



## Fingerstyle Magic with Inner Lines, Part 2

By Steve Herberman

Welcome back! In this second installment we'll add an extra chord by way of IV minor to I cadences and continue our study of inner line motion. The IV minor chord gives us one note that is outside the diatonic key, providing extra tension. This non-diatonic note is the 3rd of the chord or the flat 6th of the key. For example, in the key of C the IV minor chord is F minor. The 3rd of F minor is the note Ab which is the flat 6 in the key of C. Play any F minor chord followed by a C major chord and you will hear a nice tension-release.

### Basic Architecture

Each example begins with a simple interval on two non-adjacent strings before an inner line is introduced between the sustaining interval. In all but two of the examples the 3rd beat utilizes a fuller chord for the following reason: Within the 1st two beats a 3 to 4 note chord is formed gradually. Each of these voices seeks resolution on or near the 3rd beat. Examples 1 and 10 are exceptions in that the I chord is built up gradually.

### Scales and Intervals

For the minor chords in each example I've used either the natural minor, melodic minor, or the dorian mode for the inner line. A component of most of the major chord voicings here is the occurrence of the major or minor 2nd interval which is most common in piano voicings. In the example descriptions I indicate certain intervals to observe.

### The Left Hand

In examples 7A and 8 the fingertip must be flattened while holding down a note on one string to add a second note on the next adjacent string up. This is often referred to as a "rolling" technique. Strive to sustain the bottom note while the fingertip flexes to add the upper note.

### The Right Hand

The following are very general guidelines:

The thumb ("p") is used for the bottom note of the interval on beat 1 and 3. The upper note of the interval/chord can be played with "i" index, "m" middle or "a" ring. If the chord contains 5 notes as in example 6, the pinky needs to be used for the highest note. For the eighth-note line I'd recommend trying to alternate "i" and "m". In the long run, don't be overly concerned with strict i m i m alternation at all times. As long as it sounds good it is good! Joe Pass' right hand technique was in his own words "a mixed bag."

## Odds and Ends

In examples 9A and 9B the I chord this time is minor; IV minor to I minor triads are very common in minor key songs and entirely diatonic. (Notice that there are no accidentals in examples 9A or 9B.) In several instances the examples are shown with two different fingerings in two different positions. Much of this material is demanding on the left hand, but is good training in achieving greater independence and improving digital dexterity.

If you find some of the music theory confusing, never fear! Pick up your guitar and play through these short examples and your ear will certainly grasp what this is all about.

Next month I'll conclude this three-part series by expanding the examples into exercises utilizing three chords. Then in July, the focus is on 7-string guitar!

Happy practicing!

Steve Herberman

1. Beat 1 employs a minor 6th interval whereas beat 3 uses a major 10th interval. The Bb6 chord is built gradually over 2 beats. Eb melodic minor is used in the first half of the example.

Guitar

2 4 3 1 3 2 0  
3 4 3 1 3 2 0  
B 1 3

2. Here 10ths are used on beats 1 and 3 with an F dorian scale running in between before resolving to a min 2nd interval between the 10ths to achieve the C ma7.

\*\*Try an alternate note choice of E natural here for an F melodic minor sound.

Gtr.

4 4 3 5 3 1 4  
3 4 3 5 4 2  
B 2

let ring-----

3. Beat 1 uses a major 7th interval. (There is a partial 1st finger barre.) The overall sound is E melodic minor on the first half of the measure. For visualization purposes the Bma7 can also be seen as a Eb minor triad shape only with a B natural on top.

Gtr.

4 6 4 5 0 3 4 6  
7 6 4 5 0 3 4 6  
B 6

let ring-----

4. This example uses two triads. On the D triad a partial 1st finger barre is employed.

Example 4: Musical notation for guitar. The staff shows a Gmi triad followed by a D triad with a partial 1st finger barre. The bass staff shows fingerings for strings T, A, and B.

5. Here we begin with a partial 1st finger barre. Notice the repeated use of the 4th finger for the last three 8th notes as to not disturb the sustaining Abma9 chord.

Example 5: Musical notation for guitar. The staff shows a Dbmi triad followed by an Abma9 chord with a partial 1st finger barre. The bass staff shows fingerings for strings T, A, and B.

6. In this example a Cmi7 arpeggio runs between a sustained 10th interval before resolving to a full Gma9. The Gma9 takes all five right hand fingers unless it is strummed.

Example 6: Musical notation for guitar. The staff shows a Cmi7 arpeggio followed by a Gma9 chord. The bass staff shows fingerings for strings T, A, and B, with a "let ring" instruction.

7a. Here is a slight variation of example 6.

On the Gma9 a partial 1st finger barre is employed. On the last note (E natural) the 2nd fingertip is "rolled" to grab the E natural while still sustaining the B natural.

7b. An alternate fingering is shown. Notice that it is played in second position. Also realize that the Gma9 has a 3rd as its bass note. This chord can also be called an Emi9 or Bmi (add b6).

8. To play the D natural on beat 2, roll the 2nd finger while keeping the 4th string ringing. Another option is to play the D natural with your first finger. It's the identical situation for the Ema7 chord.

9a. Here's a IV minor to I minor cadence showing two fingerings/positions. The high Bb played by the 3rd finger can be sustained for the entire measure resulting in an Fmi(add11).

9b. Again try to keep the 3rd finger held down on the Bb for the entire measure.

10. Lastly we have active 8th note triplets between the sustained 10ths on beats 1 and 3. Tenths are a veritable pillar in the world of harmony. The F melodic minor scale is used for the 1st 2 beats and the C major scale for the last 2 beats. \*Hold down the B natural thru the next bar so a 5 note chord is ringing out at the end.