Harp (Harmonic) Technique (Sustained Scales)  
(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:

\[ [H = \text{harmonic}] \quad H \quad H \quad H \quad H \quad H \quad H \quad H \]

[String:] \quad 4 \quad 6 \quad 3 \quad 5 \quad 2 \quad 4 \quad 1 \quad 3 \quad 1 \quad 4 \quad 2 \quad 5 \quad 3 \quad 6 \quad 4

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**Major Types**

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**Minor 7th Types**

(Also see Relative Majors)
**Minor 6th Types**

Also:
F#m6 types =
Eb7b6 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 --------
1st Inversions:

G7#9#11  
G7#9#11+  
G9#11  
G7b9#11  
G7b9+(4)  
G7b9#9+  
G7b9#11  
G7b9  
G7b9+  
G7b9#9+  
G9#11  
G9#11+  
G13

2nd Inversions:

G13#9#11  
G7/11  
E7+(4)  
E7b9+(4)  
E7/6  
E13b9  
E13
"Harp Harmonics Techniques (Sustained Scales)" - Ted Greene, 1979-08-27  p.7

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Diminished Types:
HARP (HARMONIC) TECHNIQUE (SUSTAINED SCALES)

6 STRINGS

BASIC PATTERN FOR THE RIGHT HAND:
+632±131±25±34

1st STRING

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

MINOR TYPES:

2nd STRING

MINOR 6TH	TYPES:

3rd STRING

MINOR 7TH TYPES:

4th STRING

NOTICE THAT ALMOST
ALL DOM. 7TH TYPE CHORDS ARE RELATED TO SOMES
DOM. 7TH TYPE AT FLAT 5 TH HIGHER. EX: C7±9 = G9 (5#11)

Dominant 7th Types:

5th STRING

6th STRING

NOTICE THAT ALMOST
ALL DOM. 7TH TYPE CHORDS ARE RELATED TO SOMES
DOM. 7TH TYPE AT FLAT 5 TH HIGHER. EX: C7±9 = G9 (5#11)
HARP (HARMONIC) TECHNIQUE

1st Inversions:

2nd Inversions:

3rd Inversions:

Top 5 Strings: