



## Fingerstyle Magic with Inner Lines, Part 3

by Steve Herberman

This month we continue to look at inner line motion only this time with more chord changes; the common progression II-V-I and its expansion to III-VI-II-V-I.

Note that these progressions follow cycle 5 root motion. If you aren't familiar with the cycle of 4ths (also called the circle of 5ths) then now's the time to get acquainted!

As you work through the examples you may notice that some difficult fingerings are required. There is a reason for this, I promise! It's in the interest of letting as many notes ring out as possible. The notation "let ring" below the staff is only a rough guide as sometimes it's impossible for all of the notes to ring out simultaneously. I suggest following the fingering guidelines closely and listening carefully to the sound files. I've made every effort to create legato phrasing which sometimes means using awkward fingerings! If you experience any left-hand discomfort, stop playing the example and rest your hand for a while; attempt it later or simply skip it and move on.

These examples are easier to play at a slow ballad tempo using *straight eighths* or even eighth notes. Try swinging the eighth notes when you are comfortable and then increase the tempo.

Examples 7, 8 and 9 use a tritone substitute dominant 7th for the regular dominant 7th chord that occurs in cycle 5 root motion. In these three examples the root motion descends by half steps. This motion not only sounds great but, as shown in examples 7 and 9, the same fingering can be used on beats 1 and 3 each time the chords change. This is discussed further in the description above these examples.

Next month's article will concern the 7-string guitar played fingerstyle. I sincerely hope you enjoy it!

Steve Herberman

1. Note the interesting harmonic rhythm with the dominant 7th chords on the "and" of 2 and the "and" of 4. This pair of quick cadences is one way to vary the III- VI- II- V progression often played on downbeats.

Guitar

**Bmi<sup>7</sup>**                      **E7<sup>b9</sup>**   **A<sup>mi</sup>**                      **D7<sup>b9</sup>**   **G<sup>6</sup>**

T  
A  
B

2. Open strings are used here as well as 1st position playing. In the 3rd measure the F dotted half note can only be held for 2 beats in order to comfortably lift the 1st finger to play the open G note. Try to let the notes ring as long possible especially on the 3rd measure going into the 4th measure so there is a 4 note chord held at the end. (Bb, F, G and D notes from bass to treble.)

Gtr.

**C<sup>mi</sup>7**                      **F7**                      **B<sup>b</sup>6**

let ring-----|

T  
A  
B

3. The Minor7b5 chord is used for variety; the b5 comes in just before the 3rd beat. In the last measure a full 1st finger barre must be employed. The A note on the "and" of 1 should be sustained until the end of the 2nd measure.

Gtr.

**D<sup>mi</sup>7<sup>b5</sup>**                      **G+7<sup>#9</sup>**                      **C<sup>ma</sup>13**

let ring---|                      let ring-----|

T  
A  
B



6b. Here is the same example in 3/4 with a slight variation in the last measure.

Gtr.

Chords:  $C\#mi7$ ,  $F\#7b9$ ,  $Bmi7$ ,  $E7b9$ ,  $Ama7$

let ring-----|

T 4 4 5 3 2 2 3 1 0  
 A 4 4 3 2 2 1 2 1  
 B 4 2 0 1 4

7. This II- V- I uses the tritone substitute for the dominant or  $E9$  in place of  $Bb7$ . The half notes on beats 1 and 3 are chromatic descending major 9th intervals which utilize the same fingering. In the last measure the repeated use of the 4th finger on 2 adjacent strings is difficult but well worth the effort for its usefulness.

Gtr.

Chords:  $Fmi7$ ,  $E9$ ,  $E\flat ma9$

let ring-----|

T 8 7 7 6 6 7 5 5  
 A 6 10 8 7 6 9 8 5 5  
 B 8 7 7 9 6 8 7

8. This example begins with a stretch voicing but for a good reason: just before the  $G\flat7\#9$  a 4 note  $Gmi7$  is formed over 2 beats. Then a 4 note  $G\flat7\#9$  (with no 3rd) is formed over the next 2 beats. A tritone sub is used in place of  $C7$  ( $G\flat7\#9$ .) The last measure consists of 3 parts. While the high G is held the  $D\flat$  moves up to D underneath.

Gtr.

Chords:  $Gmi7$ ,  $G\flat7\#9$ ,  $F6/9$

let ring--| let ring-----|

T 6 9 7 10 12 9 12 5 8 8 8  
 A 10 9 8 9 12 12 8 6 7 7  
 B 10 9 9 8 12 12 8

9. The left hand fingerings for this example are on the difficult side but I believe that the results will pay off in greater legato phrasing. As in several other examples the tritone substitute for the V7, F13 in this case, is used. Again observe that the half note intervals descend chromatically and share the same fingering. In the last measure 5 notes should be heard ringing clearly; E, G#, D#, and the pair of B notes.

Gtr.

F#mi7 F13 Ema7

let ring-----| let ring-----| let ring-----|

T 9 9 8 8 10 7 7 5 0 7

A 7 11 9 7 10 8 8 8 8 0

B 9 7 11 8 7 10 7 6 7

10. This example utilizes the descending minor line cliché used so often in popular music. The bass line illustrates this chromatic line. This sequence can often be used as a substitution for a II- V- I.

Gtr.

Ebmi Ebmi(ma7) Ebmi7 Ab7b9 Dbma9

let ring-|

T 6 7 6 4 6 6 5 4 5 4 4 6 4 6 6

A 6 5 4 6 5 4 6 5 4 6 5 4 6 6

B 6 5 4 3 4