

VOICING TWINS : Studies by SHAPE AFFINITY

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John Pearce

①

Ab			G			Gb			
6		11	5		10	4		9	

②

F#			F			E			
4		9	3		8	2		7	

Eb			D			C#			
1		6	5		10	9			

③

D			E			Ab			
2		6	2		7	1		6	

④

1			2			VI99470			

Names are nice (and essential at times) but thinking, seeing + hearing leads to sometimes where its at... (what is that 3rd chord? ...)

⑤

E			G			B			
5		5	4		9	9		10	

⑥

3			1			3			

13			11			8			

* This page is really a 'double lesson' meaning, I was tempted to split it in two. so if it takes us two installments to cover it, that's fine. Just work with all your heart & soul and it'll be satisfied with your rate of progress here. Memorize slowly but surely and all these sounds will be yours, with the added bonus of seeing the neck better. * and UNDERSTANDING IT TOO!

etc.
more importantly, WHY is it there?

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① *Ab/9 no3* | *Gm* | *Gb*

② *F#/9 no3* | *Fm* | *E*

③ *Eb sus* | *D/#11* | *C#5*

④ * *vibrato*

⑤ *E* | *G* | *B*

⑥

* Names are nice (and essential at times) but thinking, seeing, and hearing is sometimes where it's at...("What is that 3rd chord?"....more importantly, why is it there?).

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