

5-Note Voicings of the 8-Note Whole-half (Diminished) Scale ***[5-Note Diminished (&/or 8-Note Dominant) Chord Voicings]*** ***Systematically Derived***

Ted Greene, 1986-03-03 through 1987-11-15

[Circled] numbers indicate the 14 types.

F = Five-note

All from D7 root, or m7 or diminished 6.

[D, Eb, F, F#, G#, A, B, C]

Do in all 40 – 50 F-types, 5 inversions each!

Don't overlook 6-noters or 5-note "doublings"

Please refer to the "5-Note Chord Voicings – A Brief Explanation" page for more information, definitions of numbers, symbols, and other comments.

Text for PART 1: pages 1 thru 5

[Text for page 1 diagrams:]

Row 1, chord names for grids 1-6: D7b9#9 no5, Dm7b5b9, D7b9b5, D7#9b5, D7#9, D13#9 no5

Row 1, chord names for grid 9: Dm7b9 (F7/6)

Row 2, chord names for grids 1-3 & 5: D7b9, D13b9 no5, D7b9#11 no3, and D6#9

Row 3, left margin: For F-1, see p.6 (after F-7)

Row 4, grids 5-6: And on other set

Row 5, grid 7: From here on the various string sets of the same voicings will either be juxtaposed in groups or intermingled chord by chord.

[Text for page 2:]

Row 5, grid 1: Harmonics

Row 6, grid 5: Right hand

Row 7, grid 2: Good in higher keys

Row 7, grid 6: With middle pickup on

[Text for page 3:]

Row 4, grid 5: Too tough

Row 5, grid 9: Regular and Bach arpeggio

Row 5, grid 10: Bach arpeggio

Row 10, grid 6: Bach

Row 10, grid 10: Bach arpeggio

[Text for page 4:]

Row 1, grid 6: Bach arpeggio

Row 1, grid 10: Bach arpeggio

Row 2, grid 3: Bach arpeggio

Row 5, grid 5: Harmonic Twilight Zone

Row 8, grid 4: Reverse thumb barre (to get notes on 5th and 1st strings)

Row 8, grid 5: #10 thru 14 sound poor

F = Five note
Circled #s = the 14 types

5-Note Chord Voicings of the 8-Note Whole-half (diminished) Scale

Ted Greene
Personal Music
Studies. 1986-1987

Notation for rows 1 & 2 of page 1 of the 19-page series

F-2

Row 1

D7b9#9no5 Dm7b5b9 D7b9b5 D7#9b5 D7#9 D13#9 no5 Dm7b9 F7/6

(1) (2) (3) (4) (5) (6) (7) (10) (11) (12) (1) (2) (3) (4) (5) (doubling)

[root in bass] [b9 or #9 in bass]

Row 2

D7b9 D13b9 no5 D7b9#11 no3 D6#9

(6) (7) (8) (9) (10) (11) (12) (13) (2) (3) (4) (5) (6) (10) (11) (13) (14)

[b9 or #9 in bass] [b3 or 3 in bass]

F-5 FIVE NOTE SYSTEMATICALLY DERIVED

All from D7 or m7 or 06

DIAM: (2/0/8 note form) CHORD VOICINGS
DO IN ALL TO-5S E TYPES, 5 INVERSIONS EACH!
numbers indicate the 14 TYPES

DON'T OVERLOOK 6 NOTERS or 5 NOTE "Dbling"
EX: F13b9

FOR F-1, R. HAND. see p. 6 (after F7)

AND ON OTHER

FROM HERE ON THE VARIOUS FINGERINGS OF THIS SAME EITHER BE EITHER IN GROUPS OR INTERMINGLED CHORDS (CHORDS)

5 NOTE VOICINGS OF THE 8 NOTE MAJOR-7 (4 1/2-MAJOR) SCALE SYSTEMATICALLY DERIVED

F.3

This page contains a systematic derivation of 5-note voicings for the 8-note major-7 scale. The diagrams are organized as follows:

- Section F.3:**
 - Row 1: Diagrams 11, 13, 14, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 - Row 2: Diagrams 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200.
 - Row 3: Diagrams 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300.
 - Row 4: Diagrams 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400.
 - Row 5: Diagrams 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500.
- Section F.4:**
 - Row 6: Diagrams 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600.

Handwritten annotations include:

- F.4:** A vertical line separating the two main sections.
- HARMONICS:** A note on the left side of the grid.
- w/ MIDDLE PICKUP ON:** A note near diagram 501.
- good notes higher:** A note near diagram 12.
- gettin' higher:** A note near diagram 3.
- 4:** A note near diagram 4.
- 10:** A note near diagram 10.
- 11:** A note near diagram 11.
- 12:** A note near diagram 12.
- 13:** A note near diagram 13.
- 14:** A note near diagram 14.
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- 95:** A note near diagram 95.
- 96:** A note near diagram 96.
- 97:** A note near diagram 97.
- 98:** A note near diagram 98.
- 99:** A note near diagram 99.
- 100:** A note near diagram 100.

Handwritten guitar tablature consisting of 15 rows of fretboard diagrams. Each diagram shows a 6-string guitar fretboard with fingerings (circled numbers) and string numbers (1-6). The diagrams are numbered 1 through 15 in the left margin. Annotations include:

- ②**, **③**, **⑤**, **⑥**, **⑩**, **⑪**, **⑬**, **⑭**, **⑮**, **⑯**, **⑰**, **⑱**, **⑲**, **⑳**, **㉑**, **㉒**, **㉓**, **㉔**, **㉕**, **㉖**, **㉗**, **㉘**, **㉙**, **㉚**, **㉛**, **㉜**, **㉝**, **㉞**, **㉟**, **㊱**, **㊲**, **㊳**, **㊴**, **㊵**, **㊶**, **㊷**, **㊸**, **㊹**, **㊺**, **㊻**, **㊼**, **㊽**, **㊾**, **㊿**
- T** (Tuning)
- sim** (Simulazione)
- F-5** (Fingering)
- 100/100%** (Performance metric)
- Keep hands sep.** (Instruction)
- BACH ARPEG.** (Reference to Bach Arpeggio)
- BACH** (Reference to Bach)
- ARPEG.** (Arpeggio)

Handwritten guitar chord diagrams and musical notation on a grid. The diagrams are numbered 1 through 19. Annotations include:

- BACH ARPEG.** (Bach Arpeggio)
- F-6** (F major 6 chord)
- HARM. TWILIGHT ZONE** (Harmonic Twilight Zone)
- REVERSE PHASIS** (Reverse Phasis)
- 10th fret** (10th fret)
- 5th fret** (5th fret)
- nos. 9** (numbers 9)
- 11** (number 11)
- 13** (number 13)
- 14** (number 14)
- 15** (number 15)
- 16** (number 16)
- 17** (number 17)
- 18** (number 18)
- 19** (number 19)

The diagrams show various chord shapes and arpeggios across the fretboard, with some diagrams including musical notation (stems, flags, and notes) to indicate the intended sound and fingering.

P.5
end of F-6

3-9-86

F-7

The image displays 15 numbered fretboard diagrams for the F-7 chord. The diagrams are arranged in a grid-like fashion, with some grouped by brackets or arrows. The numbers 1-15 are circled in red. The diagrams show various fingerings and barre techniques for the F-7 chord across the fretboard. Some diagrams include slash marks for barre or specific fret numbers. The diagrams are arranged in a grid-like fashion, with some grouped by brackets or arrows. The numbers 1-15 are circled in red.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15