

Thomas Chase Jones

Full Range Practice
GUITAR

Full Range Practice

MAJOR TRIAD (4+3) This Interval Combination (IC) has a matrix of roots.

A

pp

This repeat of the high interval aids the hands; get comfortable in the high range. Move smoothly to the descending line below at measure 3.

(Not in Diagram)

(Not in Diagram)

T
A
B

3 7 5 5 9 7 8 12 10 15 15 15 10 15 15

It's important to understand that muscle memory is involve here. Practice slowly and focus on maximum efficiency of movement. Your hands are not generally connected to your thinking, so muscle memory is a gift and should be exercised using a method.

Each arpeggio has many functions and there simple ways to remember some of these.

Arpeggios are a series of intervals as well as Diatonic outlines. This means a vertical structure like a chord can also be thought of as a sequence of horizontal intervals.

We think of intervals of blocks of semi-tones. What this this means is that a Major Triad is a stacking of 4+3. A major third has 4 semi tones and a minor 3rd has 3 semi tones...thus 4+3

A


3

Gtr.

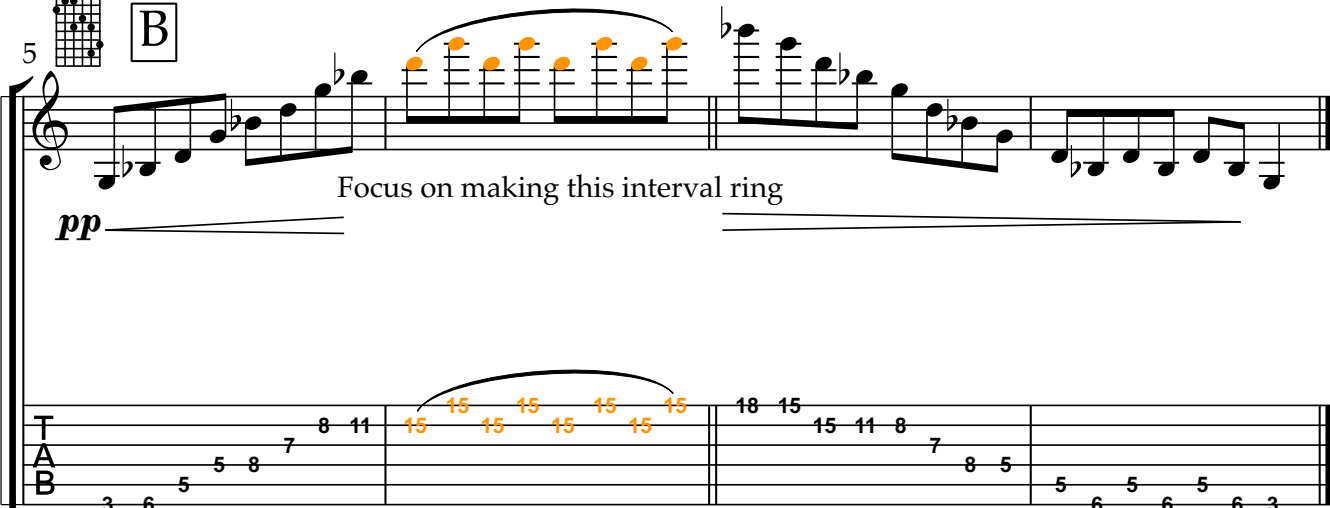
T
A
B

19 15 10 12 8 7 9 5 5 7 5 2 5 7 3

MINOR (3+4) This Interval Combination has a matrix of roots.

5  **B**

Gtr. *pp* Focus on making this interval ring



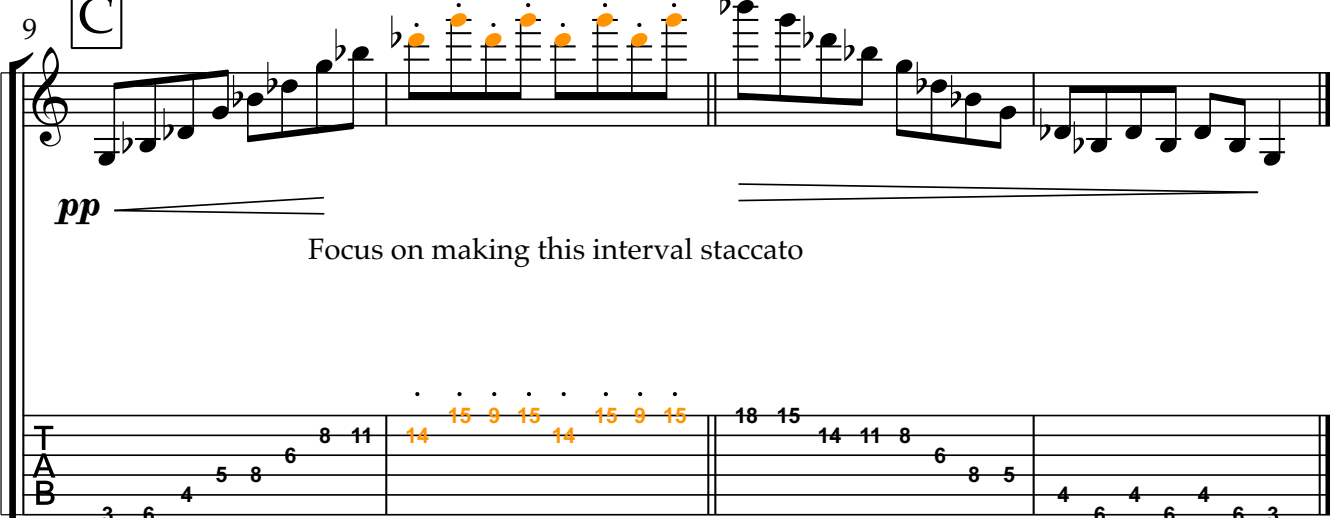
T
A
B

3 6 5 | 5 8 7 | 8 11 | 15 15 15 15 | 18 15 | 15 11 8 | 7 8 5 | 5 6 5 6 5 6 3

3+3+6 This Interval Combination has many uses and is an Equivalent.

9 **C**

Gtr. *pp* Focus on making this interval staccato



T
A
B

3 6 4 | 5 8 6 | 8 11 | 14 15 9 15 15 9 15 | 18 15 | 14 11 8 | 6 8 5 | 4 6 4 6 4 6 3

MAJOR (4+3) This Interval Combination has a matrix of roots.

Gtr. **pp**

13 **D**

T
A
B

4 8 6 10 8 9 13 16 16 16 16 16 16 11 16 11 8 9 8 10 6 6 8 6 8 6 8 4

MINOR (3+4) This Interval Combination has a matrix of roots.

Gtr. **pp**

17 **E**

T
A
B

4 7 6 9 8 9 12 16 16 16 16 11 16 16 12 9 8 9 6 6 7 6 7 6 7 4

3+3+6 This Interval Combination has many uses and is an Equivalent.

Gtr. **pp**

21 **F**

T
A
B

4 7 5 9 7 9 12 15 16 15 15 15 15 15 16 15 16 10 12 9 7 9 6 5 7 5 7 5 7 4

MAJOR (4+4) This Interval Combination has a portal ability to many other keys or tonal centers. This IC is also an Equivalent.

25 **G**

Gtr.

T 12 16 15 16 15 16 15 19 15 11 12 8 4

A 8 12 16 16 16 16 16 12 8 4 9 5 6 7 6 7 6 7 3

B 3 7 6 5 9 8 12 16 15 16 15 16 15 19 15 11 12 8 4 9 5 6 7 6 7 6 7 3

Full Range Stretches

29 **H**

Gtr.

T 7 5 8 7 7 12 10 8 12 10 8 0 5 3 7 5 3 5 4 2 4

A 9 7 5 9 7 5 7 11 7 9 11 7 5 3 5 4 2 4

B 3 5 7 8 10 7 4 5 8 10 7 9 10 7 9 3 2 3 5 2 3 5 2 4 5

33

Gtr.

T 6 5 8 7 4 5 7 5 5 2 3 11 10 8 11 10 8 7 1 8

A 5 7 5 5 2 3 11 10 8 11 10 8 7 1 8

B 3 5 6 8 5 6 5 9 5 8 10 6 9 10 7 6 8 9

35





Gtr.

T 5 1 3 7 4 2 3 1 3 2 3 1 2

A 3 0 0 1 2 3 1 2 3 2 4 5

B 2 3 0 0 1 3 5 1 4 5 6

Versions of PC with intervals 2 10 14 22

37 **I**  5fr  5fr  8fr  10fr

Gtr. Resolutions MAJOR

2 8 10 4 14 20 22 16

T		6	8	13								
A	5	5			5	5	5	5	8	8	13	12
B	8		8	10	8	7	5		8	7	10	10

41 Resolutions MINOR

2 9 10 3 14 21 22 15

T		6	8	13								
A	5	5			5	5	5	5	8	8	13	11
B	8		8	10	8	6	5		8	6	10	10

2 10 PC over RC 5 descending

45 **J**

Gtr.

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

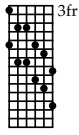
2 10 PC over RC 5 ascending (Diatonic normal)

48

Gtr.

T	10	5	8	3	6	1	4	4	2	0	0	0
A	9	3	7	1	5	4	3	6	1	6	4	2
B	3	3	1	1	4	4	4	2	2	0	4	3

G Major 7 / E Minor 9th / C MAJ 9 11+ / A13



Two notes per string/ cross over from finger 4 to finger 1

51

Gtr.

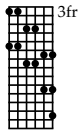
A. Bass

T
A
B

3 7 5 9 5 9 7 11 8 12 10 14 15 14 10 12 8 11 7 9 5 9 5 7 3

1 4 1 4 (Fingering)

(4 3 4 1 Interval Sequence)



C Major 7 / A Minor 9th / F MAJ 9 11+ / D13

55

Gtr.

A. Bass

T
A
B

3 7 3 7 5 9 5 9 8 12 8 12 15 12 8 12 8 9 5 9 5 7 3 7 3

(4 1 4 3 Interval Sequence)

G Major 9th / E Minor 11th / C MAJ 13 (11+) / A MAJ 13 / 11

Two notes per string/ cross over from finger 4 to finger 1

59

Gtr.

A. Bass

T
A
B

5 7 5 9 7 9 7 11 10 12 10 14 17 14 10 12 10 11 7 9 7 9 5 7 5

1 4 1 4 1 4 1 4

C Major 9/ A Minor 11h / F MAJ 13 (11+)/D13/11

63

Gtr.

A. Bass

67 3rd

Gtr.

A. Bass

LESSON 6

PC / VL with Triads

71

Gtr.

A. Bass

Bass moves up/ascending

LESSON 6

PC / VL with Triads
5 3 1 3 1 5 1 5 3

74

Gtr.

A. Bass

Detailed description: This block contains the first system of music, measures 74-76. It features three staves: a top staff for guitar melody with treble clef and a key signature of one flat, showing a sequence of eighth-note triplets; a middle staff for guitar fretboard diagrams with strings T, A, and B labeled, showing fingerings for the guitar melody; and a bottom staff for bass line with bass clef, showing a simple eighth-note accompaniment. The guitar part includes a box labeled 'L' with the number '5' inside, and the sequence of numbers '5 3 1' is written above the first measure.

LESSON 6

PC / VL with Triads
5 3 1 3 1 5 1 5 3

77

Gtr.

A. Bass

Detailed description: This block contains the second system of music, measures 77-79. It features three staves: a top staff for guitar melody with treble clef and a key signature of one flat, showing a sequence of eighth-note triplets; a middle staff for guitar fretboard diagrams with strings T, A, and B labeled, showing fingerings for the guitar melody; and a bottom staff for bass line with bass clef, showing a simple eighth-note accompaniment. The guitar part includes a box labeled 'L' with the number '5' inside, and the sequence of numbers '5 3 1' is written above the first measure.

LESSON 6

PC / VL with Triads
5 3 1 3 1 5 1 5 3

80

Gtr.

A. Bass

Detailed description: This block contains the third system of music, measures 80-82. It features three staves: a top staff for guitar melody with treble clef and a key signature of one flat, showing a sequence of eighth-note triplets; a middle staff for guitar fretboard diagrams with strings T, A, and B labeled, showing fingerings for the guitar melody; and a bottom staff for bass line with bass clef, showing a simple eighth-note accompaniment. The guitar part includes a box labeled 'L' with the number '5' inside, and the sequence of numbers '5 3 1' is written above the first measure. The system concludes with a double bar line and a 6/4 time signature.



MATRIX OF 4+1

83 Two 5ths = 7+7 7 Fret stretch(NP)

Gtr. What is the difference between a 5th and a 7 interval?

A. Bass Keep your stretches to 5 frets for now! When Possible

MATRIX 4+1

86 Major 3rd = 4

Gtr. Notes in red are primary roots. G Mixolydian, C Ionian, F Lydian

A. Bass

89

Gtr.

A. Bass

Exercise 1

92

Gtr.

A. Bass

Matrix Looping (Matrix Motor)

95

Gtr.

A. Bass

Adding Root Lines is very easy with these 7+7s

96

Gtr.

A. Bass



Moving one tone at a time

98

Gtr.

F Lydian
C Ionian
G Mixolydian

F Ionian
C Mixolydian
G Dorian

F Mixolydian
C Natural Minor
G Aeolian

F Dorian/ Aeolian
C Aeolian
G Phrygian

Transition bars

102

Gtr.

104

Gtr.

E Lydian
B Ionian
F# Mixolydian

Transition bars

108

Gtr.

110

Gtr.

Eb Lydian
Bb Ionian
F Mixolydian

T
A
B

1 5 1 5 1 5 | 1 4 1 5 1 5 | 1 4 1 4 1 5 | 1 4 1 4 1 4

114

Gtr.

Transition bars

T
A
B

0 4 1 4 1 4 | 0 4 0 4 1 4

116

Gtr.

T
A
B

0 4 0 4 0 4

Matrix Theory



117

Gtr.

4+1 Matrix

T
A
B

2 3 5 7 9 10 12 14
2 3 5 7 8 10 12 14
1 3 5 7 8 10 12 13

Properties of the 4+1 Matrix

3 Vertical 5 + 5s make up the 4 + 1 horizontal Matrix. 5 + 5 = 10 which has scalewise 2 possible resolutions; 8 and 9.

5+5 has Open Voicings of 10 + 7 / 7 + 10 / 7 + 7

Opening the Voices

119

Gtr.

5+5 10+7 5+5 7+10

T
A
B

6 6 3 0 5 5
5 5 8 7 2 5 5
3 3 7 7 0 7 7 2 4 0
3 3 5 5 5 7 7 2 7 7

Trading Parts creates Open Voicing

122

Gtr.

T
A
B

3 5 5 2 7 4 6 3 8 5 10 7 13 15 15 17 17 19
5 5 7 7 9 7 13 15 15 17 17 19
3 3 5 3 7 5 12 15 14 17 16 19
3 1 5 3 7 5 7 7 9 7 15 17 19

PC s of 5+5 = 2+5 / 5+2

125

Gtr.

5+5 2+5 5+2 5+5

T
A 10
B 10

5
5
8

5
8
8

3
3
3

A. Bass

Voiceleading over RC 5 ascending

129

Gtr.

T
A 10
B 10

6
5
8

6
6
8

9
8
8

A. Bass

Close to Open Voicings

133

Gtr.

T
A 5
B 5
8

2
5
3

4
7
7

1
5
3

Alternate strings if playing melody with no sustain

137

Gtr.

T
A
B

3 3 5 5 5 7 7 7 9

140

5 + 2 + 5 + 2

Gtr.

T
A
B

3 3 5 5 7 8 10 10 12 17

Matrix Theory (1st PC)

Q Important Note: A matrix can be PC'd to expand the vertical and horizontal possibilities!

143

Gtr.

T
A
B

3 5 7 9 10 7 9 10

5+1 5+2 5+2 5+2 6+1 5+2 5+2 5+1

4+1 Matrix PC#1

Combining PCs

145

Gtr.

T
A
B

3 5 7 5 7 9 8 10 12 10 7 9

5+5 5+5 5+5 5+2 5+2 5+2 5+6 5+5 5+5 6+1 5+2 5+2

4+1 Matrix 4+1 Matrix PC#1

R

Matrix Theory (2nd PC)

Important Note: A matrix can be PC'd to expand the vertical and horizontal possibilities!

147

Gtr.

1+6 2+5 2+5 2+5 1+5 2+5 2+5 5+1

4+1 2nd PC Matrix

T									
A	4	5	7	9	6	8	10	7	
B	3	5	7	9	5	7	9	6	
B	7	8	10	12	9	10	12	9	

Horizontal possibilities

149

Gtr.

Open

T									
A		6		5		3		5	
B	3	5	3	4	3	2	7	4	3
B	3	5	3	4	3	2	5	3	

S

153

Gtr.

5+5 5+5 5+5

T									
A	4	5	7	9	10	12	14	16	
B	3	5	7	9	10	12	14	15	
B	3	5	7	8	10	12	14	15	

155

Gtr.

5+5 5+5 5+5

T									
A	5	6	8	10	12	13	15	17	
B	4	5	7	9	10	12	14	16	
B	3	5	7	9	10	12	14	15	



See letter I for additional info!

Dominant 2s 10s 14s 22s

New Fingering

New Fingering

157

Gtr. Trading the OI voices

Trading the OI voices

5+5 7+7 5+5 7+7

159

Gtr. These intervals are dominant

Resolution of dominant intervals

10 2 14 22

13 8 8 13 12

3 5 8 8 10 3 2 3 5 8 7 8 8 7 10 10

Changing the Matrix to New Tonalties

161

Gtr. G7/CMaj

D7/G Maj

3 3 3 3 3 3

11 16

3 5 7 3 5 7 3 5 7 3 3 5 7 3 5 7 4 5 7 4 3

162

Gtr. G7/CMaj

C7/F Maj

3 3 3 3 3 3

11 16

3 5 7 3 5 7 3 5 7 4 3 3 5 6 3 5 7 3 5 7 2 3 5 7 1

