

Fingerstyle/hybrid Grip-Slipping Study, inspired by Mick Goodrick's Almanac Vol. 3 (pp. 161-2)

This progression uses a regular sequence of major 7th chord inversions (in order: root, 3rd, 2nd, 1st), with Drop 3 voicings, playing through a six-tonic system. Chord roots follow the whole-tone pattern C D E F# Ab Bb C D E F# Ab Bb C D. Suggested uses might include adaptations for improvised modulations, introductions, endings, & controlled free/outside playing,

These four grips (chord shapes) are used, transposed, throughout this study.

Cmaj7 Cmaj7/E Cmaj7/G Cmaj7/B Cmaj7 Dmaj7/C#

| | | | | | | | | |
|---|---|----|---|---|---|---|---|---|
| T | 8 | 12 | 1 | 5 | 8 | 8 | 7 | 7 |
| A | 9 | 12 | 4 | 5 | 9 | 9 | 7 | 7 |
| B | 9 | 10 | 2 | 5 | 9 | | 7 | 7 |
| B | 8 | 12 | 3 | 7 | 8 | | 9 | |

Emaj7/B Gbmaj7/Bb Abmaj7 Bbmaj7/A Cmaj7/G Cmaj7/E

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 6 | 6 | 6 | 4 | 4 | 3 | 3 | 3 | 1 | 0 |
| A | 8 | | 8 | 4 | 6 | 6 | 4 | 5 | 4 | 3 | 3 | 4 | 0 |
| B | | | 6 | 4 | | | 5 | 5 | 4 | 3 | | 2 | 3 |
| B | 7 | 7 | 6 | 6 | 4 | | 5 | 4 | 5 | 3 | | 3 | 0 |

Cmaj7/B Cmaj7 Cmaj7/E Dmaj7/F# Emaj7 F#maj7/E# Abmaj7/Eb

| | | | | | | | | | | | |
|---|---|---|----|----|----|----|----|----|----|----|----|
| T | 5 | 8 | 12 | 14 | 14 | 12 | 12 | 11 | 11 | 9 | 9 |
| A | 5 | 9 | 12 | 14 | 14 | 13 | 12 | 11 | 11 | 12 | 10 |
| B | 5 | 9 | 10 | 12 | 12 | 13 | 12 | 11 | 11 | 10 | |
| B | 7 | 8 | 12 | 14 | 14 | 13 | 12 | 13 | 11 | 11 | |

Bbmaj7/D Cmaj7 Dmaj7/C# D Dmaj7/F# Dmaj7/A

| | | | | | | | | | |
|---|----|----|----|---|---|---|----|---|---|
| T | 10 | 10 | 10 | 8 | 8 | 7 | 10 | 2 | 3 |
| A | | 10 | | 9 | 8 | 7 | 11 | 2 | 6 |
| B | | 8 | | 9 | 8 | 7 | 11 | 0 | 4 |
| B | 10 | | 8 | 9 | 8 | 9 | 10 | 2 | 5 |