Harp-like Right Hand with Symmetrical Dominant Progressions: V-2 Top Strings

We’re going to start this area of study slowly, gradually building into very challenging exercises (mentally more than physically). Please do your best to think while playing…you’ll get more out of this material if you do. Take it slowly, working mentally on the root cycles if necessary away from the guitar, in your head and/or writing them out.

(Example: descend minor 3rds from E → E Db Bb G E Db Bb G E Db Bb, etc. — one of three minor 3rd “Conveyor Belts”).

*Last point: Read this page as little as possible….memorize as you go!

Arpeggiate each chord from the bottom up. Two forms per chord change.
Harp-like Right Hand Study with Symmetrical Root Progressions
in V-2 Dominant 7ths, Top 4 Strings

Arpeggiate each chord with the following string order:

Optional: Do each chord twice before moving to the next one.

1) Chord names up in whole steps.

2) Chord names in descending minor 3rds with parallel motion

3) Chord names in descending 3rds again but with voice-leading and new starting root for freshness to the ear.
4) Chord names in ascending minor 3rds.

Top String V-2 Symmetrical Dominant Progressions: Minor 3rd Material

See the right hand patterns sheet for suggestions, and remember that the first chord can be considered to be on a weak beat as well as a strong.
Take all this slowly….it will come….work on your favorites if time is limited. There are two patterns missing…don’t worry about it….you’ll have plenty to work with if you apply quite a few of the right hand patterns to all this. And if you also work with transposition…it will be an ongoing study.

Two last points: For a richer variety of future applications, try two other variations in the texture:
1) Tied or sustained notes.
2) The opposite: non-legato, “tiptoe” staccato sound on some or all of the notes.

Top String V-2 Symmetrical Dominant Progressions: Minor 3rd and Flat Five Material

b5 Connections:
Optional: Try some major 3rd units instead of minor 3rds in spots.
HARP-LIKE RIGHT HAND w/ SYMMETRICAL DOMINANT PROGRESSIONS: V-2 TOP STRINGS

Start from the bottom up.

Option: Continue to other sets of strings.

We're going to start this tree of study slowly, gradually building into more challenging exercises (mentally more than physically). Please do your best to think while playing.... you'll get more out of this material if you take it slowly, work mentally on the root chords, store them away in your head for writing them out (ex: c -> e -> c -> g -> e -> d7 -> g7)

* LAST POINT: READ THIS PAGE AS LITTLE AS POSSIBLE.... MEMORIZE!
Harp-like right hand study w/ symmetrical root progressions in V-2 Dom. Use top 4 strings.

Appregiate each chord with the following string order: g e b g. Approach each chord twice before moving to the next one.

Chord names:
1. C7
2. D7
3. F7
4. F#7
5. A7
6. B7
7. C7
8. E7
9. G7
10. Bb7
11. D7
12. G7
13. D7
TOP STRING V. 2 SYMMETRIC DOMINANT PROGRESSIONS: MINOR 3RD MATERIAL

See the Right Hand Patterns Sheet for Suggestions & remember that the 1st CHORD CAN BE CONSIDERED TO BE ON A WEAK BEAT.

Take all this slowly ....... I will come .... work on your favorite宋歌. if time is limited. If you use some of the right hand patterns to all this. And if you also work with transcription .... it will be an ongoing study. I'd suggest trying two other variations in the texture:

1) SUSTAINED NOTE
2) THE OPPOSITE: NON-LEGALEO "INTRO"" STACKED SOUNDS A LONGER SUSTAIN SOME ADDITINAL NOTES.
Symmetric Dominant Progressions: Minor 3rd and Flat Five Material

Chord Progressions:

- E7, G7, Dm7
- F7, Bm7, G7
- Db7, C7, A7
- Ab7, D7, Bm7
- G7, Db7, E7

D5 Connections:

- D7, Ab7, F7, B7
- Db7, G7, Bm7, E7

Note: 7th minor and 7th minor 3rd in spots.