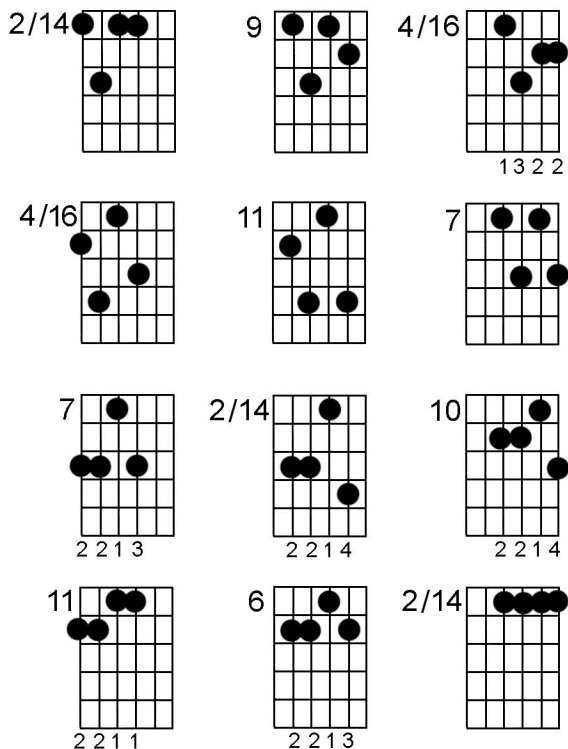


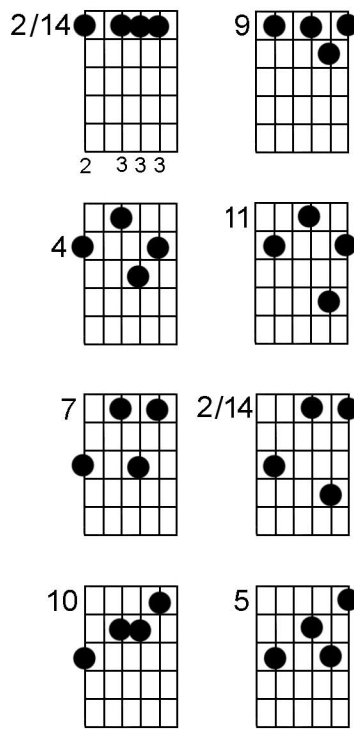
Small Density

A⁶-F[#]m⁷ -----



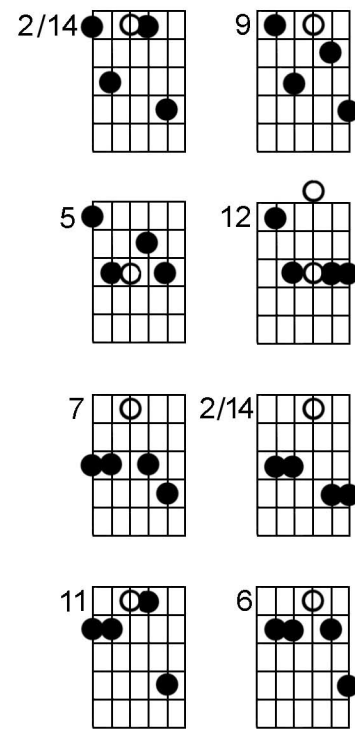
Medium Density

A⁶-F[#]m⁷ -----



Large Density

A⁶-F[#]m⁷ -----



Learn as given, then:

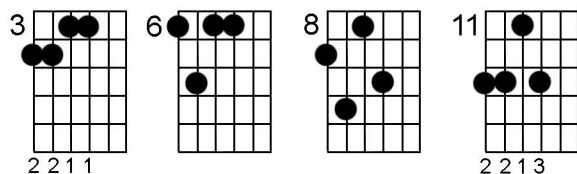
- 1) Practice one chord form (diagram) at a time in the cycle of 4ths as follows:
 - a) 6th chord: from C[#]6 to F^b6 (or C^b6)
 - b) m7th chord: from A[#]m⁷ to D^bm⁷
(later: B[#]m⁷ to G^bm⁷)

- 2) Practice one set of strings at a time in the cycle of 4ths as above.

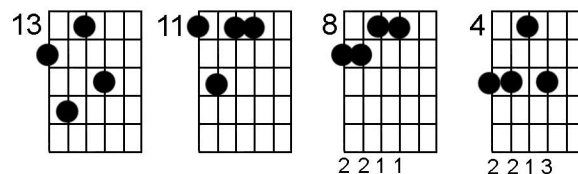
Alternate your direction (ascending or descending) on every other chord.

Example:

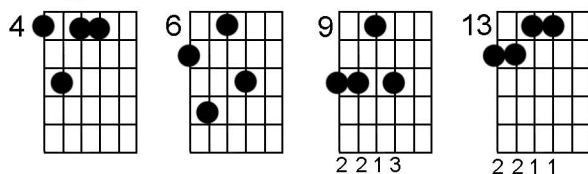
C[#]6



F[#]6



B⁶



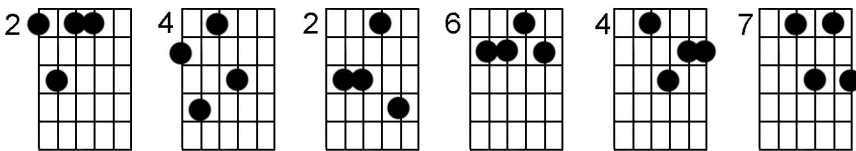
Notice that the chords are grouped in clumps of 4; you could cover more ground and use groups of 5 or 6 if you like.

3) Practice each form in each of the densities, on the different *strings* - in other words go *across* the page, not down it. Another way to say this is: practice the same *voicing* on different strings. Do this in the cycles as above.

4) Try the concept of *string transference* as given below (do with 6ths and m7s).

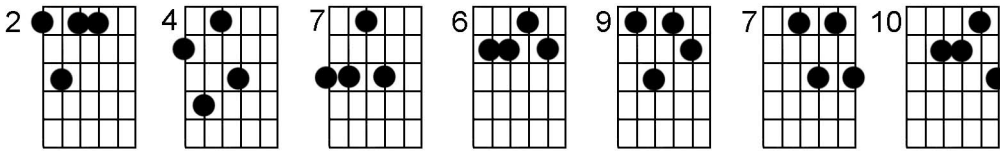
Examples:

A⁶ -----



There are no rules here; challenge yourself - try lots of different "cross-over" points.

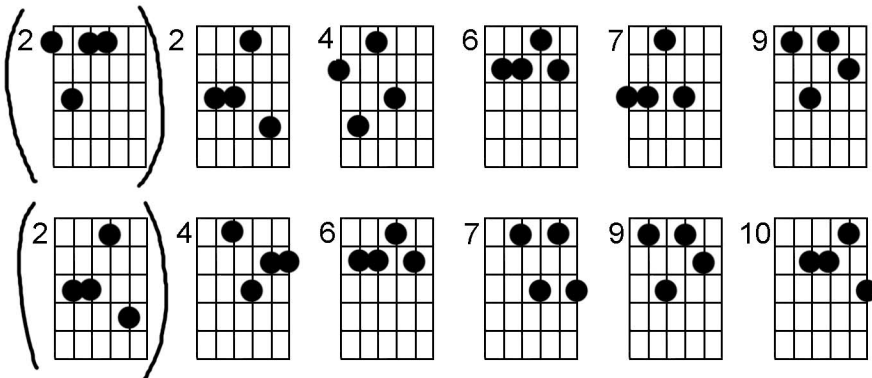
A⁶ -----



Do in each density; use ascending and descending patterns; do in cycles as above.

5) Try the following pattern in each density, ascending and descending, with 6ths and m7s, in cycles as before.

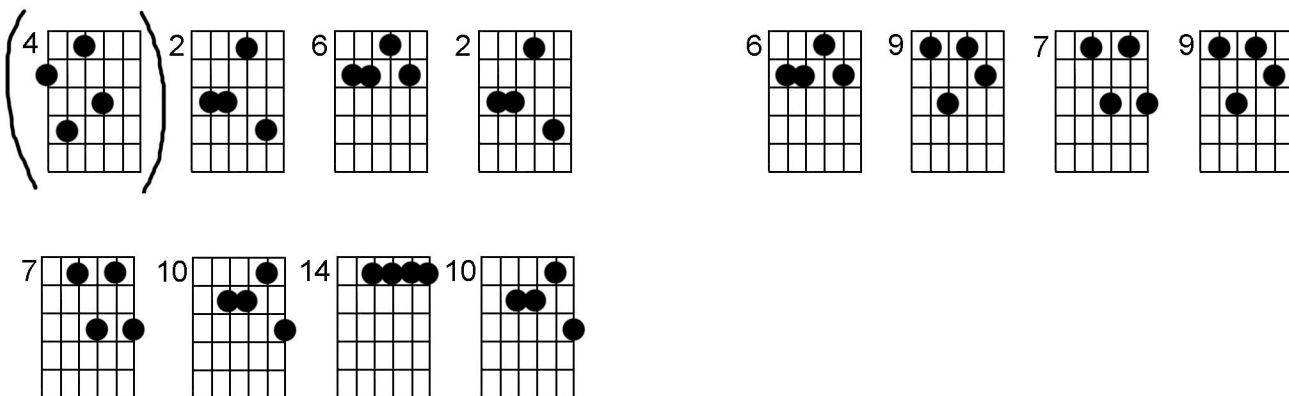
Inversion Pattern Type 1



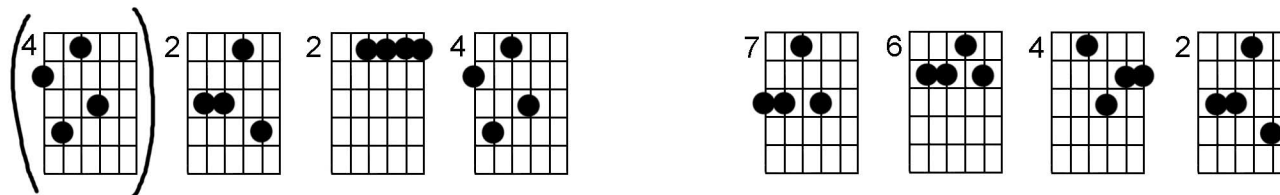
Notice that by omitting the 1st chord in any inversion pattern you actually create a different pattern if you still group the remaining chords in groups of 4.

6) Another pattern - do as before: (this one uses string transference wherever you decide to use it.)

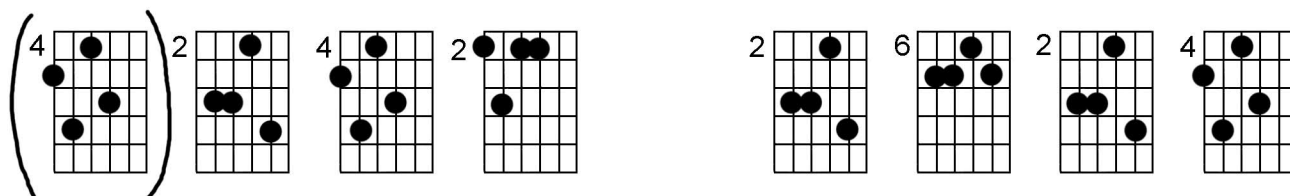
Inversion Pattern Type 2



7) **Pattern Type 3**...as before:



8) **Pattern Type 4**...as before



9) **Pattern Type 5**...as before



4 Types: Ascending, Descending, Ascending Backwards, Descending Backwards.

In doing the descending or backwards patterns, there are 2 types of thinking.
Ask for a demonstration if you are in the dark on this.

There are quite a few other patterns that sound nice (like similar groupings of 3 chords instead of 4), but these 5 patterns should be enough for a long time.
Eventually, convert all of the above to the following chord types:

- 1) 7
- 2) maj 7
- 3) m6
- 4) m7b5
- 5) 9 (no root)
- 6) 7b9 (no root)
- 7) 7b9+ (no root)
- 8) 7b5
- 9) 9+ (no root)
- 10) 7+
- 11) 9b5(#11) (no root)
- 12) diminished 7
- 13) in high voicings in small density: maj9 (no root)
- 14) in high voicings in small density: m9 (no root)
- 15) /9 (raise 7th of maj9)

Please be patient with all this - it's going to take quite awhile to sink in.
Many of the chords will be difficult to play; don't give up - continue to practice - Nature has a way of reshaping your hands.

SYSTEMATIC INVERSIONS

go over fingering for glasses + diagrams learn as given, then:

A6 F#m7

SMALL DENSITY **MEDIUM DENSITY** **LARGE DENSITY**

Practice one chord form (diagram) at a time in the cycle of 4ths as follows:

- 6th chord: from C#6 to F#6 (or Cb6)
- 7th chord: from A#m7 to D#m7 (later: B#m7 to G#m7)

Practice one set of strings at a time in the cycle of 4ths as above. Alternate your direction (ascending or descending) on every other chord. Example:

Notice that the chords are grouped in clumps of 4; you could cover more ground and use groups of 5 or 6 if you like.

Practice each form in each of the densities, on the different strings — in other words go across the page, not down it. Another way to say this is: Practice the same voicing on different strings. Do this in the cycles as above.

Try the concept of string transference as given below (do with 6ths and m7s).

EXAMPLES:

There are no rules here; challenge yourself — try lots of different "cross-over" points. Do in each density; use ascending + descending patterns; do in cycles as above.

Try the following pattern in each density, asc. + desc, with 6ths + m7s, in cycles as above.

INVERSION PATTERN TYPE 1

Notice that by omitting the 1st chord in any inversion pattern, you actually create a different pattern if you still group the remaining chords in groups of 4.

PATTERN TYPE 2

PATTERN TYPE 3 ... as before:

PATTERN TYPE 4 ... as before

PATTERN TYPE 5 ... as before

4 TYPES: ASC, DESC, ASC-BACKWARDS, DESC-BACKWARDS

In doing the descending or backwards patterns, these are 2 types of thinking. Ask for a demonstration if you are in the dark on this.

There are quite a few other patterns that sound nice (like similar groupings of 3 chords instead of 4), but these 5 patterns should be enough for a long time. Eventually, convert all of the above to the following chord types:

- ① 7 ② 7 ③ m6 ④ m7b5 ⑤ 9 (no root) ⑥ 7b9 (no root) ⑦ 7b9+ (no root)
- ⑧ 7b5 ⑨ 9+ (no root) ⑩ 7+ ⑪ 9b5 (+11) (no root) ⑫ 07 ⑬ in high voicings in small density: 9 (no root) and ⑭ likewise: m9 (no root)
- ⑮ 9 (raise 7th of 9)

Please be patient with all this, it's going to take quite awhile to sink in. Many of the chords will be difficult to play; don't give up — continue to practice — nature has a way of reshaping your hands.