

PRACTICE

In this practice exercise, I'm going to assume you've worked through the practice exercises from previous lessons and jump straight into a little practice tune with a mix of major, minor, diminished, and augmented chords. First, examine the tab. The practice track will begin with two measures to count in, then you'll be repeating this piece for as long as you like. Start at a slow tempo and gradually increase to a faster BPM.

C ^{maj}	C ^{aug}	A ^{min}	F ^{#dim}
G ^{maj}	G ^{#dim}	A ^{min}	

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

B ^{bdim}	D ^{min}	A ^{maj}	D ^{min}
G ^{maj}	G ^{aug}	C ^{maj}	

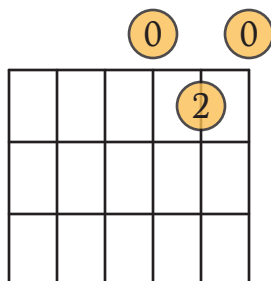
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Here is the fingering I recommend for the first two measures

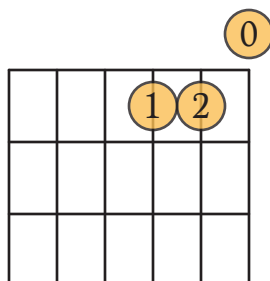
C ^{maj}	C ^{aug}	Am
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1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

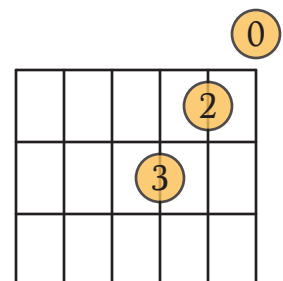
C Maj Triad



C Aug Triad



A Min Triad



PRACTICE

Starting with the A Minor from measure 2 on the previous page, we'll work through the fingering for measures 3 & 4.

C^{maj}
 C^{aug}
 A^{min}
 $F^{\#dim}$
 G^{maj}
 $G^{\#dim}$
 A^{min}

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

A Min 0

Even though these two triads share two notes, it will be easier to move through the triads after the $F^{\#dim}$ if we use different fingering. I like to think of this concept as **finger foreshadowing**: to adjust fingering before a problem area to make transitions easier later.

$F^{\#} Dim$

C^{maj}
 C^{aug}
 A^{min}
 $F^{\#dim}$
 G^{maj}
 $G^{\#dim}$
 A^{min}

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

$F^{\#} Dim$

G Maj

$G^{\#} Dim$

A Min

Now that we've switched the fingering for the $F^{\#} Dim$, we can essentially keep the 1st and 2nd finger on the G and B strings for the G Maj and $G^{\#} Dim$, barring for the G Maj. Then from there with a little practice, you can end the phrase by barring the fifth fret with your third finger for the A Min.

PRACTICE

Measures 5 and 6 use some of the same fingerings from the previous page and one familiar minor shape from a practice exercise in lesson 6.

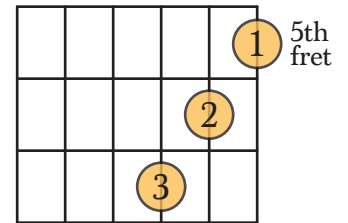
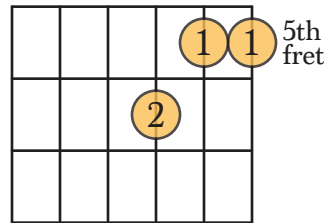
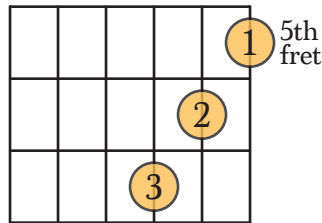
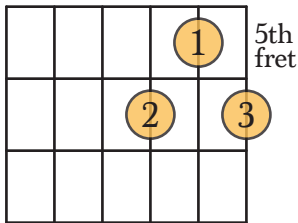
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

B^b Dim

D Min

A Maj

D Min



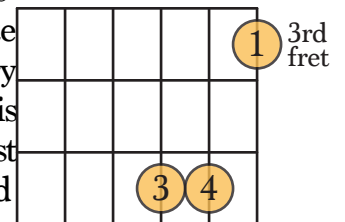
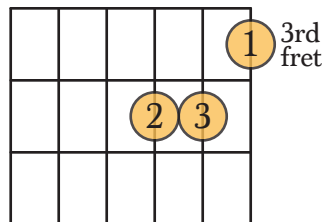
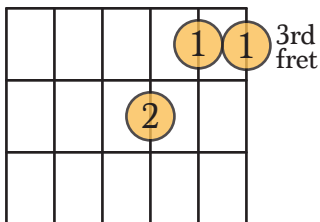
The last two measures are simple but tricky. There are a few approaches we could take to make the fingering as easy as possible. The first option would be like this:

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

G Maj

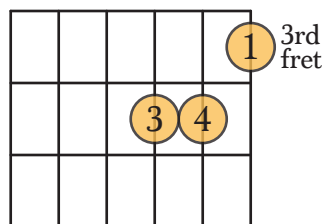
G Aug

C Maj



This is an awkward move because the 3rd finger is required for the last note of the G Aug *and* the very first note of the C Maj. This fingering will make the last note of the G Aug sound like its been cut short.

G Aug



This fingering, while a little cramped, allows for an easier transition to the C Maj Triad. This is good **finger foreshadowing**.

PRACTICE

This is a simplified version of everything on the previous pages.

C Maj Triad	C Aug Triad	A Min Triad	F# Dim	G Maj	G# Dim	A Min
C^{maj}	C^{aug}	A^{min}	F#^{dim}	G^{maj}	G#^{dim}	A^{min}
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +						

Bb Dim	D Min	A Maj	D Min	G Maj	G Aug	C Maj
B^bdim	D^{min}	A^{maj}	D^{min}	G^{maj}	G^{aug}	C^{maj}
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +						