

String Transference Studies:

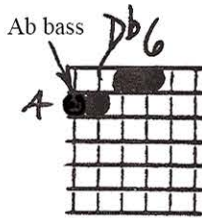
Ted Greene

1988-08-03

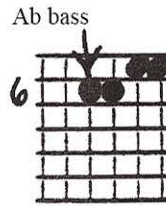
Bottom 4 Strings to Top 4 Strings

Play a chord on the bottom 4 strings.

Example >



Place the same SHAPE on the top 4 strings, using the same LETTER name BASS note. >



RAISE the TOP 2 notes ONE fret. >



The result: you've now got the same voicing you started with but of course, on the high strings instead of the low.

Fill in all the blank diagrams.

Do this AWAY from the guitar, then come back to it, check your work, and generally get friendly with the idea.

Detailed studies will be forthcoming as part of the "V-2" chord program as some of you may know.

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For the physical and aural benefits, take little sections at a time and work on them until you can play the whole page reasonably fluidly.

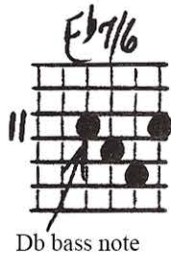
String Transference Studies:

Ted Greene
1988-08-03

Top 4 Strings to Bottom 4 Strings

Play a chord on the top 4 strings.

Example >



Place the same SHAPE on the bottom 4 strings using the same letter name BASS note. >



LOWER the top 2 strings ONE fret. >



The result: you've now got the same voicing you started with, but of course, on the low strings instead of the high.

Fill in the blank diagrams.

As usual, do this *away* from the guitar, then come back and play the results.

People often say, "What should I get out of this?" Answer: the CONCEPT.

Another common question: "How should I study this?" Answer: Very Carefully.

Detailed long-term memorization and application studies are part of the "V-2" program, as quite of you may know...

A grid of fretboard diagrams for string transference studies. Each diagram shows a chord shape on the top 4 strings and a corresponding shape on the bottom 4 strings. The chords are: A_b7 , $F7$, $D7$, $B7$, $D6$, B_b6 , $G6$, E_b6 , $G\#m6$, $Bm6$, $Dm6$, $Fm6$, $Fm7$, $Gm7$, A_bm7 , $Bm7$, $E9$, $G9$, B_b9 , $Fm9$.

Because part of the benefit is physical, work on all the above until you can play it smoothly from beginning to end. Take little sections at a time. There are also aural benefits built in if you listen carefully and ponder the glories of tonal combinations. I never come away from such an inquiry unimpressed... Nature and Equal Temperment yield matters of unending fascination.

STRING TRANSFERENCE STUDIES: BOTTOM 4 STRINGS TO TOP 4 STRINGS

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Ted Brown

PLAY
A CHORD
ON THE
BOTTOM
4
STRINGS

EXAMPLE

PLACE
THE SAME
SHAPE
ON THE TOP
4 STRINGS,
USING THE
SAME LETTER NAME
BASS NOTE

RAISE THE
TOP FINGERS
ONE FRET

The result:
You're now
with the same
 fingering you
started with
but of course,
on the high
string
instead
of the
Low.

Fill in
all the
blank
diagrams
of this
kind
from
the
guitar,
then
come
back
to it,
check
your
work
generally
get
friendly
with
the
idea.
Detailed
studies
will be
forthcoming
as part
of the
"V-2" chord
program
as soon
as you
know.

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For the physical & aural benefits, take little
sections at a time and work on them until you
can play the whole page reasonably fluently.

STRING TRANSFERENCE STUDIES: TOP 4 TO BOTTOM 4

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Jed Green

PLAY A CHORD ON THE TOP 4 STRINGS

EXAMPLE 1

F7/6

♭ bass note

PLACE the same SHAPES on the bottom strings, using the same letter name & bass note

F7/6

LOWER the top 2 strings ONE fret

F7/6

F7/6

The result: You're now getting the same voicing you started with, but of course, on the low strings instead of the high.

Fill in the blank diagrams. As usual, do this away from the guitar, then come back & play the form. People often say "What should I get out of this?" Answer: the CONCEPT. Another common question: How should I study this? Answer: VERY CAREFULLY. Detailed long-term memorization & application studies are part of the V-2 program as quite a few of you may know.....

| | | | | | | |
|------|--|-----|--|------|--|-----|
| | | | | | | |
| Ab7 | | F7 | | D7 | | B7 |
| D6 | | B6 | | G6 | | F6 |
| G#m6 | | Bm6 | | Dm6 | | Fm6 |
| Fm7 | | Gm7 | | Abm7 | | Bm7 |
| E9 | | G9 | | Bb9 | | Fm9 |

Because part of the benefit is physical, work on all the above until you can play it smoothly from beginning to end. Take little sections at a time. There are also aural benefits built in if you listen carefully & ponder the glories of tonal combinations. I never come away from such an inquiry unimpressed.... Nature and Equal Temperament yield matters of unending fascination!