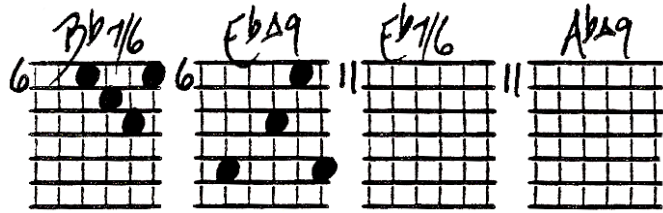


# Using 3rd Inversion V-2 Dominant Colors, Group 1's

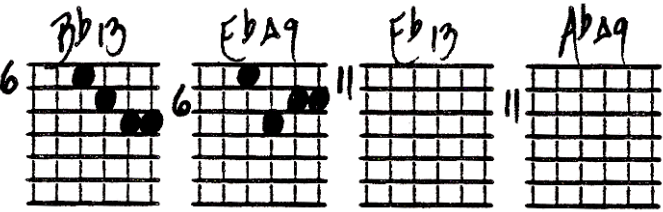
Ted Greene – 1987-03-15

## Top 4 Strings

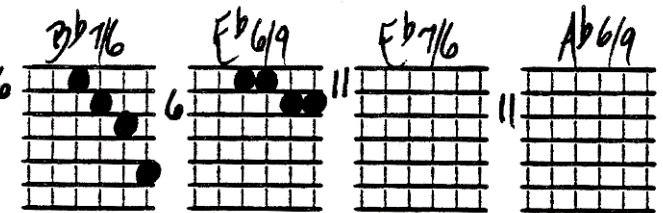
### V7 - I

1) 

And continue in keys in 4ths:  
Db, Gb, B, E, A, D, G, C, F, Bb  
and back to Eb  
Note: Certain keys sound good  
in both octaves (low and high frets);  
check it out.

2) 

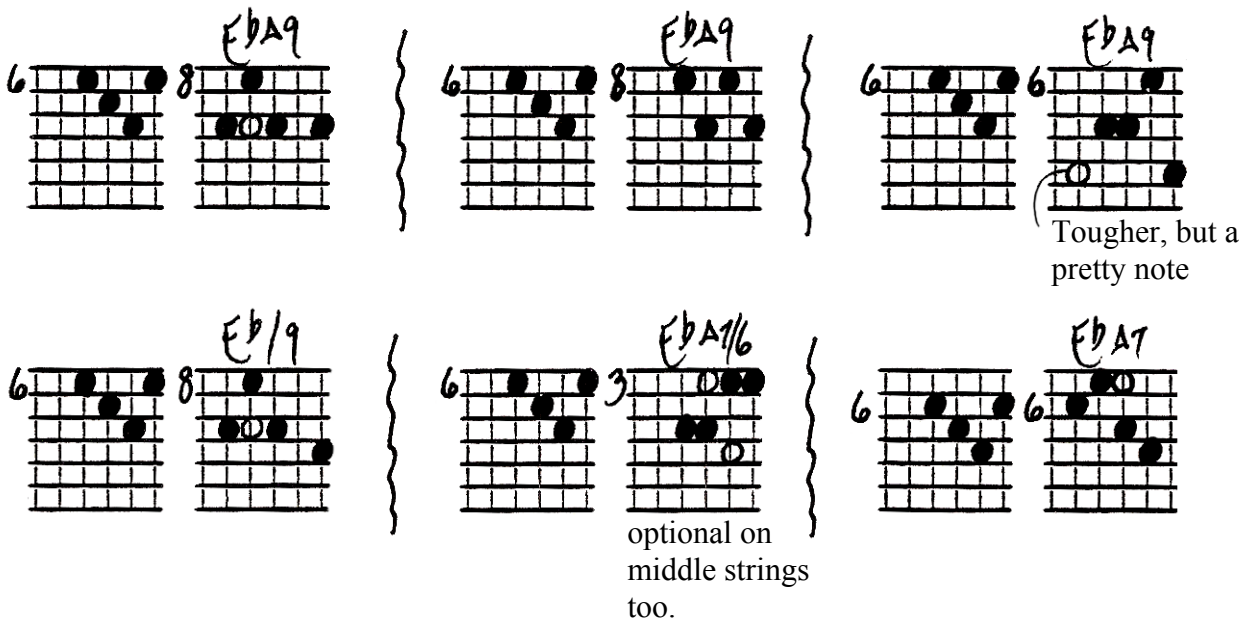
As above.

3) 

As above.

\* The above are the basic minimum requirement here. For those who have more time and interest, the following may prove worthwhile (all below examples given in key of Eb only – take them through the keys as above):

### Variations on 1)



Tougher, but a pretty note

optional on middle strings too.

There are more, but these should be more than enough for now!

Variations on 2)

And quite a few of the above will sound good as I's.

Variations on 3)

And again, you may wish to try some of the above I's.

### Middle 4 Strings

V7 - I

1)

And continue in keys in 4ths:  
B, E, A, D, G, C, F, Bb, Eb, Ab,  
and back to Db.  
Note: As in the key of Gb, certain keys  
sound good in both octaves, so check it out.

Also one  
octave lower

2)

As above.

3)

As above.

\* The above are the basics. If you want more, try the following and take them through all the keys:

Variations on 1)

or on the middle strings

and on the middle strings

Variations on 2)

And many of the above work well as I's here too.

Variations on 3)

Plus many of the above.



USING 3RD INVERSION V-2 DOMINANT COLORS : GROUP 1'S, TOP 4 STR.

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J. Williams

V-1

①  $Bb7/6$   $FbA9$   $Fb7/6$   $AbA9$

and continue in  
Key in 1st 5:  
high B F A D G  
C F B and back to G

NOTE: CERTAIN KEYS SOUND GOOD IN BOTH OCTAVES (low and high frets); CHECK IT OUT.

②  $Bb13$   $FbA9$   $Fb13$   $AbA9$

as above

③  $Bb7/6$   $Fb6/9$   $Fb7/6$   $Ab6/9$

as above

\* The above are the basic minimum requirement here. For those who have more time and interest, the following may prove worthwhile (all below ex. 3 given in Key of Eb only - take them through the keys as above):

There are more but these should be more than enough for now.

VARIATIONS on ①

$FbA9$   $FbA9$   $Fb/9$   $FbA7/6$

$FbA7$   $FbA9$   $Fb6/9$   $FbA7$

$FbA7$   $FbA9$   $Fb/9$   $Fb/9$

VARIATIONS on ②

$FbA9$   $FbA9$   $Fb/9$   $Fb/9$

VARIATIONS on ③

$Fb/9$   $Fb/9$   $Fb/9$   $Fb/9$

TO TOSHER BUT A PRETTY NOTE

and quite a few of the above will sound good as 1's

and again, you may wish to try some of the above 1's

OPT. on MIDDLE STR. TOO



P.1 USING 3RD INVERSION V-2 DOMINANT COLORS : GROUP 1'S, MIDDLE + STR.

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V-2 I

①

Ab7/6	D♭A9	D♭7/6	G♭A9

and continue in keys in 1st: B/E A/D G/C F/D E♭/A♭ and back to D♭

NOTE: As in the Key of G♭, CERTAIN KEYS SOUND GOOD IN BOTH OCTAVES so check it out...

②

Ab13	D♭A9	D♭13	G♭A9

as above

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③

Ab7/6	D♭6/9	D♭7/6	G♭6/9

as above

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\* The above are the basics. If you want more, try the following and take them through all the keys:

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

VARIATIONS on ①


on ②

--	--	--	--

on ③

--	--	--	--

Plus many of the above.

and many of the above work well as I ♯ have too