

P.2:

 $\text{I}^{\text{V}} \text{ I}$ I. Group 1
COLORSTOP 4 STRING DOM. 7 TYPES : Root on Top; IV_7 to I APPLICATION©5-18
Jedidiah

Diagram showing 12 guitar chord voicings for Group 1. The first four rows show various 7th chords (Db7, GbA7, Db9, Db7/6) with fingerings (e.g., 9, 11, 9, 11). The fifth row shows Db9 and Db7/6 with fingerings (9, 11, 13). The sixth row shows Db7/6 and Db7/11 with fingerings (9, 11, 13). A note below the fifth row says "Please do try these as I's for the Db7/6 above."

II. Group 2
COLORS

Diagram showing 12 guitar chord voicings for Group 2. The first four rows show various suspended chords (Db7 sus4, Db9 sus4, Db7/6 sus4, Db7 sus4) with fingerings (e.g., 9, 11, 9, 11). The fifth row shows Db13 (sus) with fingerings (9, 11, 13). The sixth row shows Db13 (sus) with fingerings (9, 11, 13). The seventh row shows Db7/6 sus4 with fingerings (9, 11, 13). The eighth row shows Db7 sus4 +/or 8VA with fingerings (9, 11, 13). The ninth row shows Db9 sus4 with fingerings (9, 11, 13). A note below the fifth row says "OPT: and other 9's above". A note below the eighth row says "and the other 9's above".

ASSIGNMENT: ① Start right out on this page by taking each IV_7 I progression through the following order of keys: G \flat , D, F and A (high and low where practical).

② You may want to add low notes (beats of four), again ~~as well~~ where practical.

EX:
of ADDED
LOWER
NOTES
(use good
sense)

Diagram showing 12 guitar chord voicings for Group 2, continuing from the previous diagram. The first four rows show various suspended chords (Db7/6, GbA9, A7/6, DA9) with fingerings (e.g., 9, 11, 9, 11). The fifth row shows Db9 and Db7/6 with fingerings (9, 11, 13). The sixth row shows Db9 and Db7/6 with fingerings (9, 11, 13). A note below the fifth row says "and". A note below the sixth row says "and".

AND LASTLY,
a few:
extra
for group 1
above

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

V7 to I as Learning Device

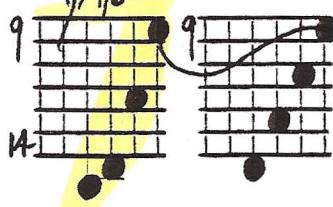
Part 1: V7\R - I³

I. Group 1 colors

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

II. Group 2 colors

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

V7 to I Application

Part 2: V7\7 - I\7

Ted Greene
1987-05-04

I. Group 1
Colors

Diagram showing various voicings for Group 1 colors (Db7, GbΔ7, Δ9, Db7/6, and Db7/11) across the top four strings. Fingerings like 9, 11, 9, 13, and 10 are indicated.

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

II. Group 2
Colors

Diagram showing various voicings for Group 2 colors (Db7 sust, Δ9 sust, Δ9 sus, Δ9 sus, and Db7/11) across the top four strings. Fingerings like 9, 11, 9, 13, and 10 are indicated. A note says "optional: and other major 9's as above."

- 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):

Diagram showing added lower notes for the V7-I progression, including GbΔ9, AΔ9, Δ9 sus, and various forms of Db7/6 and Db7/11. Fingerings like 9, 11, 10, 13, and 10 are indicated.

And lastly, a few extras for Group 1 above: