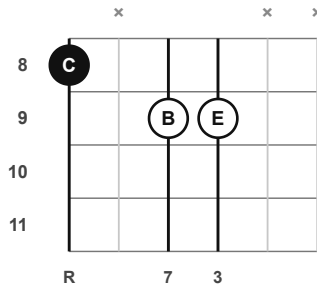
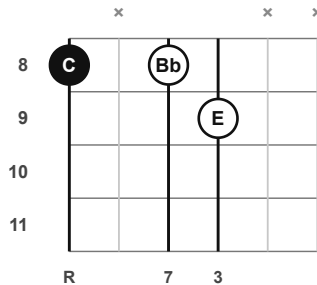


The three shell voicings of C on strings 6-4-3

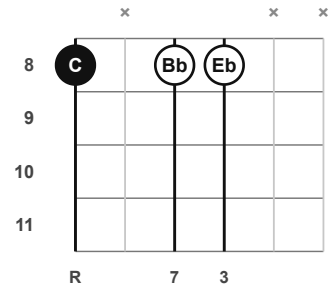
Root, 7th and 3rd, open (1-7-3), with the root on the 6th string, 8th fret. The A string stays silent. Only one note changes from chord to chord.



Cmaj7 (open, strings 6-4-3). C, B, E, frets 8-9-9.



C7 (open, strings 6-4-3). C, Bb, E, frets 8-8-9.



Cm7 (open, strings 6-4-3). C, Bb, Eb, frets 8-8-8.

Play this first. Cmaj7, C7, then Cm7. Say the function of each note out loud, low to high: 1, 7, 3.

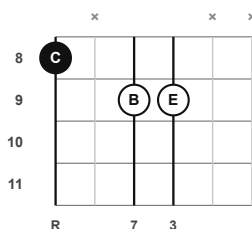
Listen for the one note that changes each time. The B drops to Bb and the chord turns dominant. The E drops to Eb and it turns minor.

Free lesson, weissguitar.com/master-jazz-guitar-shell-voicings-5-pro-comping-techniques/. Standard tuning. Filled dot = root (R).

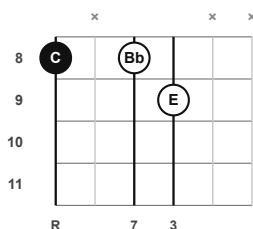
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The same three shells on three string sets

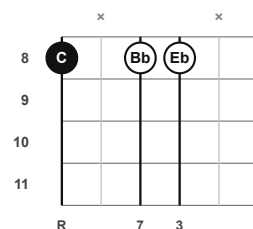
Strings 6-4-3 and 5-3-2 are open (1-7-3). Strings 4-3-2 are closed (1-3-7). Frets run from the low string to the high one; all other strings are silent.



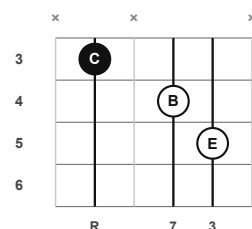
Cmaj7 (open, strings 6-4-3). C, B, E, frets 8-9-9.



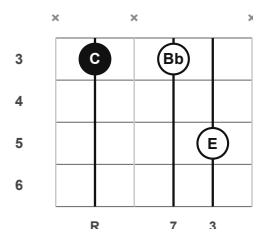
C7 (open, strings 6-4-3). C, Bb, E, frets 8-8-9.



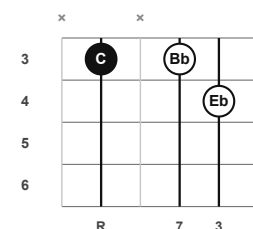
Cm7 (open, strings 6-4-3). C, Bb, Eb, frets 8-8-8.



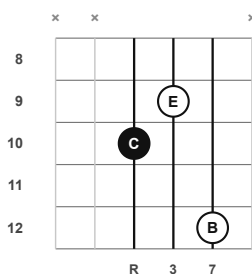
Cmaj7 (open, strings 5-3-2). C, B, E, frets 3-4-5.



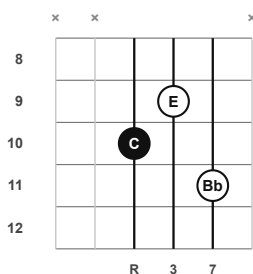
C7 (open, strings 5-3-2). C, Bb, E, frets 3-3-5.



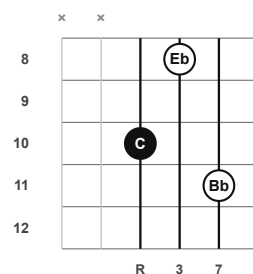
Cm7 (open, strings 5-3-2). C, Bb, Eb, frets 3-3-4.



Cmaj7 (closed, strings 4-3-2). C, E, B, frets 10-9-12.



C7 (closed, strings 4-3-2). C, E, Bb, frets 10-9-11.



Cm7 (closed, strings 4-3-2). C, Eb, Bb, frets 10-8-11.

Play this. Every shape is movable. Bb major 7 is the same three patterns two frets lower: the root at fret 6 on the 6th string, fret 1 on the 5th string, and fret 8 on the 4th string. Play Bbmaj7, G7, Cm7, F7 in three different positions without repeating a string set.

Listen for the same pitches in two places (6-4-3 and 5-3-2) and the root and 7th an octave up on 4-3-2.

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