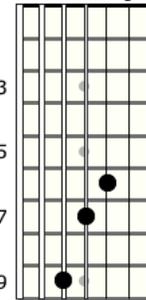
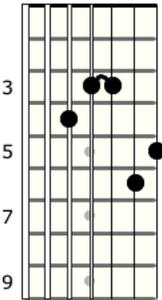
MUSIC

Minor (Tonic)

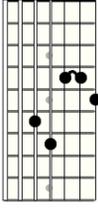
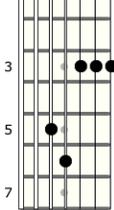
<p>Am6/9 (maj7)</p>	<p>Am6/9</p>

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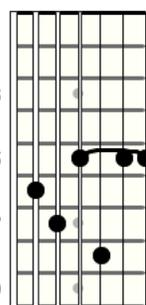
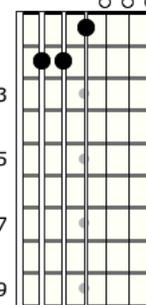
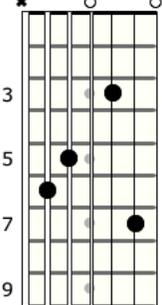
Min7

		
Dmin7	Am11	Em11
		

Min7b5

	
F#m11(b5) or Am6/9 or D9	Fm7(b5)
	

Six-Note Voicings

		
Dm9(11)	Bb7(#11)	Dmin9(11)
		

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