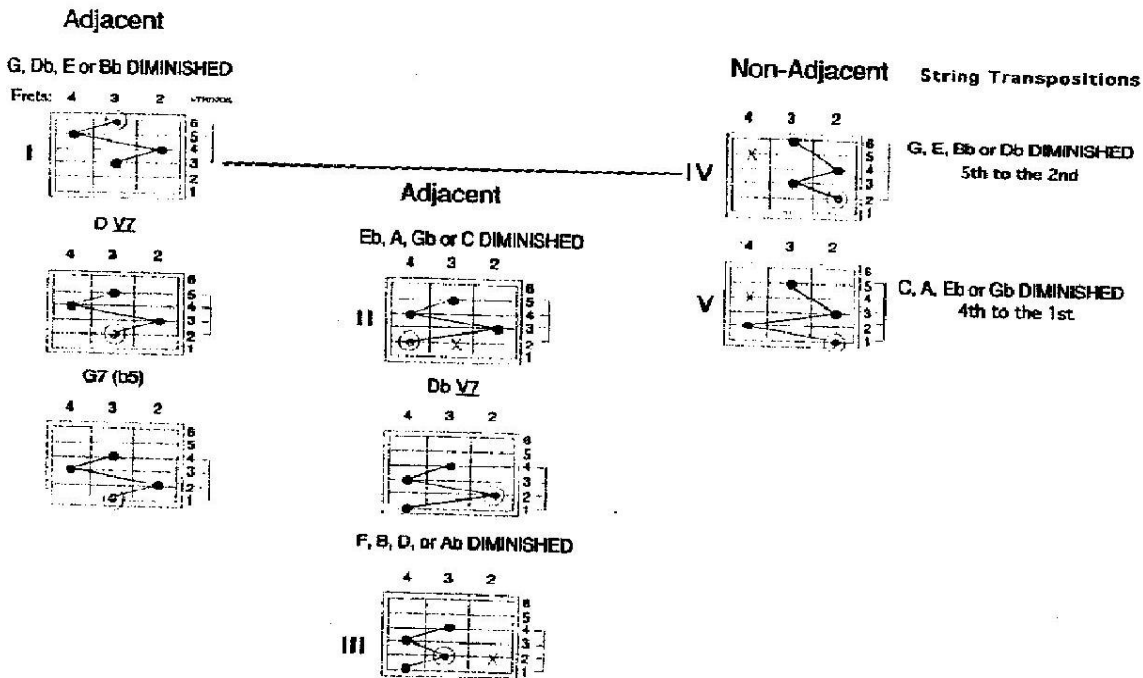


Formulas and Transformations

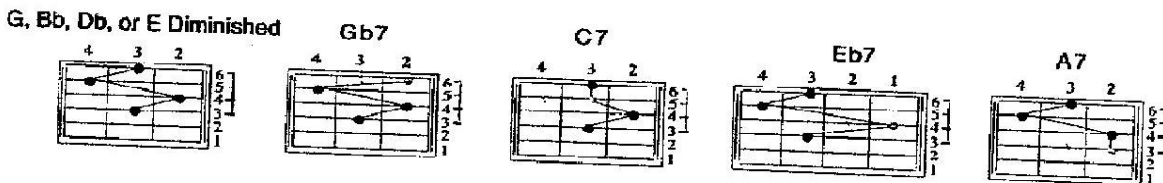
by 1/2 step. A complete series of these diminished forms unfolds in the following diagram:

Eg. 18



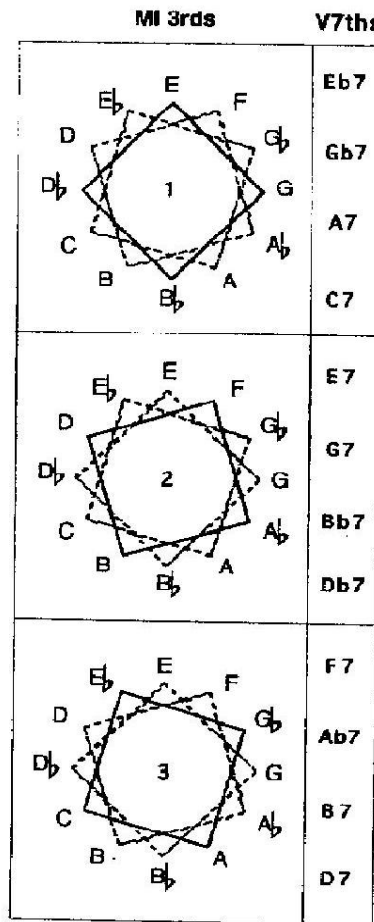
As in string set 6543, the V7 forms emerge thru all the others in the same following way, (by separately lowering any single tone 1/2 step, that tone becomes the root of the V7 chord).

Eg. 19

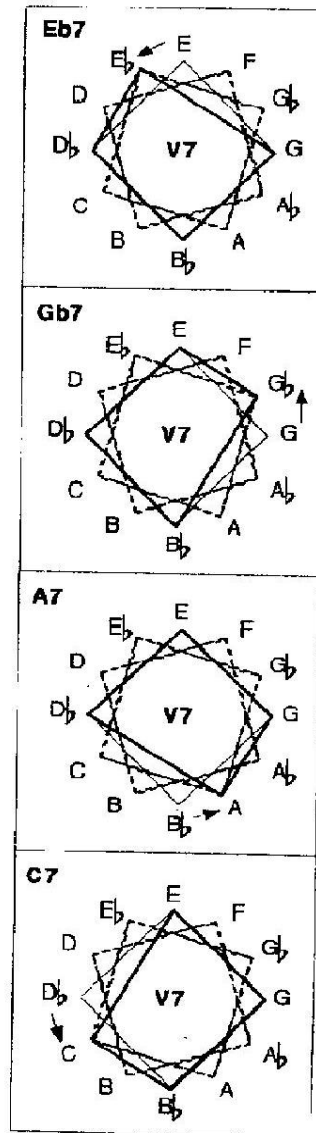


Eg. 21

The Diminished Formula
 The movement of any single tone 1/2 step down



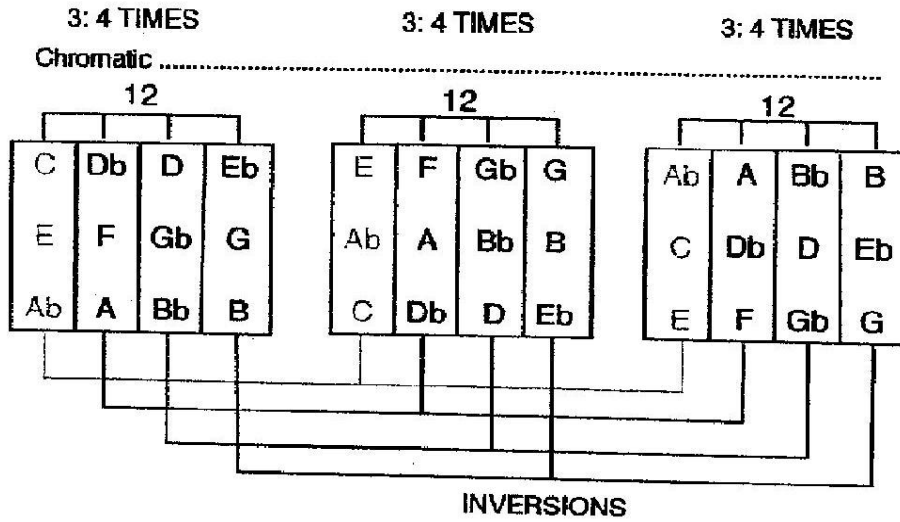
Transformations



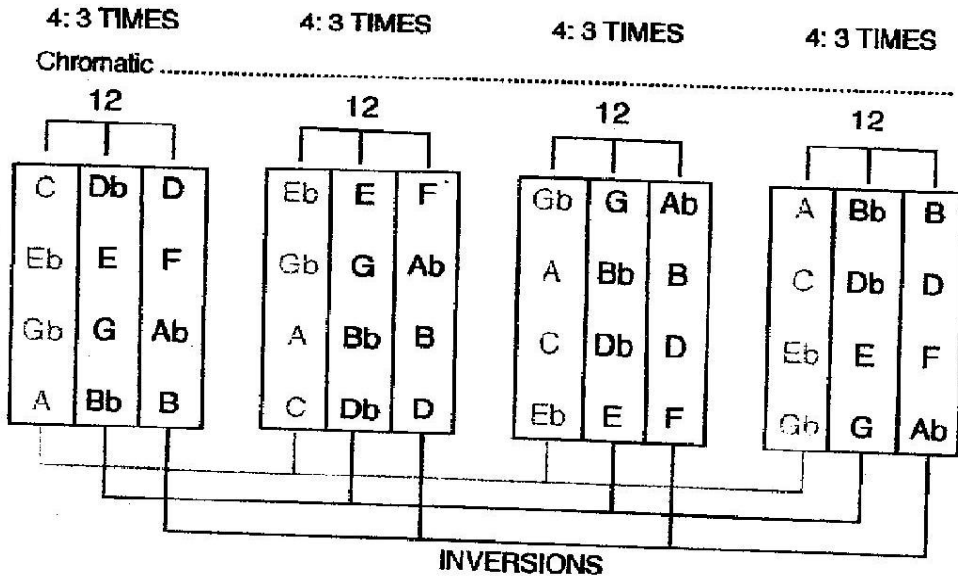
In retrospect, when viewed fully (as separate types) both the Augmented and the Diminished parental structures define themselves as distinct areas of chromatic families circumscribed around larger 12 point infrastructures.

Eg. 20 / 21 B

THE AUGMENTED FORM



THE DIMINISHED FORM

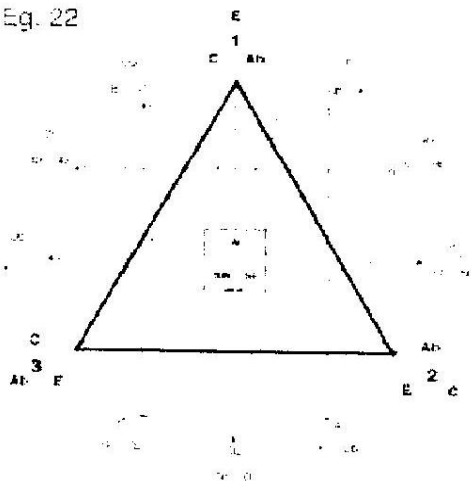


Infrastructures

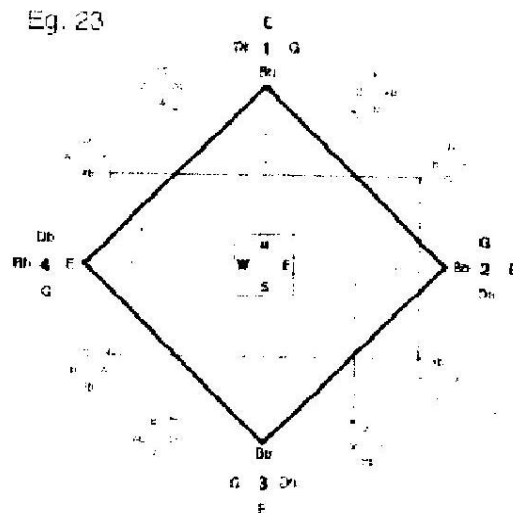
The anatomy of this information multiplies each time we apply its principles to another string group. Also, the 7, or 5 sets referred to as "common groups" are merely the characteristics of a practical vocabulary of chord forms that allows an individual to be prepared as a competent instrumentalist. These auto-inversions apply to all of the twenty 3 string groups, as well as the fifteen 4 string groups.

When viewed in a circular context both the Augmented, and the Diminished forms begin to define themselves as alternate bands, or distinct areas of chromatic families spread around larger 12 point infrastructures.

Eg. 22



Eg. 23



These fields can also be seen as positions of activity across the instruments finger-board, and both of these forms, (in every set) are always to be seen 'complete', either vertically or horizontally as one. The vertical profiles define specific string groups, while (3 or 4 fret) horizontal families transpose themselves a mi 2nd in ascent, or descent, (4 times augmented, or 3 times diminished) before reaching their next horizontal departure point. Their offspring, (alterations) do the same.

Both of these networks reveal architectural frameworks, divided in Ma 3rds, or Mi 3rds reproducing themselves on every string group, on systems of 3 or 4 both vertically and horizontally.

Hexagrams

The strings of the guitar, and every combination of their use, (or non-use) can be traced into the past, prior to its invention as a musical instrument. An ancient form of philosophy from China, (*I Ching*, "The Book of Changes") incorporates 6 line structures known as "hexagrams" which are used to represent separate stages of meaning within consultation of the Oracle.

Those forms are identical to each and every combination of the guitar's 6 strings, and can be instantly viewed as one of the tables found in this instruments blueprints.

The following clearly defines six strings of the guitar separately from the left to the right, (the 6th to the 1st).

Eg. 24



As seen above, the full line represents the string in use, while the divided line represents strings that are silent.

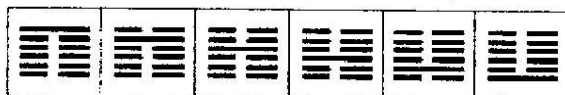
In the following diagrams the hexagrams that are dotted represent the most common string groups used in a normal repertoire.

Eg. 25

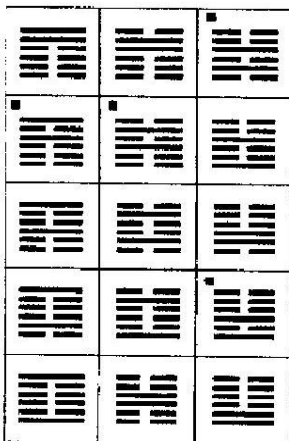
The String Groups of the Guitar

(viewed as Hexagrams)

1 String

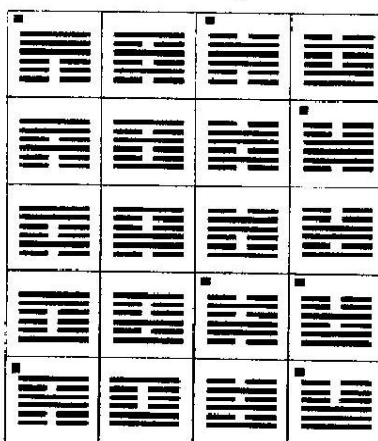


2 String



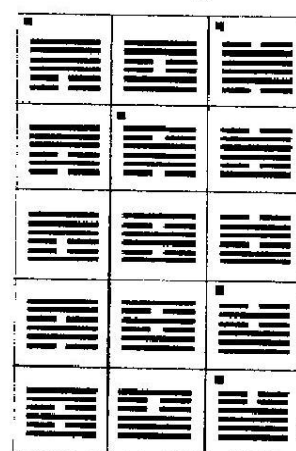
(the dotted hexagrams are the 2 string placement of octaves)

3 String



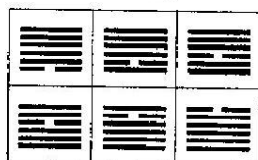
(the dotted hexagrams are the 7 common groups)

4 String



(the dotted hexagrams are the 5 common groups)

5 String



6 String



Silence



If these same combinations are viewed as numbers, (instead of hexagrams) set up in vertical columns, they'll appear as follows:

Eg. 26

The columns displayed are not to be seen as the guitar fingerboard,
but as combinations of different sets of strings.

6 Strings

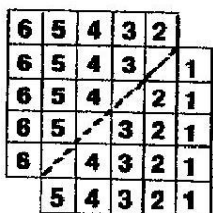
Full Use

6	5	4	3	2	1
---	---	---	---	---	---

 = #1

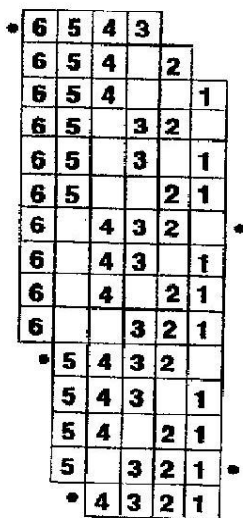
5 String Groups

6 5 4 3 2 1



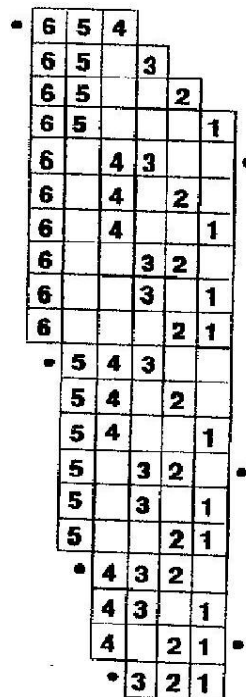
4 String Groups

6 5 4 3 2 1



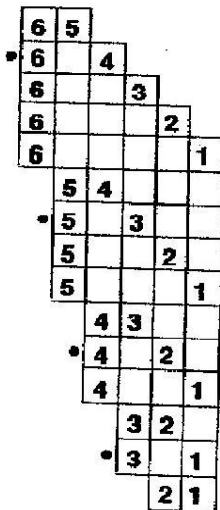
3 String Groups

6 5 4 3 2 1



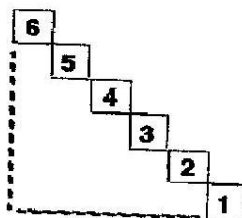
2 String Groups

6 5 4 3 2 1



1 String

6 5 4 3 2 1



#64 =

Silence

Take Note:

String groups that are darkened are also to be seen as functional sets

The Augmented Inversions

ADJACENT

Ab, C, & E Augmented

C, E, & Ab Augmented

E, Ab, & C Augmented

Ab, C, & E Augmented

NON ADJACENT

Ab, C, & E Augmented

C, E, & Ab Augmented

E, Ab, & C Augmented

The Diminished Inversions

ADJACENT

Series 4 Series 3 Series 2 Series 1

G, Bb, Db, and E Diminished

Series 4 Series 3 Series 2 Series 1

Db, E, G, and Bb Diminished

Series 4 Series 3 Series 2 Series 1

E, G, Bb, and Db Diminished

NON ADJACENT

Series 4 Series 3 Series 2 Series 1

G, Bb, Db, and E Diminished

Series 4 Series 3 Series 2 Series 1

Db, E, G, and Bb Diminished