

# V-2 DOMINANT "SUS" COLORS on the MIDDLE + TOP STRINGS

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J. Williams

Ex 1

Ex 2

Ex 3

Ex 4

Ex 5

Ex 6

Ex 7

PLAY ALL 7 EX.'S FORWARD, BACKWARD and INSIDE OUT.

## ASSIGNMENT:

1 Master one species at a time. What's in the chord name if you are after knowledge as well as sound. Please try many different phrasings of this material to really make it sing. Remember about different rhythmic feels as far as meter and tempo go. Ex: You imagine you are playing over a med. jazz swing feel, then a Latin groove then a slow blues, then an R+B 16th note thing, and then a Gospel "3" groove. If this material doesn't come to life you're not working hard enough!

2 Speaking of work's, the other half of this assignment has to do with your old pal transposition. Start up real high on A7 and desc. chromatically through D7 with each of the 7 ex.'s.

if this is too easy try: A7 F#7 Eb7, Ab7 F7 D7, G7 E7 Db7.

# *V-2 Dominant “Sus” Colors on the Middle and Top Strings*

## Extensions Beyond 11th

Ted Greene, 1987-01-15

### Chord Names:

- 1) E11 (9, 5, b7, 11) – E13sus (4 or 11, b7, 9, 13)
- 2) E11 (R, 4 or 11, b7, 9) – E13sus – E11
- 3) E11 – E11 – E13sus (4 or 11, b7, 9, 13)
- 4) E11 – E11 – E13sus – E11 (5, 9, 11, R)
- 5) E11 – E13sus – E11 – E11
- 6) E13sus – E11 – E13sus (also on top strings) – E11
- 7) E17 (b7, 11, 13, 17(a 3rd located above the 11th) – E11 – E13sus – E11 (9, b7, R, 11)  
What’s *this*? What’s it *doing here*?

Play all seven exercises forward, backward, and inside out.

### Assignment:

- 1) Master one exercise at a time. Can be applied to these cycle.  
Write in the chord names if you are after knowledge as well as sound.  
Please try many different phrasings of this material to really make it sing.  
Remember about different rhythmic feels as far as meter and tempo go.  
Example: imagine you are playing over a modern jazz swing feel, then a Latin groove, then a Gospel “3” groove.  
If this material doesn’t come to life you’re not working hard enough.
- 2) Speaking of work ☺, the other half of this assignment has to do with your old pal Transposition. Start up real high on A7 and descend chromatically through Db7 with each of the seven examples.  
If this is too easy try: A7 F#7 Eb7, Ab7 F7 D7, G7 E7 Db7.

# V-2 DOMINANT ELEVENTHS on the MIDDLE and TOP STRINGS (no roots)

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*[Signature]*

① **B<sub>11</sub>**

Don't do backwards too please!  
(ASSUME the highest chord to be on "and", not on a beat)

② **A<sub>b</sub>11**

*You're given just the soprano from here on. fill in the other 3 notes MENTALLY or physically*

③ **F<sub>11</sub>**

④ **D<sub>11</sub>**

# V-2 DOMINANT ELEVENTHS on the MIDDLE and TOP STRINGS (no roots)

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*[Signature]*

① **B<sub>11</sub>**

*Don't do backwards too please!  
(ASSUME the highest chord to be on "and", not on a beat)*

② **A<sub>b</sub>11**

*You're given just the soprano from here on. fill in the other notes MENTALLY or physically*

③ **F<sub>11</sub>**

④ **D<sub>11</sub>**

P.1  
**REMINDER: V-2 DOMINANT ELEVENTHS on the MIDDLE and TOP STRINGS**  
(no roots)

**A WONDERFUL PATTERN** for many reasons but mainly educational wise because of the overlapping cumulative reinforcement.

① **B11**

And do backwards too please!  
 (ASSUME the highest chord to be on "and" not on a beat)

② **Ab11**

You're given just the progressions from here. Fill in the other 3 notes **MENTALLY** or physically

to anyone for whom such common may have meaning

**F11**

if like to be the student and in to doing I learn to be a teacher

④ **D11**

**MUST** see it through their eyes, their

**MY CHALLENGE: HOW TO MAKE IT STIMULATING** as well as EDUCATIONAL, their

it's all in the presentation. The order of need to be exciting

same, the timing. Stay FLEXIBLE. their second guessing, their resistance their life problems.

## ***V-2 Dominant 11ths (no roots) on the Middle & Top Strings***

(Text for Grids page)

Ted Greene, 1987-01-23

### **Handwritten reminder notes to himself:**

Reminder: A wonderful pattern for many reasons but mainly, education-wise, because of the overlapping cumulative reinforcement. Please use again, Theodore.

To anyone for whom such comments may have meaning: I like to “be” the student and in so doing I learn to be a teacher. I *must* see it through their eyes, their hearts, their need to be exciting, their second-guessing, their resistance, their life-problems.

Reminders:

\* My challenge: How to make it stimulating as well as educational.

It’s all in the *presentation*, the *order(s)* of same, the *timing*.

Stay flexible.

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### **Written comment for end of example #1:**

And do backwards too, please!

(Assume the highest chord to be on “and”, not on a beat.)

### **Written comment for example #2:**

You’re given just the soprano from here on. Fill in the other three notes *mentally* or physically.

# V-2 DOM. 11ths on the MIDDLE & TOP STRINGS

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## ① Db11

FEEL THESE PHRASES AS STARTING ON THE WEAK BEAT OR WEAK PART OF THE BEAT THROUGHOUT THE PAGE.

15 13 13 11 6 6 6 3

## Db11

16 16 14 9 9 6 4 4

## E11

19 17 12 12 9 7 7 5

## F11

15 15 12 10 10 8 3 3

## ② C11

15 8 8 8 3 5 3 3

## F#11

11 11 6 8 6 6 1

## F#11

14 9 11 9 9 2 or 4 2 2

## A11

12 14 12 12 5 or 7 5 5 0 2

↑ hand reference point  
X ← Rt. hand

# V-2 DOM. 11ths on the MIDDLE & TOP STRINGS

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FEEL THESE PHRASES AS STARTING ON THE WEAK BEAT OR WEAK PART OF THE BEAT THROUGHOUT THE PAGE.

## ① Db11

15 13 13 11 6 6 6 3

## Db11

16 16 14 9 9 6 4 4

## E11

19 17 12 12 9 7 7 5

## F11

15 15 12 10 10 8 3 3

## ② C11

15 8 8 8 3 5 3 3

## F#11

11 11 6 8 6 6 1 1

↑ hand reference point  
X ← Rt. hand

## F#11

14 9 11 9 2 or 4 2 2

## A11

12 14 12 12 5 or 7 5 5 0 2

# Y-2 DOMINANT ELEVENTHS on the MIDDLE STRINGS

(no roots)

*Plaid's* seemed reasonable to work on just the middle (not absolutely mandatory) because of a) confusion w/ 6's, m's, 19's b) attractiveness of Dom 11's color.

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**Bb11**

**Db11**

**E11**

**G11**

SOPRANO NOTES ARE GIVEN. YOU FILL IN THE REST MENTALLY & PHYSICALLY.

color. i.e. we can dwell + savour this part of the course for no one's dismay if it goes well

**C11**

Reach over & tap the low 4th string root (with the side of the right hand index finger) at the end of each of these. Then repeat and SING or HUM the low root while you play the little examples again.

**A11**

**F#11**

**Eb11**

# Y-2 DOMINANT ELEVENTHS on the MIDDLE STRINGS

*Plan: Seemed reasonable to work on just the middle (not absolutely mandatory) because of a) confusion w/ 6's, m7's, and 9's b) attractiveness of Dom 11's color.*

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**Bb11**

*color. i.e. we can dwell + savor this part of the course to no one's dismay if all goes well*

*SOPRANO NOTES ARE GIVEN. YOU FILL IN THE REST MENTALLY & PHYSICALLY.*

**B11**

**E11**

**G11**

**C11**

*Reach over & tap the low 6th string root (with the side of the right hand index finger) at the end of each of these. Then repeat and SING or HUM the low root while you play the little examples again.*

**A11**

**F#11**

Reach over and tap the low 6th string root (with the side of the right hand index finger) at the end of each of these. Then repeat and sing or hum the low root while you play the little examples again.

**Eb11**

**Red text:**

Plan: Seemed reasonable to work on just the middle (not absolutely mandatory) because of a) confusion with 6's, m7's, and major 9's.

b) attractiveness of dominant 11's color - i.e., we can dwell and savor this part of the course to no one's dismay if all goes well.