

TOP 4 STRING DOM. 7 TYPES : ROOT on TOP; **V7 to I** APPLICATION

©5-4-81
Ted Greene

PR: **V7^{IR} I⁷**

I. GROUP 1 COLORS

Handwritten guitar chord diagrams for Group 1 colors. The diagrams are arranged in two rows. The first row shows: **D^b7**, **G^bA7** or **G^bA7**, **D^b9**, **D^b7/6**, and **D^b7/6**. The second row shows: **D^b9**, **D^b9**, **D^b7/6**, and **D^b7/6**. Annotations include "as at left", "and", "and", and "Now what? try these as I's for the D^b7/6 above.".

II. GROUP 2 COLORS

Handwritten guitar chord diagrams for Group 2 colors. The diagrams are arranged in two rows. The first row shows: **D^b7 sus4**, **D^b9 sus4**, **D^b7/11**, and **D^b9 sus4**. The second row shows: **D^b13 (sus4)**, **D^b7/6 sus4**, **D^b7 sus4**, and **D^b9 sus4**. Annotations include "and", "and", "and", "as at left", "and other A9's as above", "and the other A9's as above", and "+/or 8VA".

ASSIGNMENT: ① Start right out on this page by taking each **V7 I** progression through the following and as of keys: **G^b, D, F** and **A** (high and low are practical).
 ② You may wish to add low notes (see below), again where practical.

EX: of ADDED LOWER NOTES (use good sense here)
 AND LASTLY, a few EXTRAS for GROUP 1 ABOVE

Handwritten guitar chord diagrams for the assignment. The diagrams are arranged in two rows. The first row shows: **D^b7/6**, **G^bA9**, **A7/6**, **D^bA9**, and **D^b7/6**. The second row shows: **D^b9**, **D^b7/6**, **D^b7/6**, and **D^b7/6**. Annotations include "5", "10", "and", "and", and "13".

Top 4 String (and optional Pedal) Dominant 7th Types: Root on Top

V7 to I as Learning Device

Part 1: V7/R - I³

I. Group 1 colors

Group 1 chord diagrams include: $\text{Db}7$, $\text{Gb}7$ and $\text{Gb}/9$, $\text{Db}9$, $\text{Db}7/6$, $\text{Db}9$, $\text{Db}7/6$, and $\text{Db}9$. The diagrams show fingerings and string numbers (9, 11, 6) for each voicing.

The ear seems to fill in the 4th more than the 3rd, even though neither is actually

II. Group 2 colors

Group 2 chord diagrams include: $\text{Db}7$ sus4, $\text{Db}9$ sus4 (Db11), $\text{Db}7/11$ ("3rd"), $\text{Db}13$ (sus4), $\text{Db}7/6$ sus4, $\text{Db}7$ sus4, $\text{Db}9$ sus4 (Db11), $\text{Db}13$ (sus4), $\text{Db}7/6$ sus4, and $\text{Db}7/6$ sus4. The diagrams show fingerings and string numbers (9, 11, 6, 7, 14).

And try these on the top 4 strings also

And try the other resolutions as in the prior example.

Assignment:

- 1) Get acquainted with the material a little at a time. Occasionally check yourself to see if you can play all 14 of the given dominant chords only, without their following I's.
- 2) Take one pair of forms (V7-I) thru the following key cycle: Gb, Eb, G and high Bb. Even if you don't see any reason for these choices, please do it anyway. Of course, after you have done this, if you wish to take any or all of the above thru *all* the keys, please do

Top 4 String Dominant 7 Types: Root on Top

Ted Greene

1987-05-04

V7 to I Application

Part 2: V7/R - I7

I. GROUP 1 COLORS

Now also try these as I's for the Db7/6 above.

II. GROUP 2 COLORS

- Assignment: 1) Start right out on this page by taking each V7-I progression through the following order of keys: Gb, D, F, and A (high and low where practical).
 2) You may wish to add low notes as well (see below), again, where practical.

Example of added lower notes (use good common sense here):

And lastly, a few extras for Group 1 above: