

# Harmonics

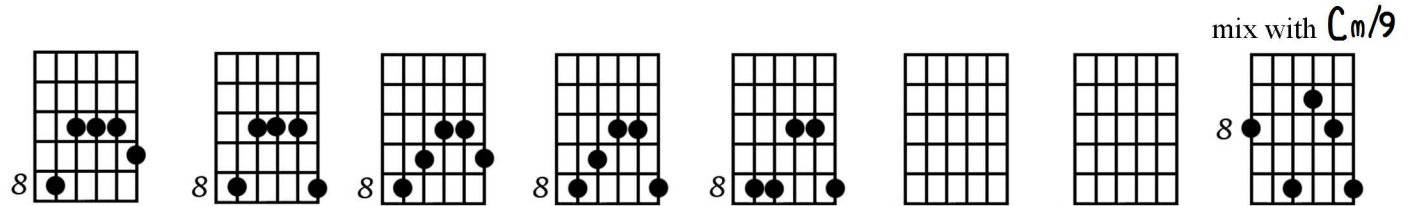
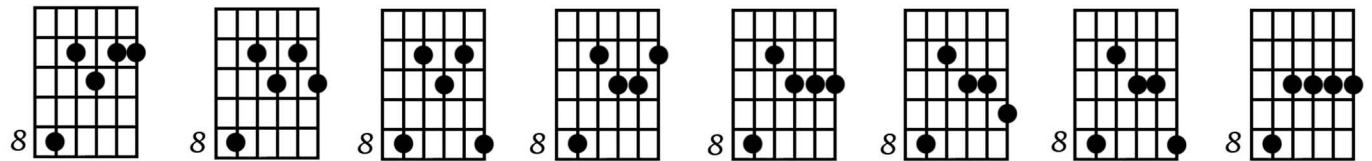
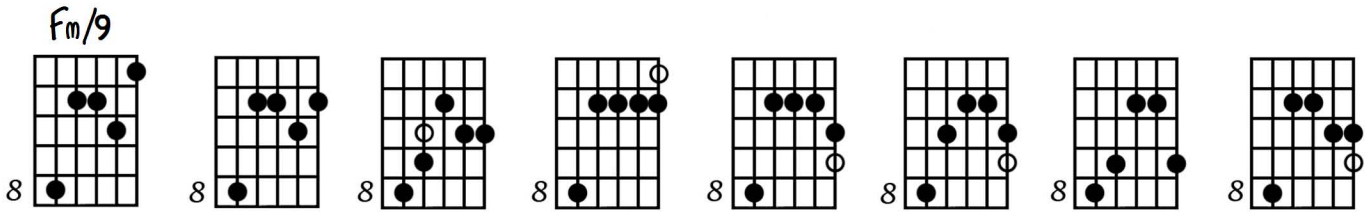
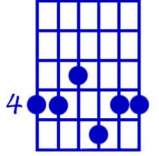
Ted Greene

10-28-78

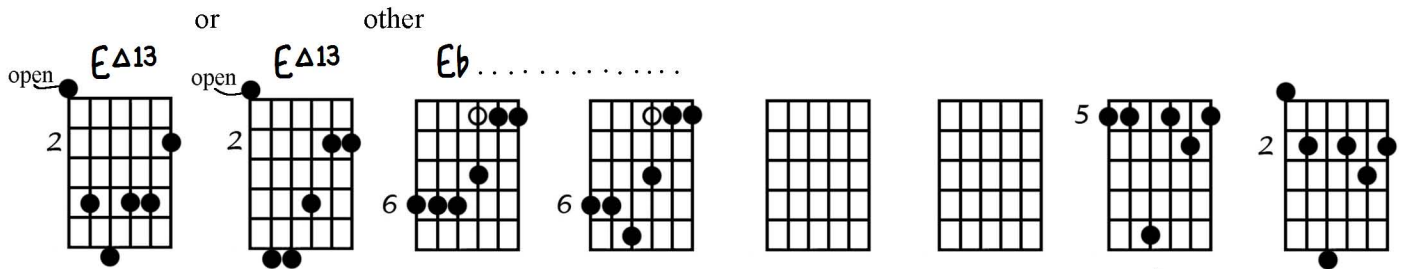
Pattern: 5 3 2 4 1 3 1 4 2 (3)  
H H H

Nick Stasinos Pattern: 6 1 4 2 3 5  
H H H  
say applied to  $C\Delta 13$

My extension: 6 1 4 2 3 5 6 4 5 → apply to  $D\flat\Delta 9\frac{5}{5}$   
H H H



Do similar on all 3 possible string sets, from all degrees of all scales and non-scales too.



# Harmonics

Ted Greene

C D A

C E Ab

C/9+

C(7)#9+

C E A

C E Bb

C E B

Ab13

C F Gb

Ab13b9

V7/I

C F Ab

Ab13

V7/I

Ab13b9

V7/I

Ab13

Ab13b9

F7

5th in bass & V/I

C F Bb to GbΔ9

C7/6

FΔ9

G7/C

C F B

C F C

C F# G

Ab7alt

C F# Ab

in lower keys

C F# Bb

C F# B

C G Ab

C7

# Harmonics

Ted Greene

## Minor 7th Types

For inversions, see major types and convert the names

C D Eb

m/9  
5th in bass

m7b5

C G Bb

8 8 8 8 8 8 8 8

E%

Fm%

Am%/B

Db6#11

7 4 7 6

8 8 12 11

\* \* \* \* \* \* \* \* \* \* \*

Shortly after starting lessons with Ted, he invited me to a Lenny Breau workshop at Valley Arts Guitars (1977). During that workshop Ted personally handed out his sheet on harp-harmonics that had a variety of chords and patterns to work on. I vaguely recall this pattern that Ted wrote down and expanded upon. It was from one of my “lucky accidents” at attempting to learn one of the patterns from this sheet. I simply messed up and he took it further.

### [Harp-Harmonic Technique Part 1, 1977-02-03](#)

I found my left hand cramps while holding some of these positions for very long and concentrating on the right hand action practicing the patterns, therefore I gravitate towards the easier chords (i.e. Cmaj13) until I get the right hand pattern down.

You can see Ted’s analytical mind moving these notes around, ever so slightly, in order to discover new sounds that work well with this pattern. It will be fun to finally discover some new sounds Ted has laid out here for my musical “toolbox.” I am honored he took note of my efforts, however serendipitous that it might be, deemed worthy of further exploration.

~ Nick Stasinos, 1/24/2015

# HARMONICS

5 3 2 4 1 3 1 4 2 (3)  
H H H

Nick Skainos Pattern:  
□ say applied  
\* C A B 6 1 4 2 3 5  
H H H H  
my extension: 6 1 4 2 3 5 6 4 5 → apply to Dba9/5  
H H H H extension

Em/9

mix with Em/9

Ab all (or) do similar on all 3 possible string sets, from all degrees of all scales + non-scales too

OPEN E A13 or 2

OTHER (CHAS) SRASANK



