

# Harp (Harmonic) Technique (Sustained Scales)

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(ala Chet Atkins, Lenny Breau)

All listed chord forms will produce an ascending and descending 5 or 6-note sustained scale when used with the given pattern.

Basic 6 String Pattern for the Right Hand:

[H = harmonic] H H H H H H  
[String:] 4 6 3 5 2 4 1 3 1 4 2 5 3 6 4

## Major Types

The grid contains the following labels from top-left to bottom-right:

- Row 1:** AA9, A6#II, AA7#II, A6/9#II, AA9, AA13, A6/9#II, AA7#II
- Row 2:** 2 (with a circled 2), 2 (with a circled 2 and Δ7), 2 (with a circled 2), 2 (with a circled 2), 1 (with a circled 1 and Δ13), 1 (with a circled 1 and %9), 4 (with a circled 4 and Δ7), 5 (with a circled 5 and 9)
- Row 3:** 5 (with a circled 5 and 9), 5 (with a circled 5 and #11), 5 (with a circled 5), 5 (with a circled 5), 7 (with a circled 7 and 9), 1 (with a circled 1 and 6), 1 (with a circled 1 and Eflat7#II), 1 (with a circled 1 and Eflat6/9#II)
- Row 4:** 1 (with a circled 1 and EflatA9#II), 1 (with a circled 1 and EflatA9), 3 (with a circled 3 and EflatA9), 3 (with a circled 3 and EflatA9), 3 (with a circled 3 and EflatA7#II), 3 (with a circled 3 and EflatA7#II and F), 1 (with a circled 1 and D6/9), 4 (with a circled 4 and DA9)
- Row 5:** 1 (with a circled 1 and D6#II), 4 (with a circled 4 and D6/9#II), 4 (with a circled 4 and DA9#II), 4 (with a circled 4 and DA13), 5 (with a circled 5 and DA7#II), 5 (with a circled 5 and DA7#II and 6)

Annotations in the grid:

- "start with 'H' here" is written below the third diagram in the third row.
- "Doubling" is written below the second diagram in the fourth row.
- "Or just the bottom 5 notes" is written below the fifth diagram in the fourth row.
- "Thumb" is written below the fourth diagram in the fifth row.

## Minor 7th Types

(Also see  
Relative Majors)

The grid contains the following labels from left to right:

- F#m11 (with a circled 2 and m7/11)
- F#m11 (with a circled 2 and (13) m7/11)
- F#m9 (with a circled 2)
- F#m9 (with a circled 2)
- F#m11 (with a circled 6 and 13 and m7/11)
- F#m11 (with a circled 7 and m7/11)

Minor 6th Types

Also:  
F#m6 types =  
Ebm7b6 types

Dominant 7th Types

Notice that almost all dominant 7th type chords are related to some dominant 7th type a flat 5th higher.

Example: E7#9+ = B13(#11)

|----- Or just the bottom 5 strings -----|

B7b9+      B9#11      B7#9#11      B7b9#11      B13      B13b9      B13sus      B13b9sus

13#11      #9      11      11b9+      11b9

Ab7/6      Ab7/6      Ab13      Ab7/sus      Ab13sus      Ab7/6#11      Ab7/6#11(b5)      Ab13#11

b9      b9      13#11      7#11      b9

Ab7b5+      Ab7b9b5+      Ab9b5+      Ab7#9b5+      Ab7/11      Ab11b9      Ab11b9      Ab13b9

sus      m9b5+      13      9 (Ab11)      #9      T

Ab7b9      Ab9+      C9#11+      C7#9+(b5)      C7b9      C7b9+      C9#11      C9

#11      #9      9      b9      T      #11      13b9      T

C9+      C13      C7#9#11      C7#9      C7#9+      C13#9      C11b9      C11b9+

#11 (b5)      or Db      b9      b9      or Db      b9      #11

*C13<sup>b9</sup>sus C11 C13sus C13#11*

+ (#5)

1st Inversions:

(G9/11) G11 G7/11 G7#11

G7#9#11 G7#11+ G9#11 G7b9#11 G7b9+(b) G7b9#9+ G7b9#11 G7b9

7#11 7#9#11+ #9 #11 #11 #11 #9

G7b9+ G7b9#9+ G9#11 G9#11 G9 G9+ G9#11+ G13

13b9 13b9#9 7#9#11+ b9 131142 (!) #11 #9 #5 b9

G7#9 G7#9+ G7#9#11+ G7#9b9+ G7#9b9+ G13#9 G13#9#11 G13#9b9

b9 #11 b9 #5 + b9 #5 + b9 #5 + b9

2nd Inversions:

G13#9b9 G7/11 E7+(b) E7b9+(b) E7/6 E13b9 E13

7 7 b9 G11 #11 #9 #11 + #11 #9

E7#11+    E7#11+    E9+    E7b9#9    E7/11    E7#11    E11b9    E7b9#11

E9#11    E11b9+    E9#11+  
3rd Inversions:  
C7b9#11+    C7b9+    C7b9+    C9#11+

C9    C9b9#9    C9+    C13    C7/11    C7#11    C7b9#11    C9#11

C13#11    C7#11#11    C7#11+    C7b9#11+    C7b9#5+    C9#11+    C7#11#11+    C7/6#11  
(doubling)

C7/6    C13b9#11    C13b9    C13#11    C13    C13#9  
#11    #5

Top 5 Strings

F<sup>7+(45)</sup>    F<sup>7/6</sup>    F<sup>13b9</sup>    F<sup>9</sup>    F<sup>11</sup>    F<sup>7b9#9</sup>    F<sup>7#9+</sup>

F<sup>7#11</sup>    F<sup>11b9</sup>    F<sup>7b9#11</sup>    F<sup>7#11+</sup>    F<sup>7b9#11</sup>    F<sup>7b9</sup>    F<sup>7b9+</sup>    F<sup>9</sup>

F<sup>7b9b9</sup>    F<sup>9+</sup>    F<sup>13</sup>    F<sup>7/11</sup>    F<sup>7b9#11</sup>    F<sup>9#11</sup>    F<sup>7#11+</sup>    F<sup>7b9#5+</sup>

F<sup>9#11+</sup>    F<sup>7/6</sup>    F<sup>13b9</sup>    F<sup>13#11</sup>    F<sup>13</sup>    F<sup>13#9</sup>    D<sup>7/11</sup>    D<sup>7/6</sup>

D<sup>7/6s05</sup>    D<sup>7/6#11</sup>    D<sup>7/6#11</sup>    D<sup>7#11+</sup>    D<sup>11b9</sup>    D<sup>13b9</sup>    D<sup>7b9</sup>    D<sup>9#11</sup>

D9 D9+ D7#11 D9#11 D9#11+ D7b9#11 D7b9+(b) D7b9#11+

D7b9#11 D7b9 D7b9+ D9#11 D7#9#11 D9 D9+ D13

D7#9 D7#9+ D13#9 D7b9#9+ Diminished Types: A07/9 A07add3 A07+

A0Δ7/(6) F#07/(b5) F#0Δ7(6) F#07/9 F#07/43 F#0Δ7(6)/43 F#07+/43 Eb07+

Eb07/9 Eb07/45 Eb07/45 F#0Δ7(6) Eb0Δ7(6)/45 C0Δ7(6) C07+ C07/(45)

Diagram illustrating harp harmonics techniques (Sustained Scales) across the top 5 strings. The techniques shown are:

- $C07/b7$
- $C07/1/b7$
- $C07/9/b7$
- $(C07/11)$
- $C07/9$
- $C07add3$
- $C07+$

A box labeled "On top 5 strings:" applies to the first four techniques.

Diagram illustrating harp harmonics techniques (Sustained Scales) across the top 5 strings. The techniques shown are:

- $C0\Delta7(6)$
- $A07/(45)$
- $A0\Delta7(6)$
- $A07/9$
- $A07/4_3$
- $F\#07+$
- $F\#07/9$
- $F\#07add3$

Diagram illustrating harp harmonics techniques (Sustained Scales) across the top 5 strings. The techniques shown are:

- $F\#07/4_5$
- $F\#0\Delta7/4_5$
- $Eb0\Delta7(6)$
- $Eb07/45$
- $Eb07/67$
- $Eb07/11$

## HARP(HARMONIC) TECHNIQUE (SUSTAINED SCALES)

(also CHET ATKINS, RENNY BREAU)

8-27-79  
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6 STROKES.  
**BASIC PATTERN FOR THE RIGHT HAND:**

SIC PATTERN FOR THE RIGHT  
+63524131425364

THE LISTED CHORD FORMS  
WILL PRODUCE AN ASCENDING  
AND DESCENDING 5 OR 6 NOTE SUSTAINED SCALE WHEN USED WITH THE GIVEN PATTERN

## MAJOR TYPES:

AA9 AA7#11 AA7#11 A6/9#11 AA9 AA13 A6/9#11 AA7#11 AA7#11 A6/9 AA9 AA7#11

**MINOR 7TH  
TYPES:**

(also  
see  
RELATIVE  
MAJORS) m7/

F#m11	F#m11	F#m9	F#m9	F#m11	F#m11	F#m9
2 2000020000020	2 2000020000020	0 0000000000	2 0000000000	6 0000000000	7 0000000000	7 0000000000
m7/11	m7/11			m7/11		m7/13

MINOR 6th TYPES:

Also:  
Firm 6 TYPE  
E, m7b5 TYPE

20	0	20	0
17	00	00	0

Handwritten musical notation for a piece titled "F#m7/11". The notation consists of six staves of music for a band, including guitars, bass, drums, and keys. The notation includes various chords, rests, and performance instructions.

NOTICE THAT ALMOST ALL DOM. 7TH TYPE CHORDS ARE RELATED TO SOME TYPE A FLAT 5TH HIGHER. EX: E7#9+ = Bb(5#11)

## Dominant 7th Types:

DOM. 7TH TYPE A FLAT 5TH HIGHER. EX: E7#9+ = Bb13#11)

Ab7/6 Ab7/6 Ab13 Ab7/6sus Ab13sus Ab7/6#II Ab7/6#II<sup>b2</sup> Ab13#II Ab7b5+ Ab7b9b5+ Ab9b5+ Ab7/9b5+ Ab7/11  
 100 0410 100 100 100 0410 100 0100 0010 100 100 0410 100 100 100 0010 100 100 100 0010 100 100 100 0010 +  
 (Ab11)

## HARP(HARMONIC) TECHNIQUE

8-27-77  
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Chords and techniques listed:

- C7#9#11, C7#9, C7#9+, C13#9, C11b9, C11b9+, C13b9sus, C11, C13sus, C13#11
- G11(G9#11), G7/11, G7#9#11, G7#9#11+, G9#11, G7b9#11, G7b9#11+, G7b9#11, G7b9, G7b9+
- G7b9#11+, G9#11, G9#11+, G9+, G9#11+, G9#11+, G7#9, G7#9#11+, G7#9#11+, G7#9#11+
- E7#11, E7#11+, E9+, E7b9#11, E7/11, E7#11, E11b9, E7b9#11, E9#11, E11b9#11, E9#11
- E7#11, E7#11+, E9+, E7b9#11, E7/11, E7#11, E11b9, E7b9#11, E9#11, E11b9#11, E9#11
- C7b9#11, C7b9, C7b9+, C9#11, C9, C7b9sus, C9+, C13, C7/11, C7#11, C7b9#11, C9#11
- C13#11, C7b9#11, C7#11+, C7b9#11+, C7b9#11, C9#11+, C7#11+, C7#11, C7b9#11, C13b9, C13#11
- C13, C13#9, F14(45), F7/6, F13b9, F9, F11, F7b9#11, F7#9+, F7#11
- F11b9, F7b9#11, F7#11, F13b9, F7b9, F9, F11b9, F9+, F13
- F7/11, F7b9#11, F9#11, F7#11+, F7b9#11+, F9#11+, F7/6, F13b9, F13#11, F13, F13#9

Notes:

- Arrows indicate specific fingerings or movement patterns.
- Brackets group chords into sets or show commonalities.
- Handwritten text provides additional context and performance tips.

5 D7/11 D7/6 D7/6/SOS D7/6#11 D7/6#11+ D11b9 D12b9 D7b9 D9#11 D9 D9+

D7#11 D9#11 D9#11+ D7b9#11 D7b9#11+ D7b9#11+ D7b9 D7b9+ D9#11

D11b9#11 D9 D9+ D13 D9#9 D9#9+ D13#9 D9#9+ D11b9#11

**DIMINISHED TYPES:** F3 A07/9 A07/9<sub>3</sub> A07+ A05/7/6

F#07/9<sub>5</sub> F#007/6 F#07/9 F#07/9<sub>3</sub> F#07/9<sub>5</sub>

Eb07+ Eb07/9 Eb07/9<sub>45</sub> Eb07/9<sub>45</sub> Eb07/9<sub>3</sub> Eb07/9<sub>45</sub>

C07/6(6) C07+ C07/45 C07/67 C07/67 C07/67/C07/11

(ON TOP 5 STRINGS: C07/9 C07/9<sub>3</sub> C07+ C007/6)

A07/9<sub>5</sub> A05/7/6 A07/9 A07/9<sub>3</sub>

F#07+ F#07/9 F#07/9<sub>45</sub> F#07/9<sub>3</sub> F#07/9<sub>45</sub>

Eb007/6 Eb07/9/5 Eb07/9/67 Eb07/9/67 Eb07/11

Blank fretboard diagrams for the remaining 12 positions.