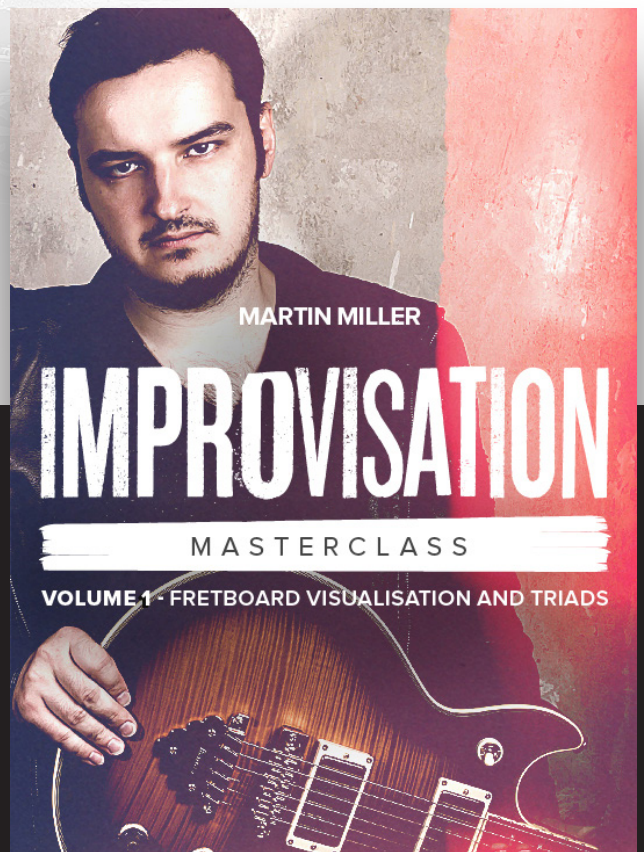


# TAB / NOTATION



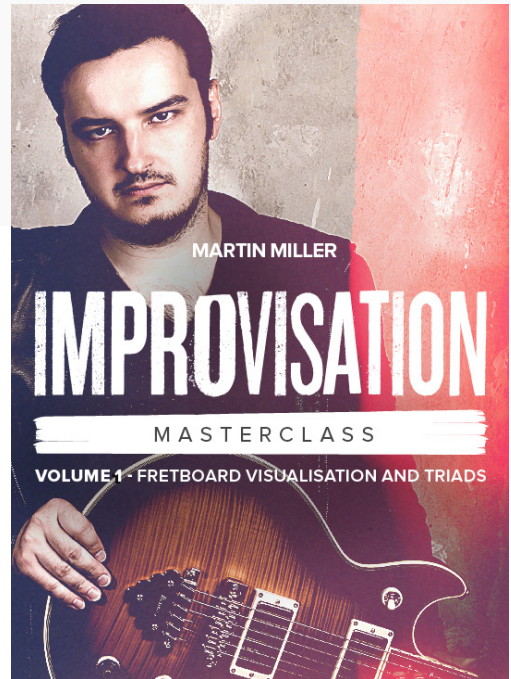
## IMPROVISATION MASTERCLASS VOL.1

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# IMPROVISATION MASTERCLASS VOL.1

Open Triads Lick 2

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## MARTIN SAYS:

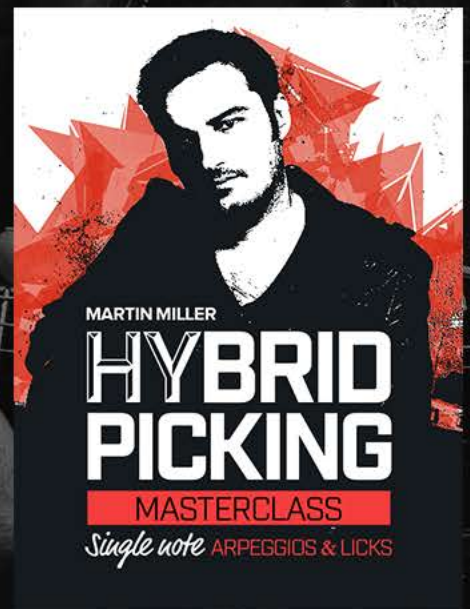
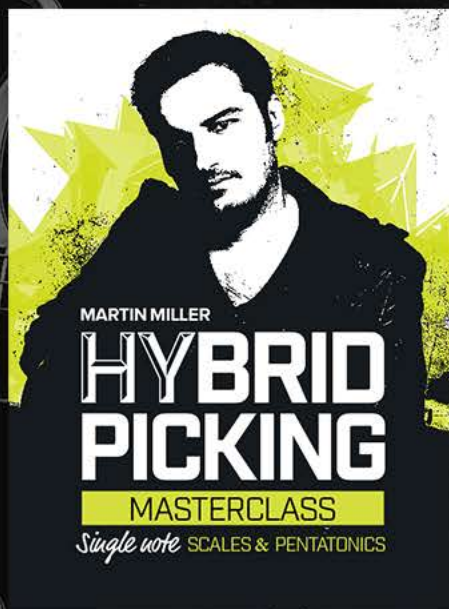
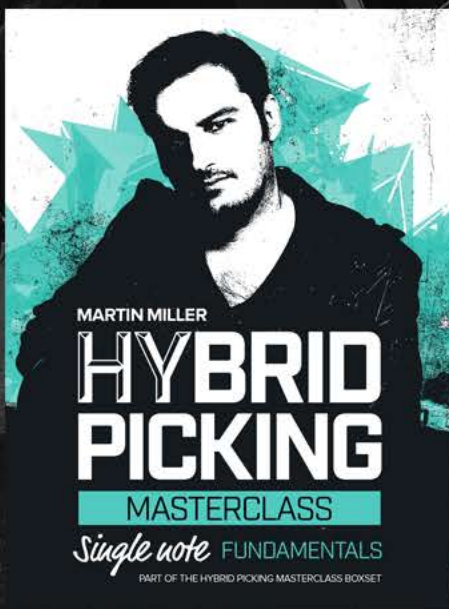
To finish our intense study of triads I want to provide you with a few examples of how open position triads can be used in a musical context. The example superimposes diatonic triads over a static chord similar to some of the previous triad licks, but utilising open position, sequenced in a very interesting fashion.

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# OPEN POSITION TRIADS LICK 2

As recorded by jamtrackcentral.com

(From the 2017 Album MARTIN MILLER IMPROVISATION MASTERCLASS VOL 1: FRETBOARD VISUALISATION AND TRIADS)

♩ = 90  
(Cm6)

The musical score is presented in two systems. The first system, labeled '1', consists of a treble clef staff in 4/4 time with a key signature of one flat (Bb). The melody is written in eighth notes, starting on the 4th fret and moving up to the 18th fret. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. Fingerings are indicated by numbers 1-4. Slurs are placed over pairs of notes (4-6, 6-8, 8-10, 10-11, 11-13, 13-15, 15-16, 15-16) and are labeled 'sl.'. The final note on the 16th fret is labeled 'H'. The second system, labeled '3', shows a treble clef staff with a single eighth note on the 17th fret, followed by a whole rest. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. A slur is placed over the 17th and 15th frets, labeled 'P'.