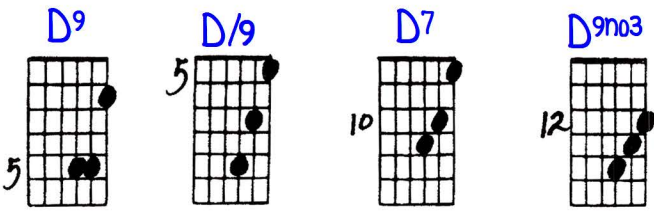



# 3-Note Close Harmony Dominant Extensions - Top Set -

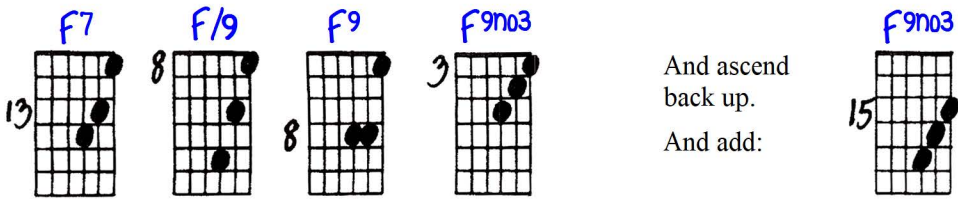
Key of D7

1) 


And descend.  
Also extend up into the 2nd octave of the fingerboard (i.e. add at least one more form).



Key of F7

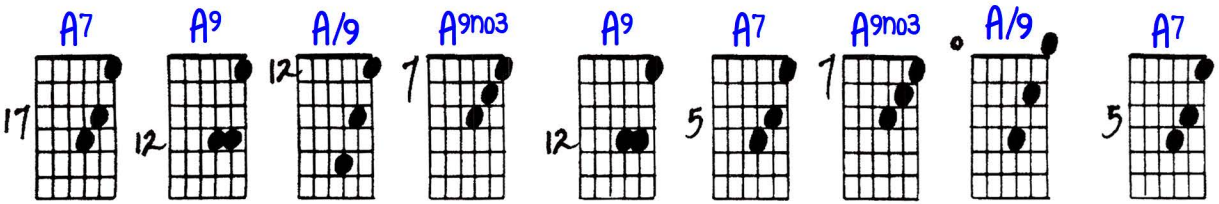
2) 


And ascend back up.  
And add:



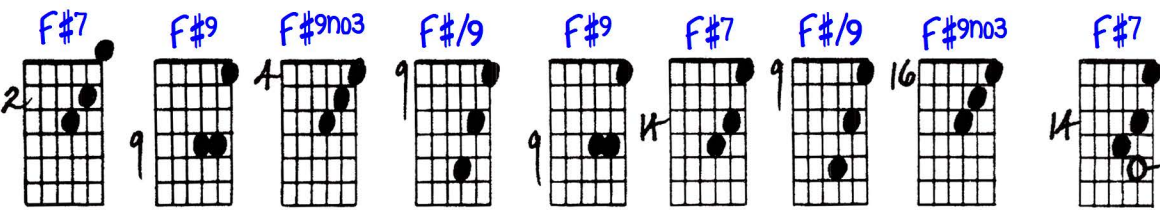
Key of A7

Tougher:


3) 



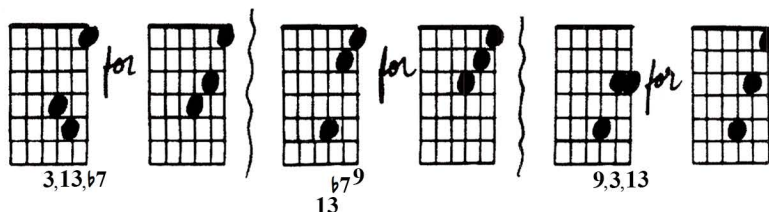
Key of F#7

4) 

See below



Options (in any or all of the above):



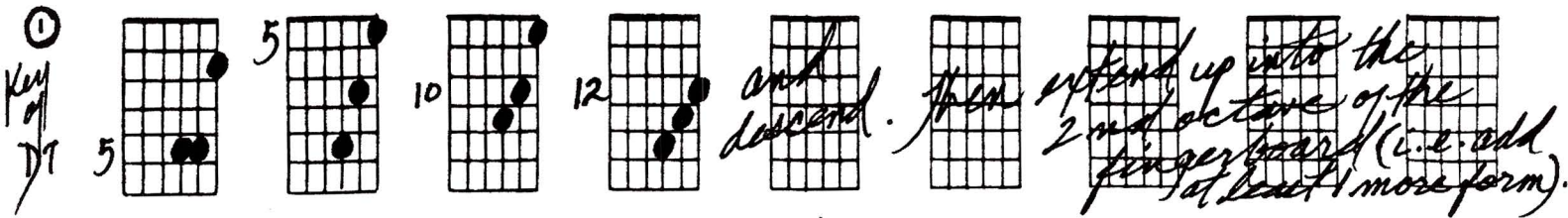
3,13,b7      b7<sup>9</sup>      9,3,13

- On transposing: 1) If you just need to be friendly with this material, a few more keys will suffice.  
2) If you need to master it, slowly, work your way through the following cycle of 4ths: A#7 thru Gb7.  
3) Start applying this material immediately when the opportunities present themselves. Why wait?

# 3 NOTE CLOSE HARMONY Dominant Extensions

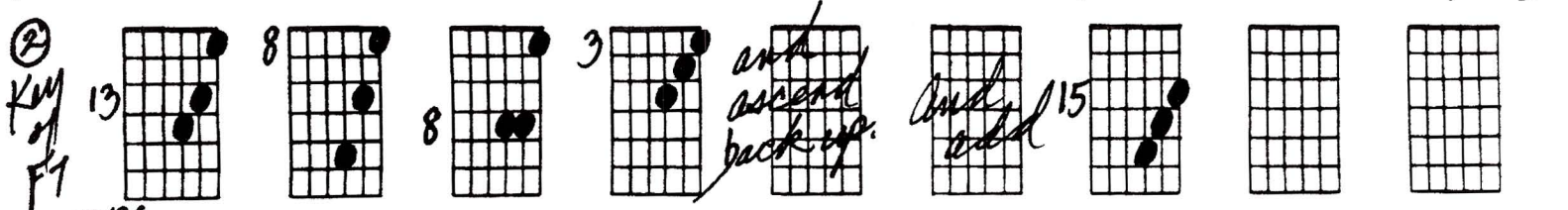
© 7-2009 Ted Greene

① Key of D7



5 5 10 12 and descend. then extend up into the 2nd octave of the fingerboard (i.e. odd fingerboard at least 1 more form).

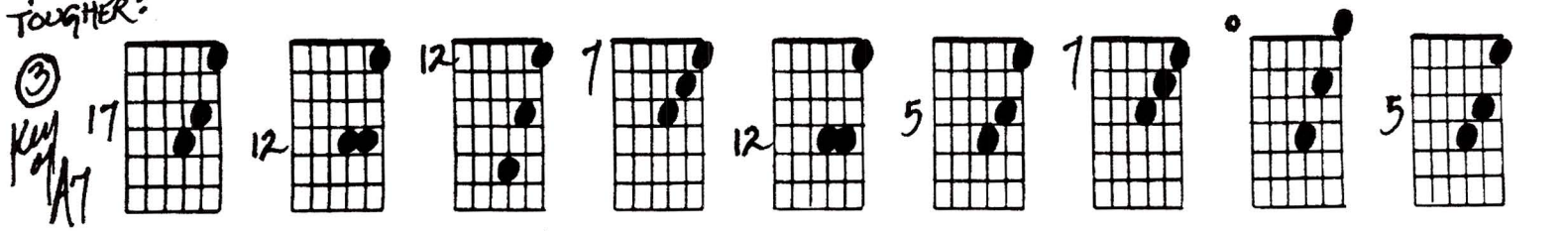
② Key of F7



13 8 8 3 and ascend back up. and odd 15

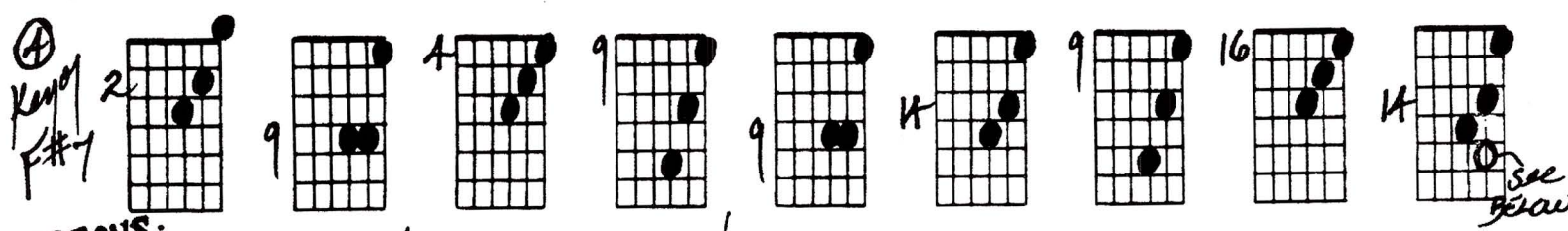
TOUGHER:

③ Key of A7



17 12 12 7 12 5 7 0 5

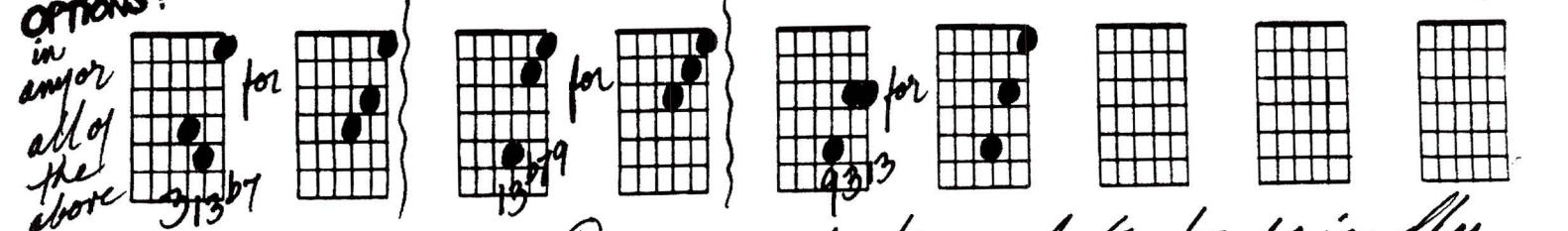
④ Key of F#7



2 9 4 9 9 4 9 16 14

see below

OPTIONS:



in any or all of the above

① In transposing: if you just need to be friendly with this material, a few more keys will suffice.

② If you need to master it, slowly, work your way through the following CYCLE of Aths: A#7 thru G7.

③ Start applying this material immediately when the opportunities present themselves. Why wait?

