

PLAYBACK®

Guitar

QUADRAPHONIC FINGERING

By Mitch Holder



FOUR

Luckily, Mitch Holder has only four fingers and a thumb on his left hand or we might have ended up with a really unpronouncable title like Sexilateral Fingering or maybe Septahedral Fingering. My personal preference was Mitch Holder's Finger Folder, but I grudgingly withdrew the suggestion when Howard and Mitch threatened to put a capo on my head and tune it to high C. Actually, the title QUADRAPHONIC FINGERING is probably the most accurate we could have found to describe the total system of left-hand fingering explained in this book. The system is so complete and self-sufficient that it does not depend on the ability to read music or a high degree of theoretical knowledge or any

WORD

of the other facets of standard guitar education. It is so powerful that it can help the professional overcome the problems that develop because of "finger pattern education". And yet, so simple to understand that even a beginner can use it to speed his development. Mitch first showed me the system during a hurried meeting between record dates (Mitch is yet another of the fine studio guitarists we hear all the time but who remain publicly anonymous.) The value of the system was apparent even on quick examination. Based entirely on mathematics, it can be used with any style of guitar playing... even random notes. Its capacity is unlimited. Even more important, it works. Just add practice.

INTRODUCTION

Left hand technique for the guitar has been a neglected subject for some time. Total fingering possibilities on the fingerboard have never been thoroughly explored. This has been mainly because no systematic way of covering the fingerboard has been devised.

Quadrasonic Fingering is designed to cover the entire fingerboard by utilizing all possibilities of finger order, referred to as Quadrasonic Equations. With this knowledge you will be able to build a more complete mastery of the fingerboard regardless of the area of music in which you are involved.

The study of Quadrasonic Fingering will open up other areas of left hand technique as well. They are:

1. Finger independence
2. Muscle tone and independence
3. Development of new musical patterns not readily at hand before

The right hand will not be neglected in the book. Different techniques of using the pick will be used in order to develop a solid balance between both the right and the left hands.

With this in mind you are probably eager to learn what Quadrasonic Fingering is. In both personal experience and teaching over the last few years, I have found it to be an invaluable tool for fingerboard exploration which has been an aid both to myself and my students. In writing this book I have come to realize the endless sounds that are possible on the guitar and will be exploring them for many years to come. Good luck to you in your explorations and I hope this book opens new doors to your music.

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WHAT IS QUADRAPHONIC FINGERING?

Quadrasonic Fingering is a term used to describe the complete and total function of fingering for guitar. It deals specifically with the four fingers of the left hand and relates to their maximum independence. The term quadrasonic, broken down, yields this:

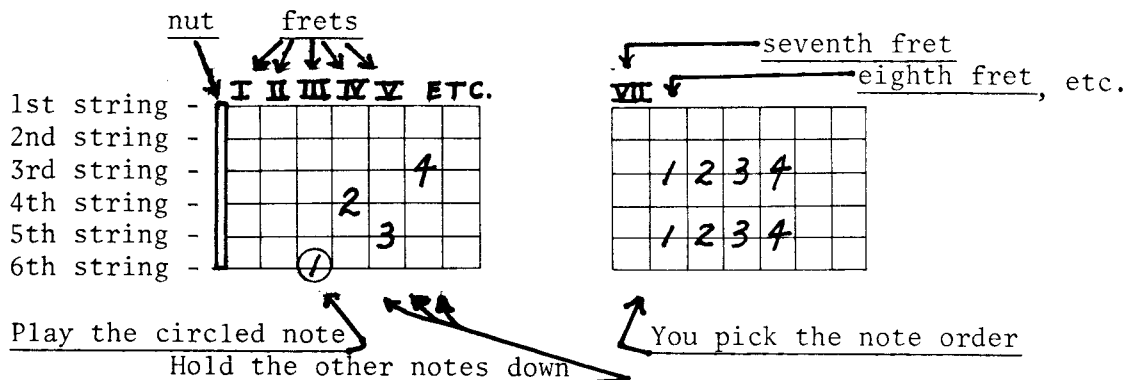
QUAD = Four (fingers of the left hand)

PHONIC = Sound (sound they produce)

Quadrasonic Fingering is to the guitar what permutation is to mathematics. A permutation is all the possible orders of a given number of elements. In the case of Quadrasonic Fingering, the four fingers of the left hand are the elements and there are twenty-four possible orders. Each order will be referred to as a quadrasonic equation. Each of the twenty-four quadrasonic equations will be used on single strings, adjacent strings, alternate strings, etc., and all combinations of these.

READING THE DIAGRAMS

The horizontal lines in the diagrams represent guitar strings. The top horizontal line represents the first string (the string highest in pitch). The second horizontal line from the top represents the second string and so on. The vertical lines in the diagrams represent frets. In some cases the nut of the guitar will be shown, so that the space between it and the next vertical line to the right will be the first fret. The second fret will be next to the right and so forth. In other cases, a Roman numeral will appear above the diagram. This indicates the number of the fret farthest to the left. Each fret to the right will then follow in numerical order, counting up from the numeral given. Study the sample diagrams below.



Finger numbers will appear at the appropriate places in the diagrams. A circled number indicates the note that is being sounded. Uncircled numbers must be held down while the circled number is being played. Circled numbers in the diagrams correspond to the numbers given below the written music. Diagrams with no circled numbers indicate that you must pick the finger order, either by applying a Quadrasonic Equation or by following the finger numbers below the accompanying written music.

CHAPTER I.

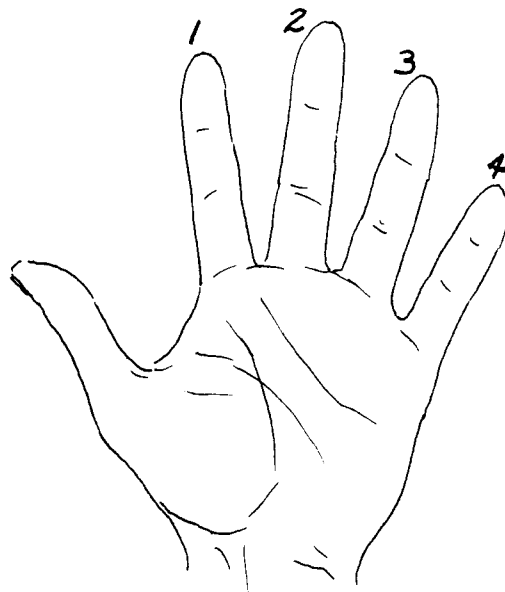
QUADRAPHONIC FINGERING ON ONE STRING

Note:

To make sure you have a complete understanding of the techniques involved in Quadrasonic Fingering, Chapter I. will present a step by step approach to mastering these principles. It is suggested that you go through the chapter carefully and understand all material presented before going on.

I. THE TWENTY-FOUR QUADRAPHONIC EQUATIONS

The four fingers of the left hand are the elements on which the quadrasonic equations are based. The four fingers are numbered thusly:



PALM UP

DEVOTION FREES.

Mathematically, the four elements can be arranged in twenty-four different ways ($1 \times 2 \times 3 \times 4 = 24$). Therefore, there are twenty-four ways of changing finger patterns. Here are the equations:

QUADRAPHONIC EQUATIONS

- | | | | |
|-----|---------------|-----|---------------|
| 1. | 1 - 2 - 3 - 4 | 13. | 3 - 1 - 2 - 4 |
| 2. | 1 - 2 - 4 - 3 | 14. | 3 - 1 - 4 - 2 |
| 3. | 1 - 3 - 2 - 4 | 15. | 3 - 2 - 1 - 4 |
| 4. | 1 - 3 - 4 - 2 | 16. | 3 - 2 - 4 - 1 |
| 5. | 1 - 4 - 3 - 2 | 17. | 3 - 4 - 1 - 2 |
| 6. | 1 - 4 - 2 - 3 | 18. | 3 - 4 - 2 - 1 |
| 7. | 2 - 1 - 3 - 4 | 19. | 4 - 1 - 2 - 3 |
| 8. | 2 - 1 - 4 - 3 | 20. | 4 - 1 - 3 - 2 |
| 9. | 2 - 3 - 1 - 4 | 21. | 4 - 2 - 1 - 3 |
| 10. | 2 - 3 - 4 - 1 | 22. | 4 - 2 - 3 - 1 |
| 11. | 2 - 4 - 1 - 3 | 23. | 4 - 3 - 1 - 2 |
| 12. | 2 - 4 - 3 - 1 | 24. | 4 - 3 - 2 - 1 |

Get used to these equations as they will be referred to throughout the book.

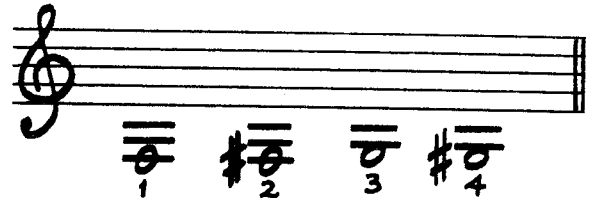
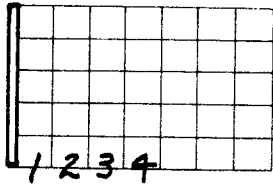
II. FIRST POSITION OF FINGERBOARD USING QUADRAPHONIC EQUATIONS

The following examples will cover all twenty-four quadraphonic equations in the first position of the guitar. All examples will have the left hand fingers on consecutive frets; the first finger on the first fret, second finger on the second fret, etc.

Example #1

For the first example, place your fingers consecutively one to a fret, on the sixth string (E) first position:

The written notes are:



Fingering Notes

The left hand fingers should work like hammers. When the fourth finger is down, all other fingers should be down as well. When the third finger is down, the first and second fingers should be down as well.

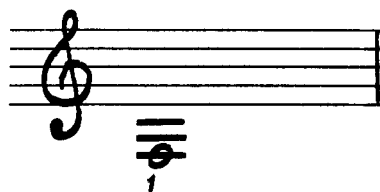
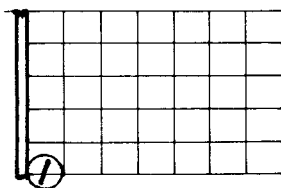
The fingers that must remain above the fingerboard should not be kept too high, so that they may be used quickly and smoothly. The fingers should be placed squarely and firmly onto the strings (not at an angle).

Example #2

Using the position of Example #1, let's apply a quadraphonic equation. Let's use the simplest, that is Number One.

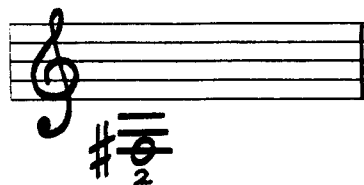
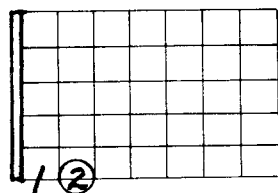
1. ① - 2 - 3 - 4

Here is the step by step method of Quadraphonic Fingering:
Place finger No. 1 on the 6th string, first fret (F)



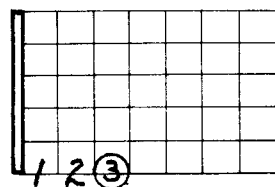
1 - ② - 3 - 4

Keeping the first finger down, place the second finger on the second fret (F#)



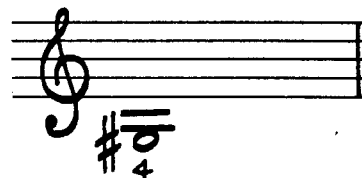
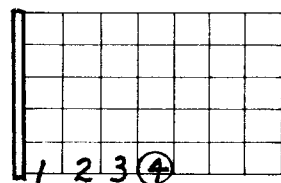
1 - 2 - ③ - 4

Keeping both the first and second fingers down, place the third finger on the third fret (G)



1 - 2 - 3 - ④

Keeping three fingers down now, place the fourth finger on the fourth fret (G#)



After having done Example #2, play it the same way, both across the strings and up the neck as far as your instrument will permit. This is necessary to allow your fingers to become accustomed to the different hand positions and finger pressures arising from different areas of the fingerboard.

Picking Notes

The right hand is to be utilized in a systematic way. The goal here is to achieve a uniform picking stroke by playing each exercise with all picking combinations. The ultimate picking is alternate. That is: up-down-up-down or, down-up-down-up.

Here is the sequence of picking to be practiced:

┌ = Down Stroke

v = Up Stroke

1. 1 2 3 4
 ┌ ┌ ┌ ┌

2. v v v v

3. ┌ v ┌ v

4. v ┌ v ┌

Practice slowly to obtain an even sound.

Practice a bit faster and gradually increase tempo.

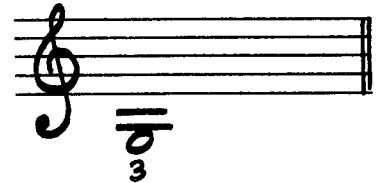
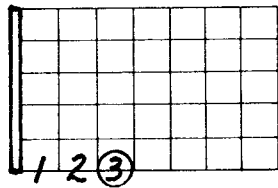
Note: Use a metronome if it will help.

Example #3

Let's try a more difficult quadraphonic equation in the same position and go slowly through the steps.
Quadraphonic Equation Number 18:

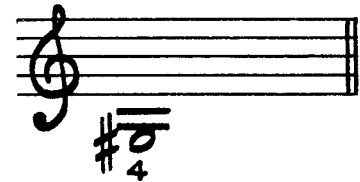
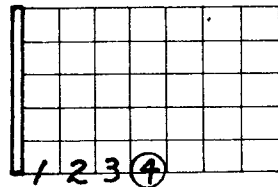
③ - 4 - 2 - 1

Place fingers 1, 2 and 3 consecutively on frets 1, 2 and 3 (F, F# and G). It is important to put all three fingers down!



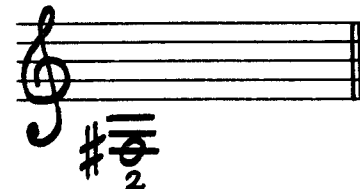
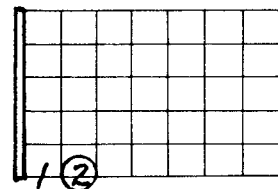
3 - ④ - 2 - 1

Now just add the fourth finger on the fourth fret, holding the others down.



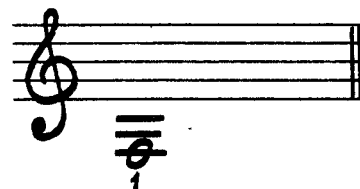
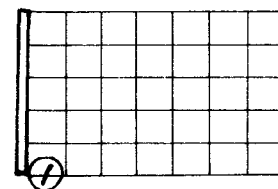
3 - 4 - ② - 1

In order to play Number 2, lift up the third and fourth fingers.



3 - 4 - 2 - ①

To play Number 1, simply lift up the second finger.



Note: Play the equation above on different sets of strings, moving freely up and down the fingerboard. Be aware of what notes are being played.

Example #4

Use all twenty-four quadraphonic equations in the first position and practice them as was shown previously. Play them very slowly at first until you get used to the different finger patterns. Gradually increase the tempo.

After you are familiar with all the quadraphonic equations, you may try this exercise:

Play each equation in sequence. That is, start with Number 1, then 2, then 3, etc. Practice at an even tempo. Another is to turn around and come back. Start with Number 24, then 23, etc.

Develop a systematic way of working around the fingerboard, adjusting to different pressures and fret distances.

CHAPTER II.

QUADRAPHONIC FINGERING ON TWO OR MORE STRINGS

This chapter introduces the use of Quadraphonic Fingering on more than one string at a time, up to four strings. The method used will be the same as in Chapter I, so go back if necessary.

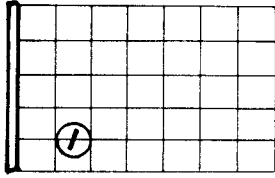
Different situations will arise in playing on more than one string. You must be more aware of what you are playing in order to play the patterns. Not only should you remember which equation you are playing but on which strings and in which position. It is recommended that you spend time away from the instrument and visualize all of these points in your mind to the extent of actually hearing the pattern before you play it.

As in Chapter I., the sequence for the use of the pick remains the same. You will find it more difficult to stay with strict picking, whether it be all down, all up, or alternate, so practice slowly until you gain good control.

Example #5 - QUADRAPHONIC FINGERING ON TWO STRINGS

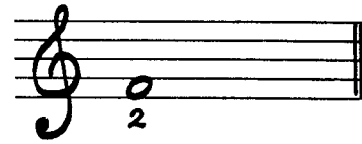
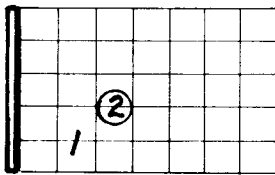
For this example, quadraphonic equation Number 2 will be used:
1 - 2 - 4 - 3. The fifth and fourth strings will be used and
it will be played in the second position.

① - 2 - 4 - 3

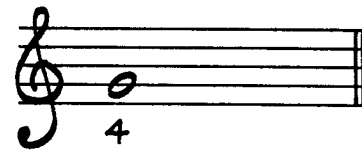
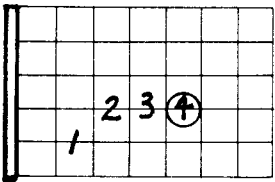


Note: Keep fingers down as described in Chapter I.

1 - ② - 4 - 3

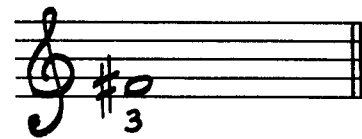
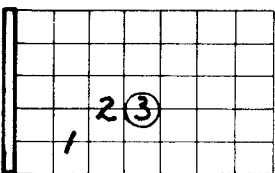


1 - 2 - ④ - 3



Note: Third finger goes down with the fourth.

1 - 2 - 4 - ③

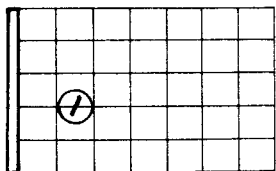


Note: Remember to play each equation on different strings and in different positions.

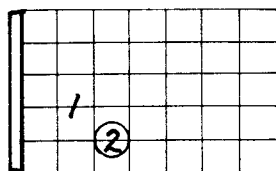
Example #5 - Continued:

Here is the same equation on the same strings, in the same position but changing the finger placement to opposite strings.

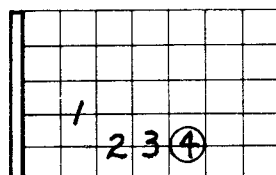
① - 2 - 4 - 3



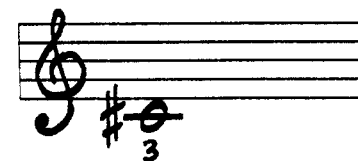
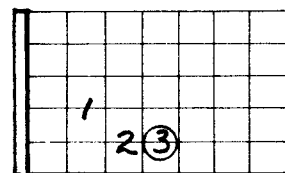
1 - ② - 4 - 3



1 - 2 - ④ - 3

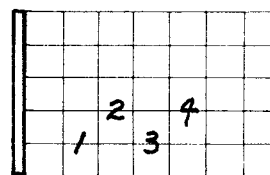
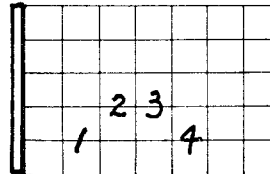
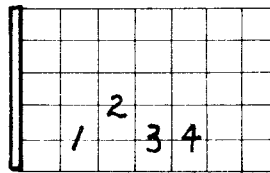
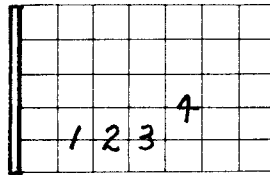
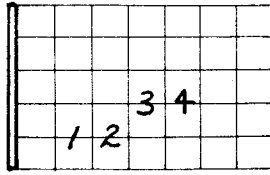


1 - 2 - 4 - ③

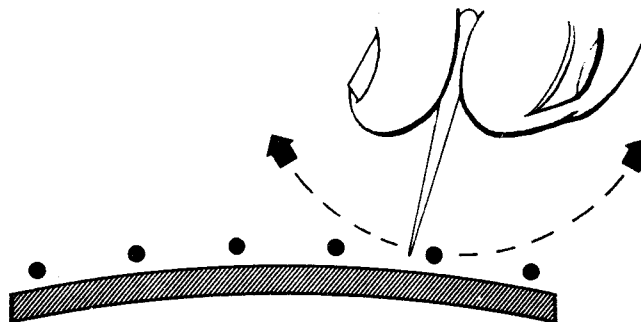


Example #6 - OTHER FINGERING COMBINATIONS

Here are other string combinations using the same area of the fingerboard and same strings:



Note: Watch out with that pick! Play It Slowly.
On alternate strokes let the pick arc past the next string after sounding it.

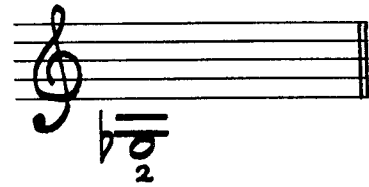
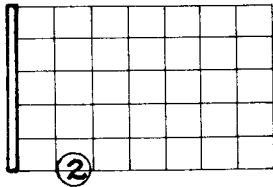


Note: Play Example #6 with Number 1. on the D string (E)

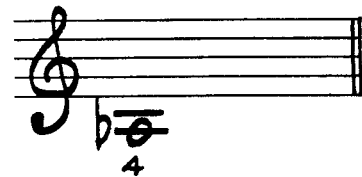
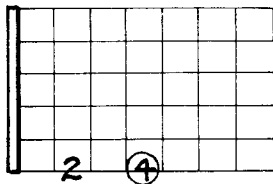
Example #7 - QUADRAPHONIC FINGERING ON THREE STRINGS

Now we are ready to move on to quadraphonic equations on three strings. The following utilizes a quadraphonic equation of more difficulty (Number 11), 2 - 4 - 1 - 3. Example #7 will be played in the first position on the 6th, 5th and 4th strings.

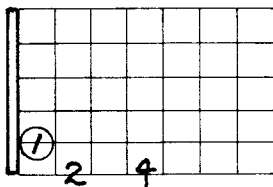
② - 4 - 1 - 3



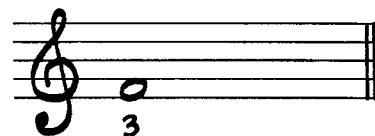
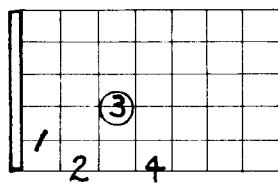
2 - ④ - 1 - 3



2 - 4 - ① - 3



2 - 4 - 1 - ③



Example #8 - ALL POSSIBLE FINGERINGS OF EXAMPLE #7

After having practiced Example #7, work out more string combinations. All possibilities are shown in the following figure:

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

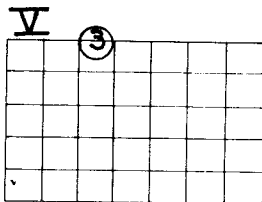
Note: The previous examples have been with one quadraphonic equation in one position!! You may well imagine the many other combinations available, both with the other equations and played all over the fingerboard.

Example #9 - QUADRAPHONIC EQUATIONS ON FOUR STRINGS

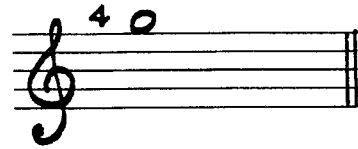
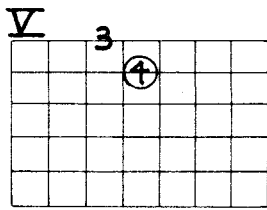
The final example of Chapter II deals with quadraphonic equations on four adjacent strings. By this time you should be hearing things that you've never heard or played before. If you haven't, begin listening carefully as you play the many possibilities of fingerings and take note of the ones that sound good to you. Remember, as you mature musically, it will reflect on the kinds of finger patterns you work out and therefore your use of Quadraphonic Fingering will mature as well.

Quadraphonic equation Number 17 (3 - 4 - 1 - 2) will be used in this example and will again be in the fifth position.

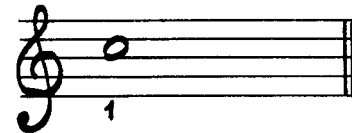
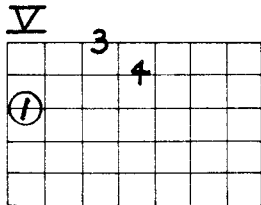
③ - 4 - 1 - 2



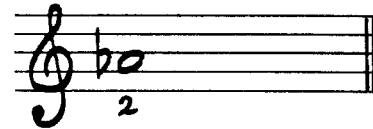
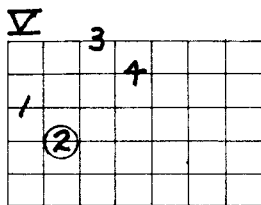
3 - ④ - 1 - 2



3 - 4 - ① - 2

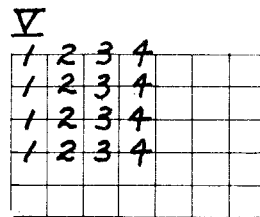


3 - 4 - 1 - ②



Example #10 - OTHER COMBINATIONS USING FOUR STRINGS

The fingering possibilities of Example #9 using the same position and frets are staggering. Here are the possibilities:



Note: Experiment! You will amaze yourself at all the new sounds that will hit you in the ears!!

QUADRAPHONIC FINGERING ON ALTERNATE STRINGS

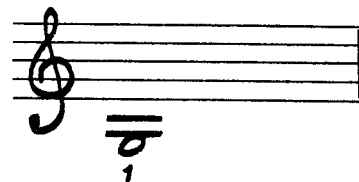
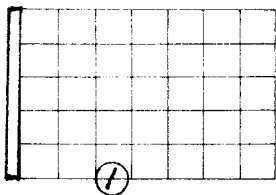
Chapter III covers a new dimension of Quadrasonic Fingering, that of skipping strings and playing the equations. They will sound as varied as you can imagine and new musical patterns can be created quite rapidly after learning the basic idea.

The first example will skip one string and show all possibilities of fingerings. The maximum of strings you can skip is two. Be very careful about picking. Use the same stroke as diagrammed in Chapter II on Page 17.

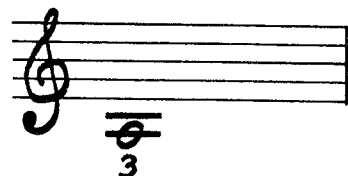
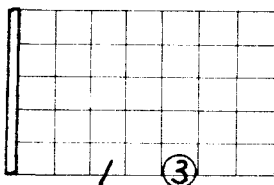
Example #11 - QUADRAPHONIC FINGERING SKIPPING ONE STRING

For this example, the 6th and 4th strings will be utilized, skipping the 5th string. An easier equation, Number 4 (1 - 3 - 4 - 2) will be used so you can adjust to the skipping technique. The example is to be played in the third position.

① - 3 - 4 - 2

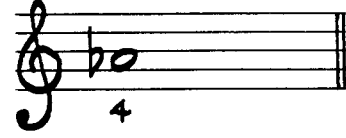
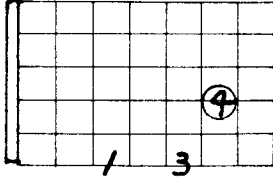


1 - ③ - 4 - 2

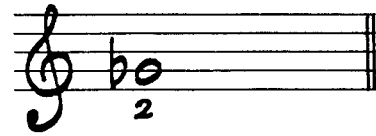
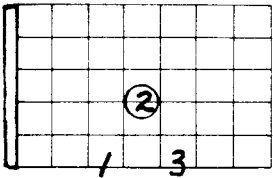


Example # 11 - Continued:

1 - 3 - ④ - 2

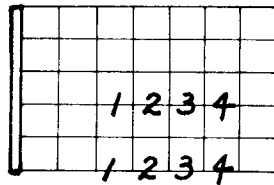


1 - 3 - 4 - ②



Example #12 - POSSIBLE COMBINATIONS OF EXAMPLE #11

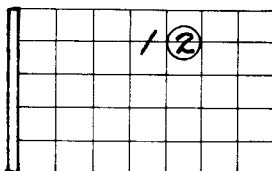
The following diagram shows all possible fingerings of the previous example. Use it for all quadraphonic equations. You may work in as many positions as you desire.



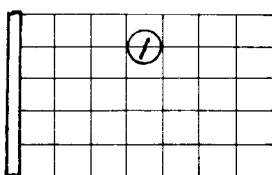
Example #13 - SKIPPING ONE STRING

In this example, the main difficulty is to stay on the proper strings. Play only the fourth and second strings, skipping the third. Quadraphonic equation Number 8 (2 - 1 - 4 - 3) will be used in the fourth position.

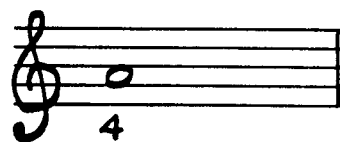
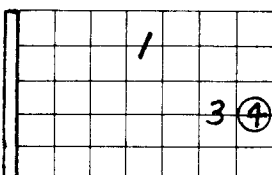
② - 1 - 4 - 3



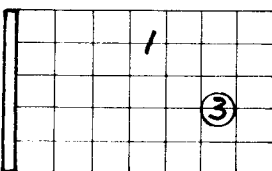
2 - ① - 4 - 3



2 - 1 - ④ - 3

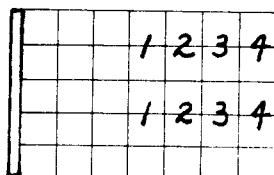


2 - 1 - 4 - ③



Example #14 - POSSIBLE COMBINATIONS OF EXAMPLE #13

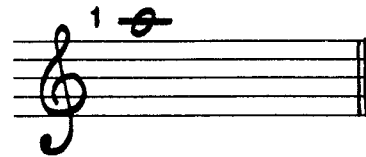
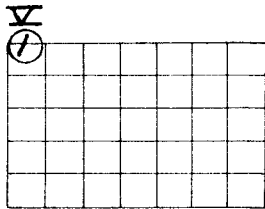
The following diagram again shows all possible fingerings for the previous example. Work out as many as possible, using the quadraphonic equations.



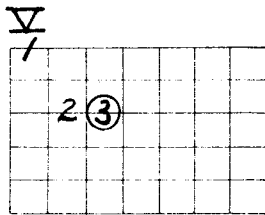
Example #15 - QUADRAPHONIC FINGERING SKIPPING TWO STRINGS

Now that you're familiar with fingering with one string skip, you are ready for two string skips. Strings to be played may be 1, 3, 5 or 2, 4, 6. First, let's examine 1, 3, 5 using equation Number 3 (1 - 3 - 2 - 4) in the fifth position.

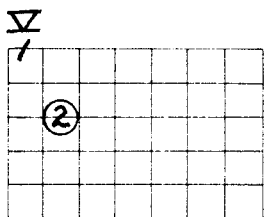
① - 3 - 2 - 4



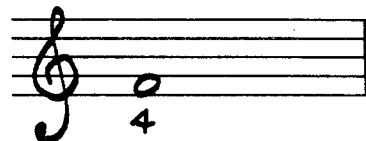
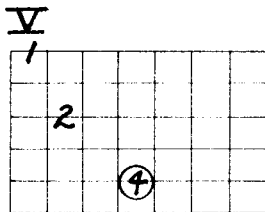
1 - ③ - 2 - 4



1 - 3 - ② - 4

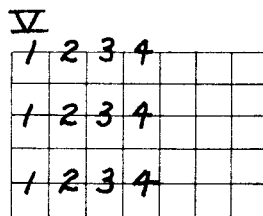


1 - 3 - 2 - ④



Example #16 - POSSIBLE COMBINATIONS OF EXAMPLE #15

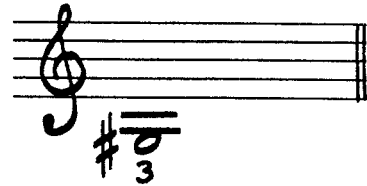
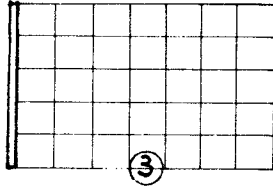
Here are the fingering possibilities for the previous example. Work them out with all the equations in as many positions as you can.



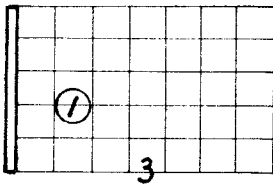
Example #17 - FINGERING ON THE 2nd, 4th and 6th STRING

Here is an example similar to the preceding one, except that it will be played on the 2nd, 4th and 6th strings and in the other direction. For this example, quadraphonic equation Number 13 (3 - 1 - 2 - 4) will be used in the second position.

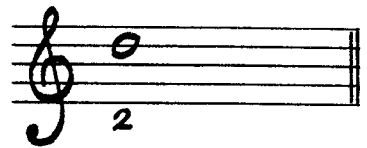
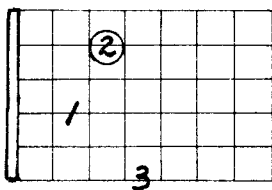
③ - 1 - 2 - 4



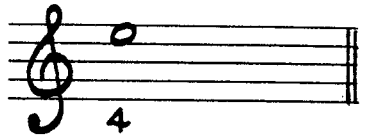
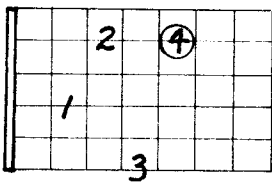
3 - ① - 2 - 4



3 - 1 - ② - 4

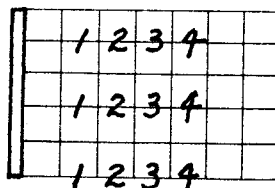


3 - 1 - 2 - ④



Example #18 - POSSIBLE COMBINATIONS OF EXAMPLE #17

Here, as in Example #16, are the fingerings for the previous example. Work out as many varied fingerings as you can.



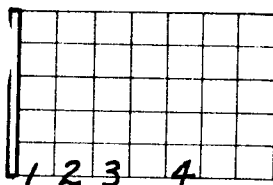
CHAPTER IV.

QUADRAPHONIC FINGERING UTILIZING EXTENDED REACHES

Up until this time, all the fingerings used have been with a finger per fret. Chapter IV opens up the fingering to include extended reaches. The examples will include much of the same types of examples found in preceding chapters so, if you skipped any examples and find yourself stumped, go back to the appropriate chapter and learn the basic fingerings.

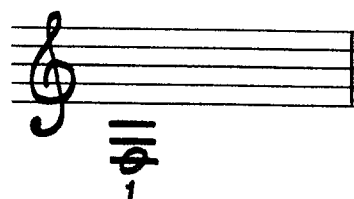
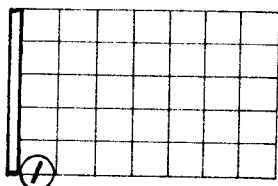
Example #19 - QUADRAPHONIC FINGERING ON ONE STRING WITH
EXTENSION OF ONE FRET

For this example, an extended reach of one fret will be utilized.
Here is the area of the fingerboard that will be used:

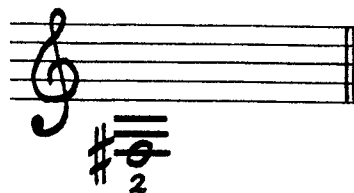
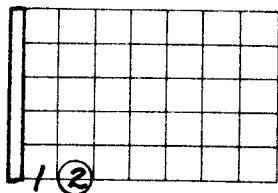


Here is the way to play it using quadraphonic equation Number 2
(1 - 2 - 4 - 3):

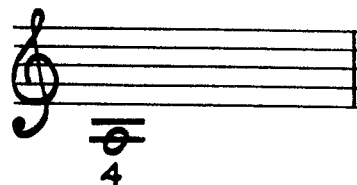
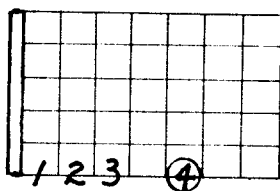
① - 2 - 4 - 3



1 - ② - 4 - 3

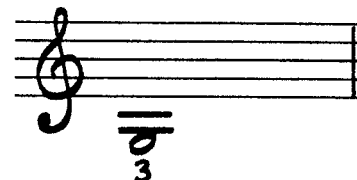
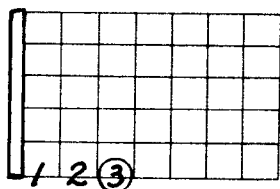


1 - 2 - ④ - 3



Note: 3 goes down also.

1 - 2 - 4 - ③

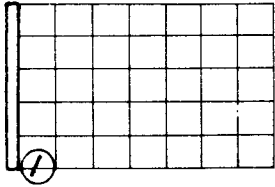


Work out others in the same manner.

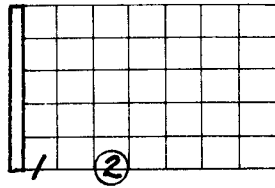
Example #20 - ONE STRING EXTENSIONS

Here is Example #19 with the extension at the other end of the hand. It utilizes the first position with the extension occurring between the 1st and 2nd fingers.

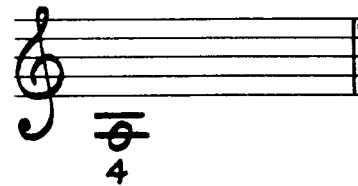
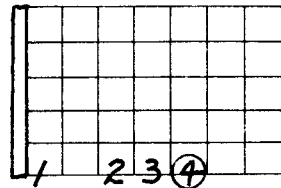
① - 2 - 4 - 3



1 - ② - 4 - 3

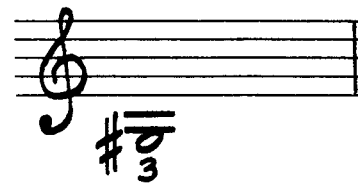
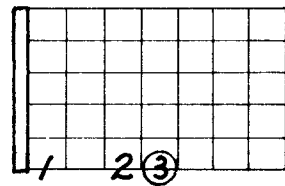


1 - 2 - ④ - 3



Note: 3 goes down with 4.

1 - 2 - 4 - ③

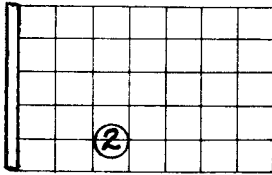


Note: The 4th finger is lifted off the board.

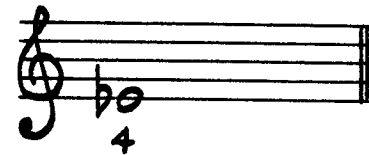
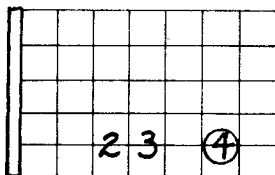
Example #21 - COMBINATION EXTENSIONS

This example combines extensions of both sides of the hand. The first and fourth fingers are extended one fret. If you find it difficult to execute this example, try it in a higher position and gradually work down the neck. This will give your hand a chance to adjust to the stretch. Example #21 is played in the first position. Quadraphonic equation Number 11 (2 - 4 - 1 - 3) will be used.

② - 4 - 1 - 3

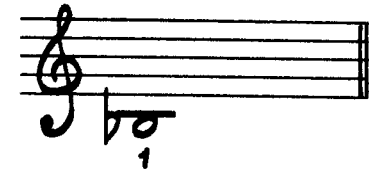
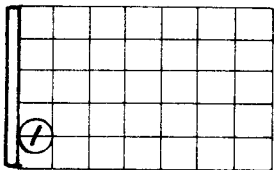


2 - ④ - 1 - 3

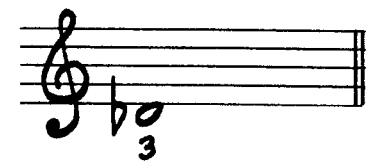
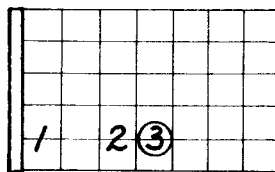


Note: 3 goes down as well.

2 - 4 - ① - 3



2 - 4 - 1 - ③

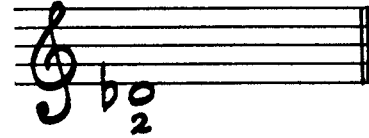
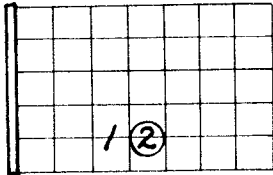


Note: It may seem to be wasteful to lift up and put down fingers not being used. The reason is that keeping the fingers down forces the hand to work in a uniform manner and muscle pull is eliminated.

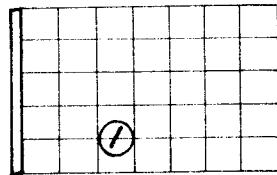
Example #22 - EXTENSIONS ON TWO STRINGS

Example #22 is similar to Example #19 in that the extension occurs at the fourth finger. It will be played on the 5th and 4th strings at the third position, using quadraphonic equation Number 7 (2 - 1 - 4 - 3).

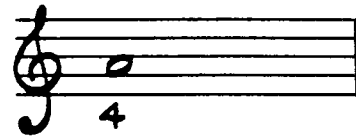
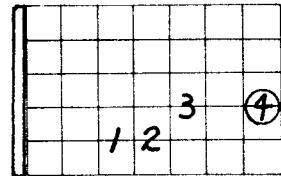
② - 1 - 4 - 3



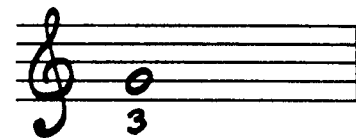
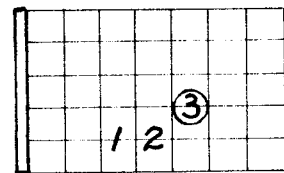
2 - ① - 4 - 3



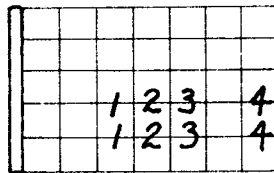
2 - 1 - ④ - 3



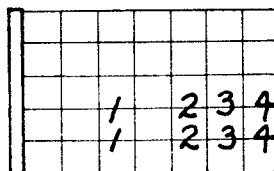
2 - 1 - 4 - ③



Note: Play on all combinations of fingerings:



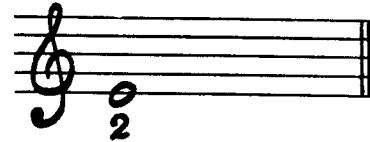
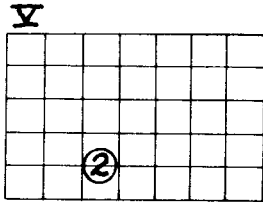
Use all quadraphonic equations on different strings and positions. Then, extend your first finger as follows:



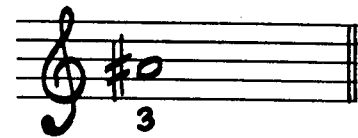
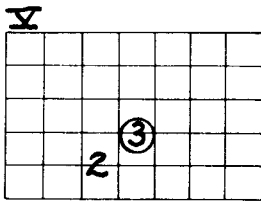
Example #23 - EXTENSIONS ON THREE STRINGS

Example #23 works in much the same way as the previous example except that three strings will be used. For this exercise, the fifth position will be utilized along with quadraphonic equation Number 10 (2 - 3 - 4 - 1). The extension will occur at the first finger.

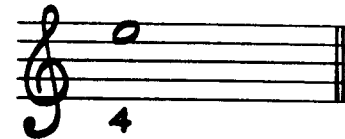
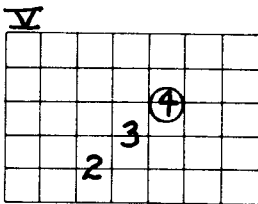
② - 3 - 4 - 1



2 - ③ - 4 - 1

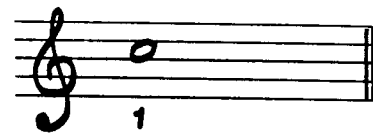
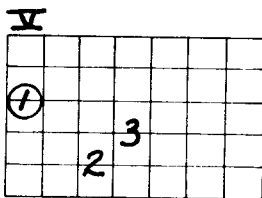


2 - 3 - ④ - 1



Note: Fingers remain down.

2 - 3 - 4 - ①

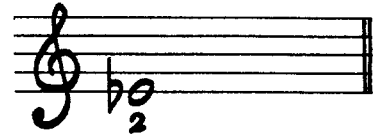
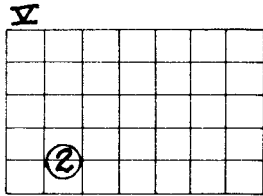


Note: Again, use all equations on as many sets of strings and as many positions as you can.

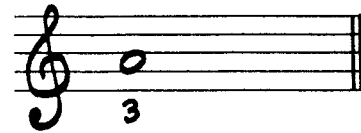
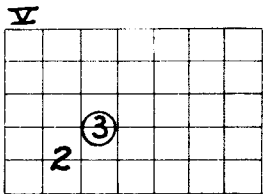
Example #24 - EXTENSION ON THREE STRINGS

Here is the same exercise as Example #23 with the extension occurring at the fourth finger.

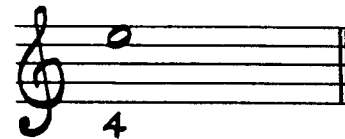
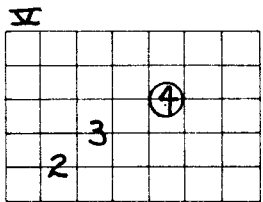
② - 3 - 4 - 1



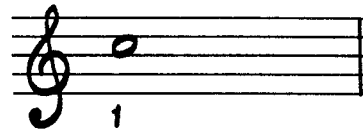
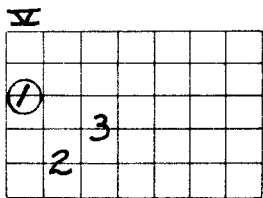
2 - ③ - 4 - 1



2 - 3 - ④ - 1



2 - 3 - 4 - ①

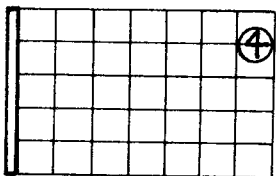


Note: As before, play all equations on different sets of strings in different positions.

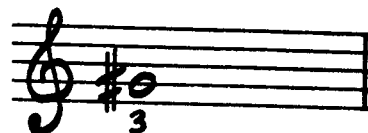
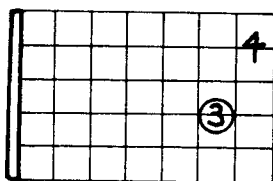
Example #25 - EXTENSIONS ON FOUR STRINGS

This example uses an extension at the first finger, using four strings. It will be played in the third position using quadraphonic equation Number 23 (4 - 3 - 1 - 2). Experiment! Many unique chords can be created from this pattern so keep your ears open.

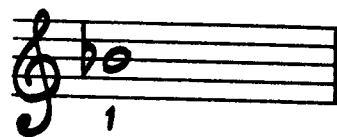
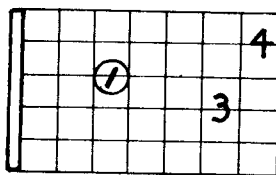
④ - 3 - 1 - 2



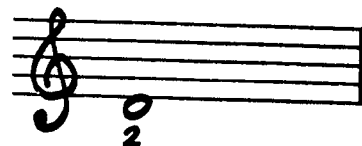
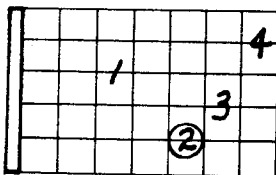
4 - ③ - 1 - 2



4 - 3 - ① - 2



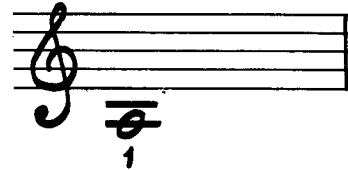
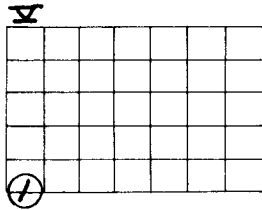
4 - 3 - 1 - ②



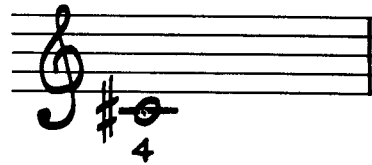
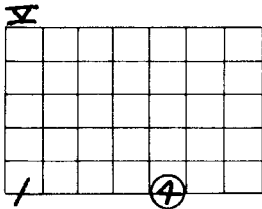
Example #26 - EXTENSIONS SKIPPING ONE STRING

This example uses the same extensions as previously. Here, however, the exercise is played on alternate rather than adjacent strings. (For a refresher in picking, go back to Example #6 and check the diagram on alternate string picking.) Example #26 will be played in the fifth position and will use quadraphonic equation Number 6 (1 - 4 - 2 - 3). The first finger will extend.

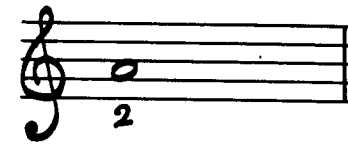
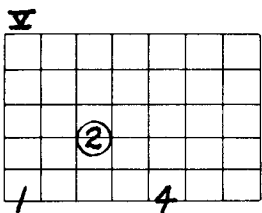
① - 4 - 2 - 3



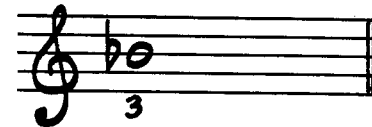
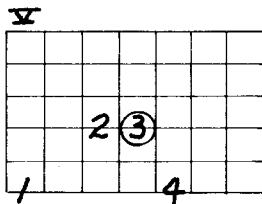
1 - ④ - 2 - 3



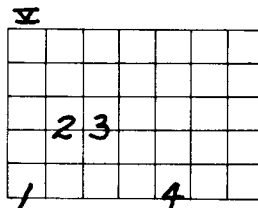
1 - 4 - ② - 3



1 - 4 - 2 - ③



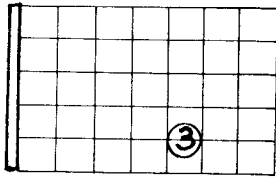
Work out all quadraphonic equations and use them all over the fingerboard. Then extend the fourth finger. Example: For Example #26, the fingering would look like this:



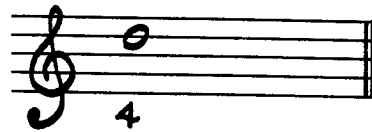
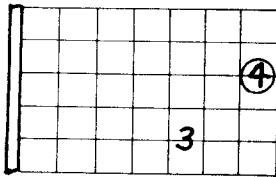
Example #27 - EXTENSIONS SKIPPING TWO STRINGS

Involved in this example are extensions with a skipping of two strings rather than one as in the previous example. Be careful here not to allow your hand to become sloppy. You should be striving for a good, solid positioning. Quadruphononic equation Number 17 (3 - 4 - 1 - 2) will be used in the third position. The fourth finger is extended.

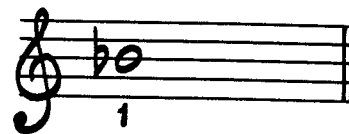
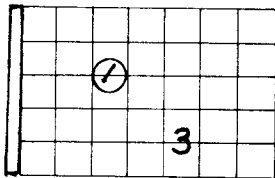
③ - 4 - 1 - 2



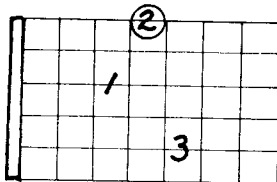
3 - ④ - 1 - 2

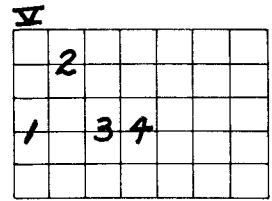
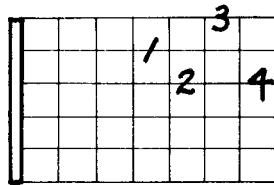
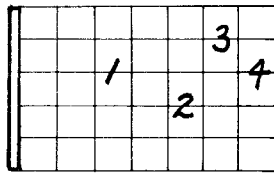


3 - 4 - ① - 2

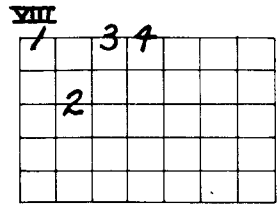
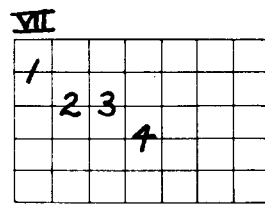
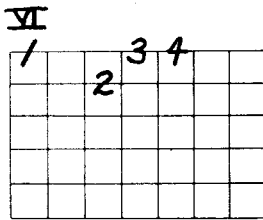


3 - 4 - 1 - ②

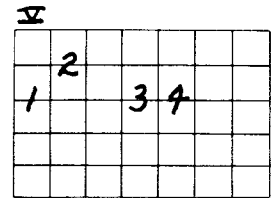
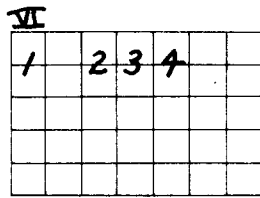
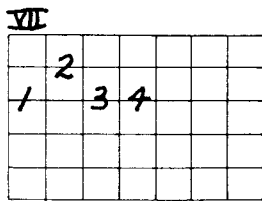




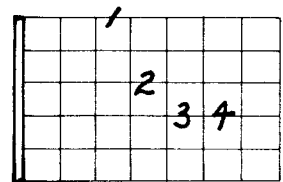
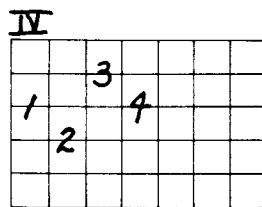
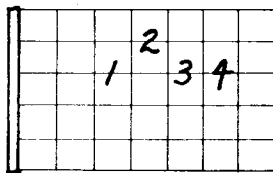
Musical notation for the first row of examples. It consists of three measures on a treble clef staff in G major. The first measure is labeled G7 and has a fingering of 1 2 4 3. The second measure is labeled C7+9 and has a fingering of 1 2 4 3. The third measure is labeled G7 and has a fingering of 1 2 4 3.



Musical notation for the second row of examples. It consists of three measures on a treble clef staff in G major. The first measure is labeled G7-5 and has a fingering of 1 2 4 3. The second measure is labeled C7-5 and has a fingering of 1 2 4 3. The third measure is labeled C9 and has a fingering of 1 2 4 3.



Musical notation for the third row of examples. It consists of three measures on a treble clef staff in G major. The first measure is labeled G7 and has a fingering of 1 2 4 3. The second measure is labeled G9 and has a fingering of 1 2 4 3. The third measure is labeled D7+9 and has a fingering of 1 2 4 3.



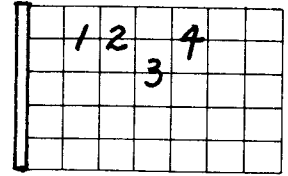
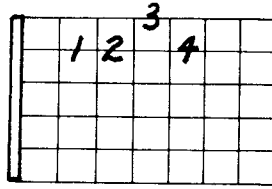
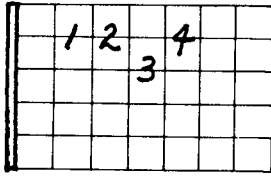
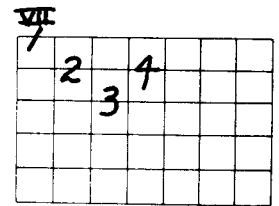
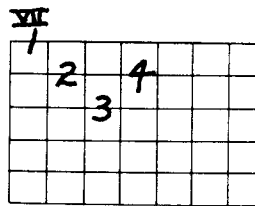
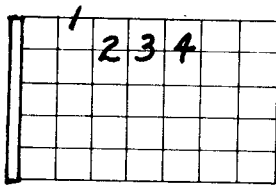
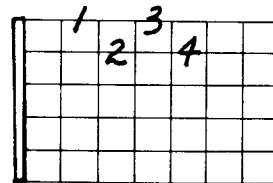
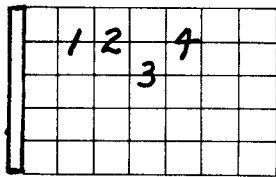
Musical notation for the fourth row of examples. It consists of three measures on a treble clef staff in G major. The first measure is labeled C7+9 and has a fingering of 1 2 4 3. The second measure is labeled G7 and has a fingering of 1 2 4 3. The third measure is labeled G and has a fingering of 1 2 4 3.

TWO PROGRESSIONS

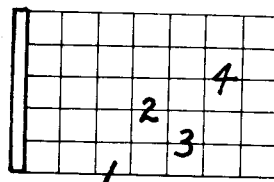
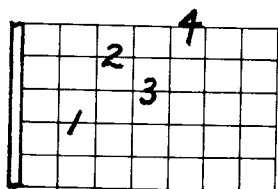
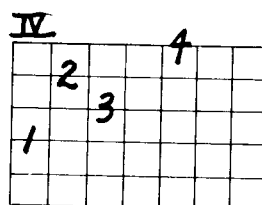
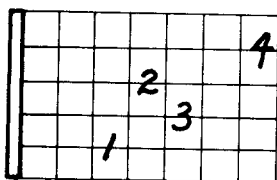
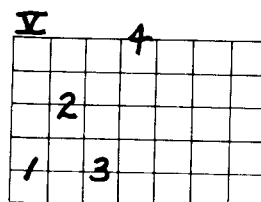
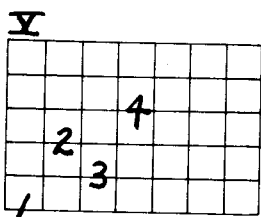
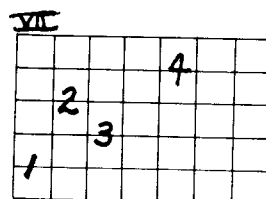
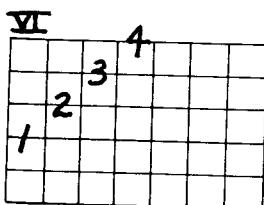
The musical score consists of six systems, each with a guitar staff and chord diagrams. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:**
 - Staff: GMA7 (fingering: 2, 3, 4, 1), CMA7 (fingering: 1, 2, 4, 2), CMA7 (fingering: 4, 2, 3, 1)
 - Chord diagrams: GMA7, CMA7, CMA7
- System 2:**
 - Staff: CMA7 (fingering: 3, 1, 2, 4), Am7 (fingering: 4, 1, 2, 3), CMA7 (fingering: 1, 2, 3, 4)
 - Chord diagrams: CMA7, Am7, CMA7
- System 3:**
 - Staff: D7 (fingering: 1, 4, 2, 3), GMA7 (fingering: 4, 2, 3, 1)
 - Chord diagrams: D7, GMA7
- System 4:**
 - Staff: FMA7 (fingering: 1, 2, 3, 4), G/F (fingering: 4), Em7 (fingering: 4), Am7 (fingering: 1, 2, 3), Am7/G (fingering: 3)
 - Chord diagrams: FMA7, G/F, Em7, Am7, Am7/G
- System 5:**
 - Staff: Dm9 (fingering: 3, 4, 1, 2), CMA9 (fingering: 2)
 - Chord diagrams: Dm9, CMA9

EASY JAZZ TUNE

DISCOVERING NEW SOUNDS WITH QUADRAPHONIC FINGERING

Complete mastery of the guitar
fingerboard is a never-ending
process. Quadraphonic Fingering
is a far-reaching step toward
that goal. As always, the real
key to its successful use depends
strictly on the amount of time
and effort you are willing to
put forth. I intend to continue
expanding its potential and I
hope now that you can do the
same. Good Luck.

Mitch Holder