

Symmetrical Dominant Progressions— Part 2

Ted Greene – 1987, March 13 and 14

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

For those of you not studying in the order I normally like to present (top strings first):
We're going to start this area of study slowly and build into more challenging exercises
(especially *mentally*). Speaking of mental, if you force yourself to *think* while you memorize
these examples, you'll certainly be getting more out of this material, especially in the long run.

Arpeggiate each chord from the bottom up. Two forms per chord change.

Also do this whole exercise up one half-step.

①

And do up one half-step too.

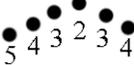
②

And optional to low set if you feel the need.

③

④

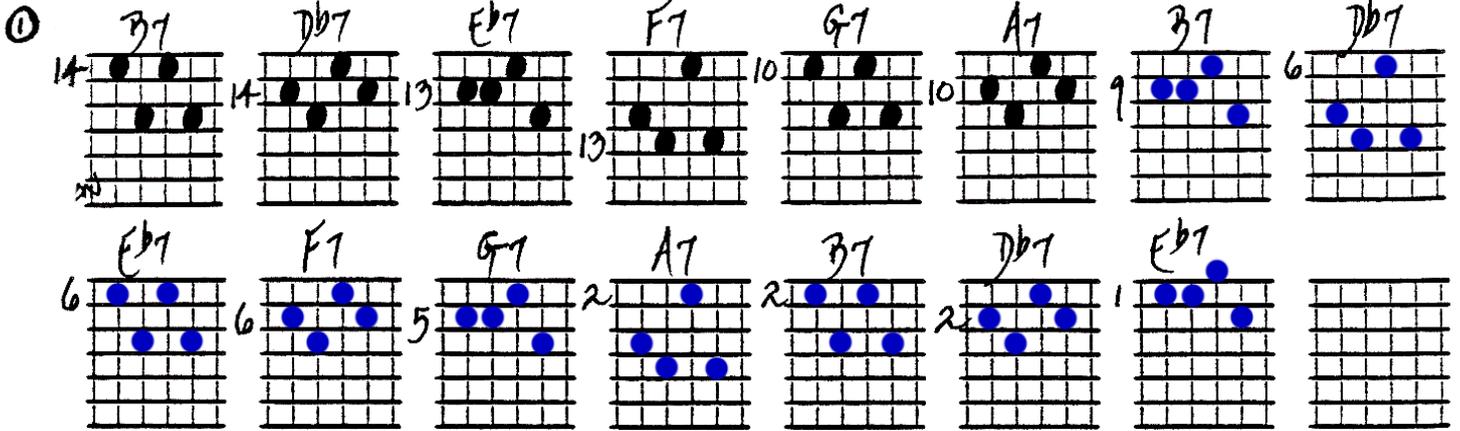
Harp-like Right Hand Study with Symmetrical Root Progressions in V-2 Dominant 7ths, Middle 4 Strings

Arpeggiate each chord with the following string order: 

Optional: Do each chord twice. Also try: 

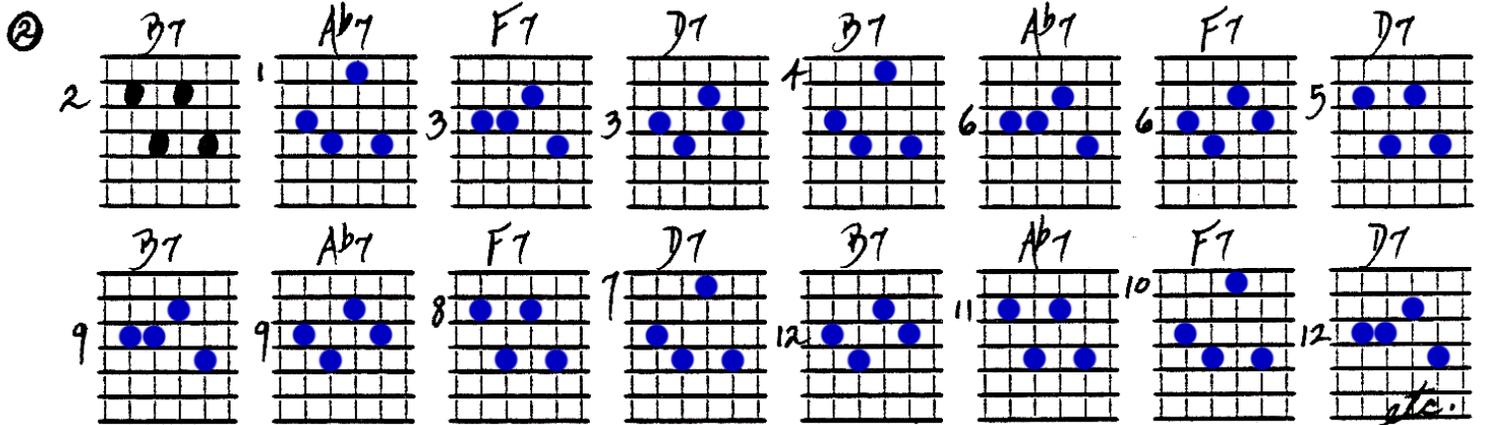
1) Chord names up in whole steps ascending, descending direction.

①



2) Chord names in descending minor 3rds. Ascending “units” or “quadrants.”

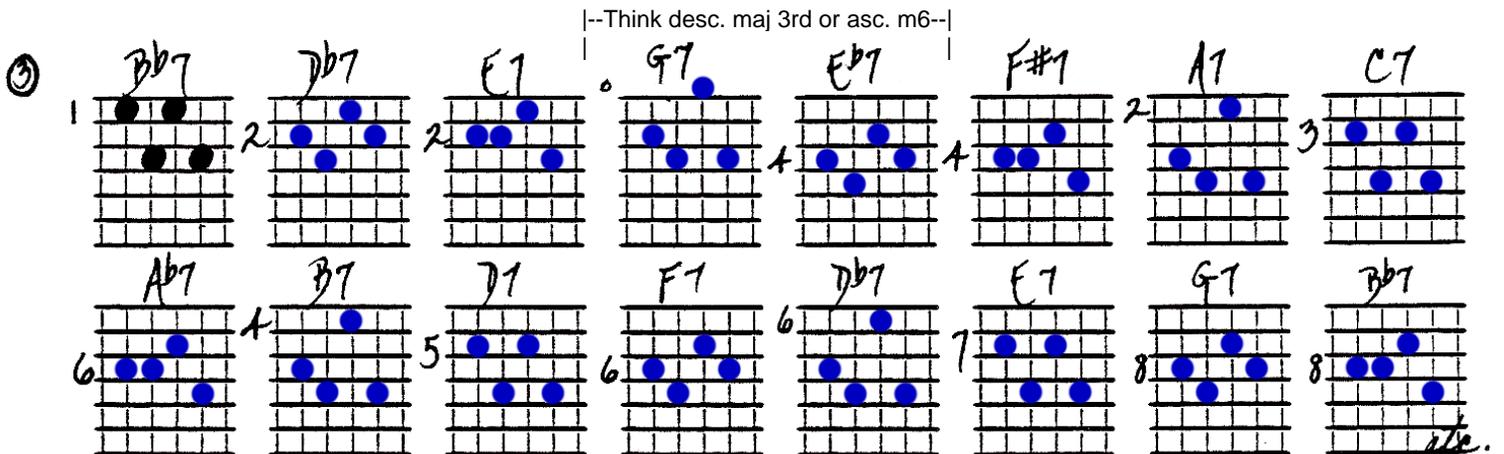
②



3) Chord names in ascending minor 3rds with “quadrants” ascending via ascending b6 move (descending major 3rd) between “connecting chords” (This is getting pretty hairy but....)

③

|--Think desc. maj 3rd or asc. m6--|



Middle String V-2 Symmetrical Dominant Progressions: Minor 3rd Stuff

See the right hand patterns sheet for suggestions and try starting the first chord in a pair on the "week beat" too.

①

②

③

④

⑤

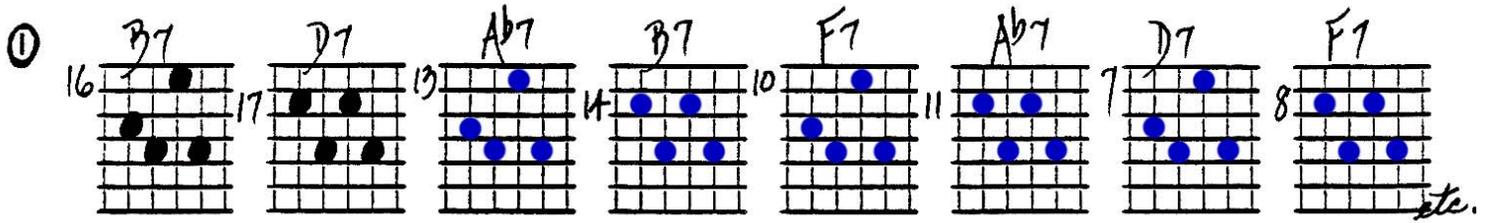
⑥

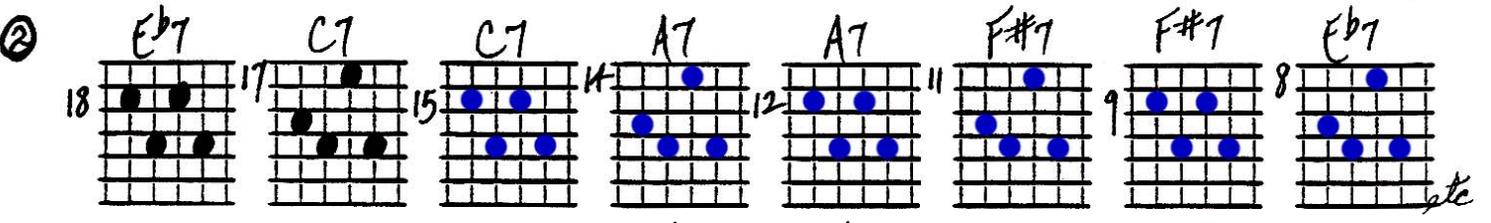
There are two patterns missing but they were the lesser of the lot for my ears and I figured that there was plenty to work on with already, what with the right-hand patterns and all, so....

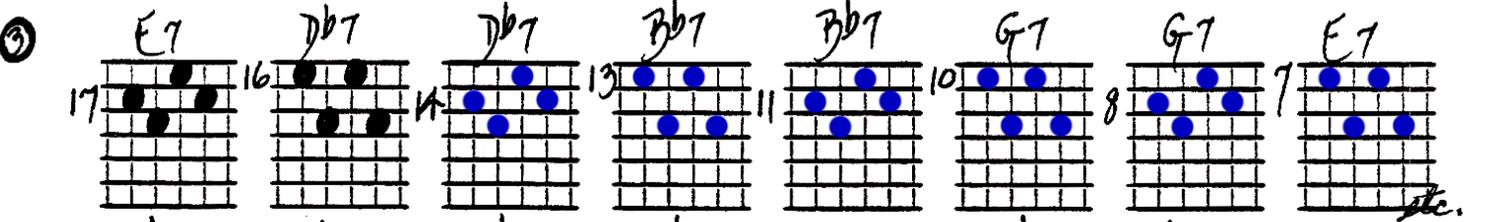
For a richer variety of future applications, please investigate two other variations in the *texture*:

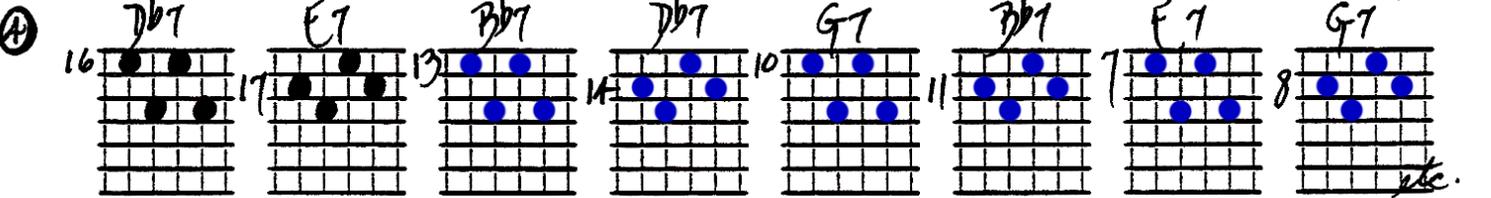
- 1) Tied or sustained notes
- 2) The opposite: "Tip-toe" or staccato, light dancing notes here and there or on all notes in a pattern.

**Middle String V-2 Symmetrical Dominant Progressions:
Minor 3rd and Flat Five Intervals**

① 

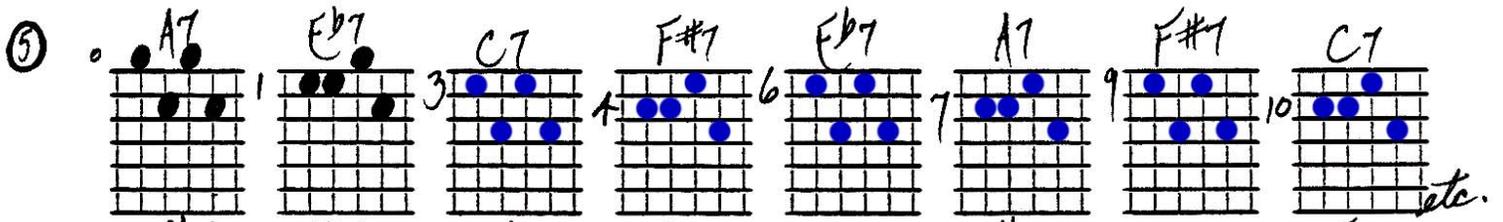
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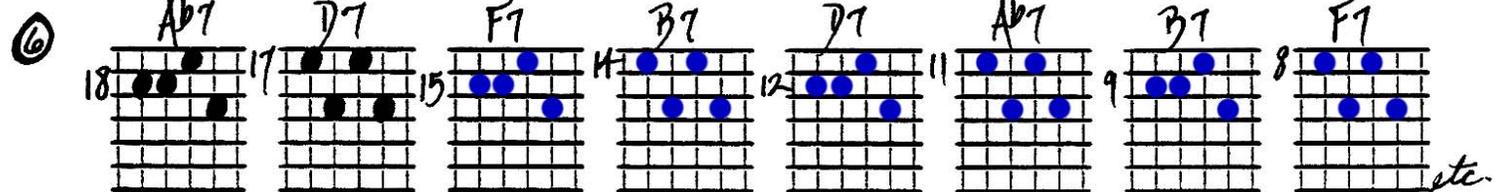
③ 

④ 

b5 Connections:

Optional: Try some of those units with some major 3rds thrown in instead of minor 3rds.

⑤ 

⑥ 

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

Arpeggiate each chord with the following string order: 5 4 3 2 3 2

OPTIONAL: Do each chord twice
ARBITRARY:

① CHORD NAMES IN WHOLE STEPS ASC. DESC. DIRECTION

B7 14	D♭7 14	E♭7 13	F7 13	G7 10	A7 10	B7 9	D♭7 6
E♭7 6	F7 6	G7 5	A7 2	B7 2	D♭7 2	E♭7 1	

② CHORD NAMES in DESC. Min. 3rds. ASC. "UNITS" or "QUADRANTS"

B7 2	A♭7 1	F7 3	D7 3	B7 4	A♭7 6	F7 6	D7 5
B7 9	A♭7 9	F7 8	D7 7	B7 12	A♭7 11	F7 10	D7 12

③ CHORD NAMES in ASC. Min 3rds with "QUADRANTS" ASC. Min 3rd (base MAJ 3rd) BETWEEN "CONNECTING" CHORDS (this is getting pretty hairy but.....)

B♭7 1	D♭7 2	E7 2	G7 0	E♭7 4	F#7 4	A7 2	C7 3
A♭7 4	B7 4	D7 5	F7 6	D♭7 6	E7 7	G7 8	B♭7 8

THINK: DESC. MAJ 3 or ASC. min 6

etc.

etc.

P.3 MIDDLE STRINGS V-2 SYMMETRIC DOMINANT PROGRESSIONS: Minor 3rd Stuff

See the RIGHT HAND PATTERNS sheet for suggestions and try starting the 1st chord in a pair on the "weak BEAT" too.

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① etc.

② to A7 Em7 "CHAIN"

③ etc.

④ etc.

⑤ etc.

⑥ to Em7, 5 + etc.

There are 7 patterns missing but they were the lesser of the lot for my ears and if figured that there was plenty to work with already, what with the right hand patterns and all so on.

For a richer variety of future applications, please investigate two other variations in the TEXTURE:

(A) TIED or SUSTAINED NOTES

(B) THE OPPOSITE: "TIP-TOE" or STACCATO

HIGH DANCING NOTES here or there or on all notes in a pattern.

