

# Symmetrical Dominant Progressions— Part 1

Ted Greene – 1987, March 8 and 14

## 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.

① 17 E7 14 E7 14 Db7 11 Db7 11 Bb7 8 Bb7 8 G7 8 G7 5 etc.  
OPT: CONTINUE TO OTHER SETS OF STRINGS

② 16 F#7 14 F#7 13 Eb7 11 Eb7 10 C7 8 C7 7 A7 7 A7 5 etc.  
OPT: CONTINUE TO OTHER SETS

③ 1 Eb7 1 Eb7 1 F#7 7 F#7 7 A7 7 A7 10 C7 10 C7 13 etc.

④ 1 F7 3 F7 4 Ab7 6 Ab7 7 B7 9 B7 10 D7 10 D7 12 etc.

### 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:  $\overset{\bullet}{4} \overset{\bullet}{3} \overset{\bullet}{2} \overset{\bullet}{1} \overset{\bullet}{2} \overset{\bullet}{3}$

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

1) Chord names up in whole steps.

Exercise 1 shows two rows of guitar fretboard diagrams for dominant 7th chords. The first row contains: C7 (13), D7 (12), E7 (12), F#7 (11), Ab7 (9), Bb7 (8), C7 (8), and D7 (7). The second row contains: E7 (5), F#7 (4), Ab7 (4), Bb7 (3), C7 (1), followed by three empty fretboards.

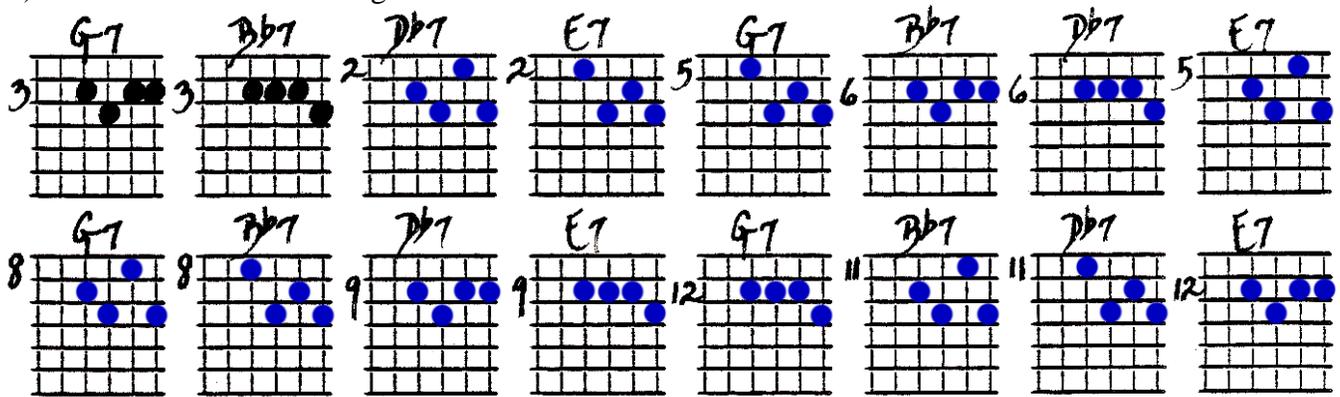
2) Chord names in descending minor 3rds with parallel motion

Exercise 2 shows two rows of guitar fretboard diagrams for dominant 7th chords in descending minor 3rds. The first row contains: C7 (13), A7 (10), F#7 (7), Eb7 (4), C7 (1), followed by three empty fretboards. The second row contains: B7 (12), Ab7 (10), F7 (10), D7 (12), B7 (9), Ab7 (9), F7 (10), and D7 (10).

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

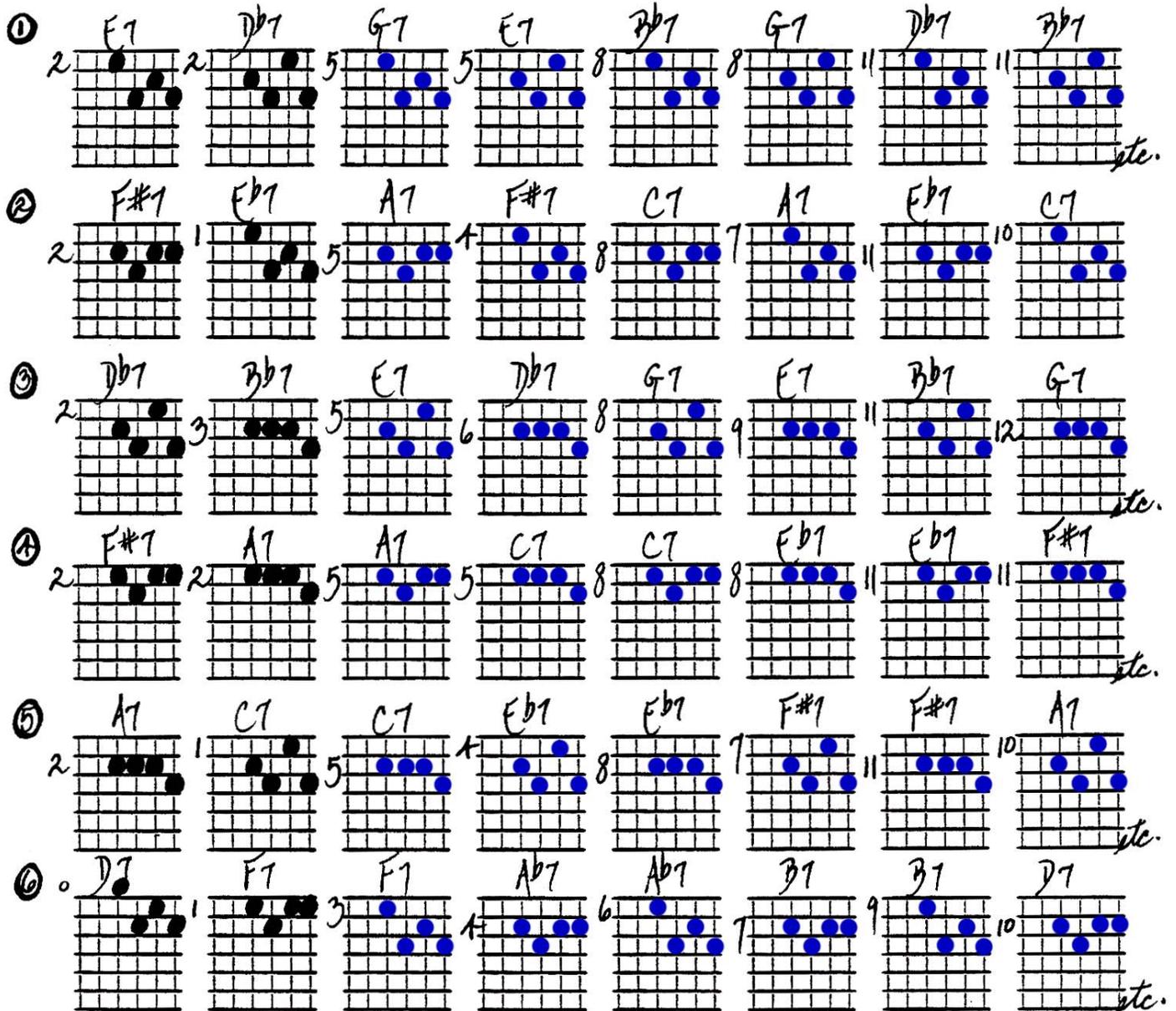
Exercise 3 shows two rows of guitar fretboard diagrams for dominant 7th chords in descending 3rds with voice-leading. The first row contains: B7 (7), Ab7 (6), F7 (6), D7 (7), B7 (4), Ab7 (4), F7 (3), and D7 (3). The second row contains: B7 (0), Ab7 (1), F7 (1), and D7 (0), followed by four empty fretboards.

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**

①

②

③

④

b5 Connections:

Optional: Try some major 3rd units instead of minor 3rds in spots.

⑤

⑥

P.1 HARP-LIKE RIGHT HAND w/ SYMMETRICAL DOMINANT PROG.'S: V-2 TOP STRINGS

03-14-99  
Jed Brown

2 FORMS PER CHORD CHANGE

Arpeggiate each chord from the bottom up

①

E7	E7	D <sup>b</sup> 7	D <sup>b</sup> 7	B <sup>b</sup> 7	B <sup>b</sup> 7	G7	G7
17	14	14	11	11	8	8	5

etc.  
OPT.: CONTINUE TO OTHER SETS OF STRINGS

②

F <sup>#</sup> 7	F <sup>#</sup> 7	E <sup>b</sup> 7	E <sup>b</sup> 7	C7	C7	A7	A7
16	14	13	11	10	8	7	5

etc.  
OPT.: CONTINUE TO OTHER SETS

③

E <sup>b</sup> 7	E <sup>b</sup> 7	F <sup>#</sup> 7	F <sup>#</sup> 7	A7	A7	C7	C7
1	4	4	7	7	10	10	13

etc.

④

F7	F7	A <sup>b</sup> 7	A <sup>b</sup> 7	D7	D7	D7	D7
1	3	4	6	7	9	10	12

etc.

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 +/or writing them out (EX: I use m3 from E → E<sup>b</sup> D<sup>b</sup> G E D<sup>b</sup> B<sup>b</sup> F E D<sup>b</sup> etc. ONE OF THREE MINOR 3RD "CONVEYOR BELTS").

★ LAST POINT: READ THIS PAGE AS LITTLE AS POSSIBLE..... memorize as you go!


P.2 HARP-LIKE RIGHT HAND STUDY w/ SYMMETRICAL ROOT PROG.'S in V-2 DOM. HAS TOP 4 STRINGS

© 2017  
Jed Johnson

Arpeggiate each chord with the following string order: 2 3 2 1 2 3    OPTIONAL: do each chord twice before moving to the next one.

① CHORD NAMES UP IN WHOLE STEPS

C7	D7	E7	F#7	A♭7	B♭7	C7	D7
----	----	----	-----	-----	-----	----	----

E7	F#7	A♭7	B♭7	C7			
----	-----	-----	-----	----	--	--	--

② CHORD NAMES IN DESC. MIN. 3RDS. w/ PARALLEL MOTION

C7	A7	F#7	E♭7	C7			
----	----	-----	-----	----	--	--	--

③ CHORD NAMES IN DESC. MIN. 3RDS. again but with VOICE LEADING and new starting root for freshness to the ear.

B7	A♭7	F7	D7	B7	A♭7	F7	D7
----	-----	----	----	----	-----	----	----

B7	A♭7	F7	D7	B7	A♭7	F7	D7
----	-----	----	----	----	-----	----	----

B7	A♭7	F7	D7				
----	-----	----	----	--	--	--	--

④ Chord names in Asc. min 3rds

G7	B♭7	D♭7	E7	G7	B♭7	D♭7	E7
----	-----	-----	----	----	-----	-----	----

G7	B♭7	D♭7	E7	G7	B♭7	D♭7	E7
----	-----	-----	----	----	-----	-----	----

--	--	--	--	--	--	--	--

P.3 TOP STRING V-2 SYMMETRIC DOMINANT PROGRESSIONS : Minor 3rd Material

© 2014 BT  
Jed Johnson

See the Right Hand Patterns Sheet for Suggestions + Remember that the 1ST CHORD CAN BE CONSIDERED TO BE ON A WEAK BEAT AS WELL AS A STRONG.

① E7 D♭7 G7 E7 B♭7 G7 D♭7 B♭7 etc.

② F♯7 E♭7 A7 F♯7 C7 A7 E♭7 C7

③ D♭7 B♭7 E7 D♭7 G7 E7 B♭7 G7 etc.

④ F♯7 A7 A7 C7 C7 E♭7 E♭7 F♯7 etc.

⑤ A7 C7 C7 E♭7 E♭7 F♯7 F♯7 A7 etc.

⑥ D7 F7 F7 A♭7 A♭7 B7 B7 D7 etc.

Take all this slowly .... if will come .... work on your favorites if time is limited.  
 There are 2 patterns necessary .... 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.

P.4 TOP STRING V-2 SYMMETRIC DOMINANT PROGRESSIONS: MINOR 3RD and FLAT FIVE Material

© 3-11-89  
Ted Williams

①

E7	G7	D♭7	E7	B♭7	D♭7	G7	F♭7
17	17	14	11	11	8	8	etc.

②

F7	D7	D7	B7	B7	A♭7	A♭7	F7
15	15	12	12	9	9	6	etc.

③

B♭7	G7	G7	E7	E7	D♭7	D♭7	F♭7
18	17	15	14	12	11	9	etc.

④

F♯7	A7	E♭7	F♯7	C7	E♭7	A7	C7
16	17	13	14	10	11	7	etc.

b5 CONNECTIONS:

⑤  
OPT.: try some MAJ 3rd UNITS instead of min 3rds in spots.

⑤

D7	A♭7	F7	B7	A♭7	D7	B7	F7
0	1	3	4	6	7	9	etc.

⑥

D♭7	G7	F♭7	E7	G7	D♭7	E7	F♭7
18	17	15	14	12	11	9	etc.
