

Worksheet: This is the New, Simpler (scrapped other failed attempt this morning)
System for Discovering 5-Note Diminished 7 Scale Voicings

(Diminished 6)
 Ted Greene, 1986-03-02

Pretend you never worked on the 8-note diminished scale (since you don't remember from 1984 your method anymore anyway), then use each system as a check against each other!!

(C)^o Scale — the Source Scale: 1 2 b3 11 b5 b13 6 7

- 1) First, the 8 tones in all combinations
- 2) Then with the natural 5th
- 3) Optional with natural 3rd
- 4) Extremely optional with b7 or b2

1)

Intervallic

Construction Types (each of course in more than 150 - 200 voicings, in theory at least (no pun intended).

↓	a) Chords with the Root:					Key of C names (for ease of vision only):
1:	1	2	b3	11	b5	C ^o /9/11
2:	1	2	b3	11	b13	Ab6#11
3:	1	2	b3	11	6	F7/6
4:	1	2	b3	11	7	Cm ^Δ 9/11no5

5:	1	2	b3	b5	b13	D7b9b5, Ab7#11
6:	1	2	b3	b5	6	D7b9, C ^o 6/9
7:	1	2	b3	b5	7	D13b9, C ^o Δ9

8:	1	2	b3	b13	6	F13#noR, D7b9#11no3
9:	1	2	b3	b13	7	D13b9#11no3,5

1:	1	2	b3	6	7	

10:	1	2	11	b5	b13	D7#9b5, Ab7/6b5
11:	1	2	11	b5	6	D7#9
12:	1	2	11	b5	7	D13#9no5

13:	1	2	11	b13	6	Dm7#11, F6#9
14:	1	2	11	b13	7	G7b9noR/C

2:	1	2	11	6	7	

5:	1	2	b5	b13	6	
10:	1	2	b5	b13	7	

3:	1	2	b5	6	7	

4:	1	2	b13	6	7	

3: 1 b3 11 b5 b13
 6: 1 b3 11 b5 6
 8: 1 b3 11 b5 7

11: 1 b3 11 b13 6
 13: 1 b3 11 b13 7

5: 1 b3 11 6 7

6: 1 b3 b5 b13 6
 11: 1 b3 b5 b13 7

6: 1 b3 b5 6 7

7: 1 b3 b13 6 7

7: 1 11 b5 b13 6
 12: 1 11 b5 b13 7

8: 1 11 b5 6 7

9: 1 11 b13 6 7

1: 1 b5 b13 6 7

b) Chords without [the Root]:

4: 2 b3 11 b5 b13
 7: 2 b3 11 b5 6
 9: 2 b3 11 b5 7

12: 2 b3 11 b13 6
 14: 2 b3 11 b13 7

10: 2 b3 11 6 7

8: 2 b3 b5 b13 6
 13: 2 b3 b5 b13 7

11: 2 b3 b5 6 7

12: 2 b3 b13 6 7

9:	2	11	b5	b13	6	
14:	2	11	b5	b13	7	D6#9, Dm7#11, F6#9

13:	2	11	b5	6	7	D°6/A, (E7b9/A), G7b9noR/C

14:	2	11	b13	6	7	
=====						
2:	2	b5	b13	6	7	
=====						
1:	b3	11	b5	b13	6	
2:	b3	11	b5	b13	7	

5:	b3	11	b5	6	7	

10:	b3	11	b13	6	7	
=====						
3:	b3	b5	b13	6	7	
=====						
4:	11	b5	b13	6	7	

How to Derive from Δ^9 's (on whatever root is necessary for ease):

- 1) D7b9#9no5, Ab7/6#11, Ebm6/9 Δ^7 no5 = C°/9/11 : From Eb Δ^9 , lower the 3rd, raise the 5th.
- 2) Ab6#11, Dm7b5b9 : Raise 3rd to #11 from D7b9#9no5
- 3) F7/6, Dm7b9 : Convert from prior chord.
- 4) Dm7/6b9no5, F7/6#11no3, Cm Δ^9 /11no5 : Convert from prior chord.
- 5) Ab7#11 = D7b9b5, Ab triad & D no5 : Convert from Ab6#11 (Dm7b5b9)
- 6) D7b9, C°6/9, Eb°6 Δ^7 : Convert from D7b9b5
- 7) D13b9no5, C° Δ^9 : Convert from D7b9
- 8) D7b9#11no3, F13#9noR, Ab triad & D5 : Raise 3 to #11 in D7b9
- 9) D13b9#11no3,5 : Raise 5 to 6 in prior chord.
- 10) D7#9b5, Ab7/6b5 : Convert from D7b9b5
- 11) D7#9 : Convert from prior chord
- 12) D13#9no5 : Convert from D7#9
- 13) D6#9 : Convert from D7#9
- 14) D°6/A, E7b9/A : Raise 3 to #11 in D6#9

2) Now including those types with a b5 (besides the fluke of the above working)

WORKSHEET: SIMPLER (scrapped other) (06) 3-2-86
 this is the NEW SYSTEM OF DISCOVERING 5 note 87 SCALE VOICINGS.
 (PRETEND YOU NEVER WORKED ON THE 8 NOTE DIM. SCALE SINCE YOU DON'T REMEMBER YOUR 1984 METHOD ANYMORE ANYWAY. THEN USE EACH SYSTEM AND CHECK AGAINST EACH OTHER.)

- 1) FIRST the 8 tones in all combinations
- 2) Then w/ the 45
- 3) OPT. w/ 43
- 4) EXTREMELY OPT. w/ b7 or b2

INTERVALLE CONSTR. TYPES (EACH IN MORE THAN 150-200 VOICINGS, IN THEORY AT LEAST, NO PUN INTENDED)

Interval	1	2	b3	11	b5	b13	6	7
1:	1	2	b3	11	b5	b13	6	7
2:	1	2	b3	11	b5	b13	6	7
3:	1	2	b3	11	b5	b13	6	7
4:	1	2	b3	11	b5	b13	6	7
5:	1	2	b3	11	b5	b13	6	7
6:	1	2	b3	11	b5	b13	6	7
7:	1	2	b3	11	b5	b13	6	7
8:	1	2	b3	11	b5	b13	6	7
9:	1	2	b3	11	b5	b13	6	7
10:	1	2	b3	11	b5	b13	6	7
11:	1	2	b3	11	b5	b13	6	7
12:	1	2	b3	11	b5	b13	6	7
13:	1	2	b3	11	b5	b13	6	7
14:	1	2	b3	11	b5	b13	6	7
2:	1	2	b3	11	b5	b13	6	7
3:	1	2	b3	11	b5	b13	6	7
4:	1	2	b3	11	b5	b13	6	7
5:	1	2	b3	11	b5	b13	6	7
6:	1	2	b3	11	b5	b13	6	7
7:	1	2	b3	11	b5	b13	6	7
8:	1	2	b3	11	b5	b13	6	7
9:	1	2	b3	11	b5	b13	6	7
10:	1	2	b3	11	b5	b13	6	7
11:	1	2	b3	11	b5	b13	6	7
12:	1	2	b3	11	b5	b13	6	7
13:	1	2	b3	11	b5	b13	6	7
14:	1	2	b3	11	b5	b13	6	7

- How to DERIVE from A9's (on whatever root is necessary for ease):
- 1) E7#9, mos = C9/11 : from E7#9, lower the 3rd, raise the 5th
 - 2) Ab6#11, Dm7b5b9 : Raise 3rd to #11 from D7b9
 - 3) F7b, Dm7b9 : Convert from prior chord
 - 4) Dm7b9, F7#11, mos : " " " "
 - 5) Ab7#11 = D7b9b5, Ab7#11, mos : Convert from Ab6#11 (Dm7b5b9)
 - 6) D7b9, C6/9, Eb6/9, Ab6/9 : " " D7b9
 - 7) D13b9, mos, C6/9 : Raise 3 to #11 in D7b9
 - 8) D7b9#11, F13#9, mos, Ab7#11, mos : Raise 5 to 6 in prior chord
 - 9) D13b9#11, mos, 3,5 : Convert from D7b9b5
 - 10) D7#9, b5, Ab7/b5 : " " prior chord
 - 11) D7#9 : " " D7#9
 - 12) D13#9, mos : " " "
 - 13) D6#9 : " " "
 - 14) D6, Eb9, A : Raise 3 to #11 in D6#9

2) Now including those w/ 45 (besides the flukes of the above working)

for 5 NOTERS

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WORKSHEET: SIMPLER (scrapped failed ^{other} attempt this morning) (06) 3-2-86
 This is the NEW SYSTEM for DISCOVERING 5 note 8th SCALE VOICINGS (PRETEND YOU NEVER WORKED ON THE 8 NOTE DIM. SCALE SINCE YOU DON'T REMEMBER IT FROM 1984)

- 1) FIRST the 8 tones in all combinations
- 2) Then w/ the 45
- 3) OPT. w/ 43
- 4) EXTREMELY OPT. w/ 47 or 42

The SOURCE: ?
 SCALE
 (C) SCALE

2 b3 11 b5 b13 6 7 (EACH IN MORE THAN 150-200 VOICINGS, IN THEORY AT LEAST) (NO FUN INTENDED)

INTERVAL	CONSTR.	TYPES	chords up on:
1:1	2	b3 11 b5 b13 6 7	4:2 b3 11 b5 b13
2:1	2	b3 11 b5 b13 6 7	7:2 b3 11 b5 6
3:1	2	b3 11 6 F7/6	9:2 b3 11 b5 7
4:1	2	b3 11 7 Cm49/11 ^{mo}	12:2 b3 11 b13 6
5:1	2	b3 b5 b13 D7#9 b5 / A7#11	14:2 b3 11 b13 7
6:1	2	b3 b5 6 D7#9 / C6#11	10:2 b3 11 6 7
7:1	2	b3 b5 7 D7#9 / C6#11	8:2 b3 b5 b13 6
8:1	2	b3 b13 6 F7#11 / D7#9#11	13:2 b3 b5 b13 7
9:1	2	b3 b13 7 D13b9#11 mo3	11:2 b3 b5 6 7
1:1	2	b3 6 7	12:2 b3 b13 6 7
10:1	2	11 b5 b13 D7#9 b5 / A7#11	9:2 11 b5 b13 6
11:1	2	11 b5 6 D7#9	14:2 11 b5 b13 7
12:1	2	11 b5 7 D13#9 mo5	13:2 11 b5 6 7 D6#9
13:1	2	11 b13 6 D7#9#11 / E7#9	14:2 11 b13 6 7 D6#9 (E7#9)
14:1	2	11 b13 7 G7#9 mo3	2:2 b5 b13 6 7
2:1	2	11 6 7	1: b3 11 b5 b13 6
5:1	2	b5 b13 6	2: b3 11 b5 b13 7
10:1	2	b5 b13 7	5: b3 11 b5 6 7
3:1	2	b5 6 7	10: b3 11 b13 6 7
4:1	2	b13 6 7	3: b3 b5 b13 6 7
3:1	b3 11 b5 b13		4: 11 b5 b13 6 7
6:1	b3 11 b5 6		
8:1	b3 11 b5 7		
11:1	b3 11 b13 6		
13:1	b3 11 b13 7		
5:1	b3 11 6 7		
6:1	b3 b5 b13 6		
11:1	b3 b5 b13 7		
6:1	b3 b5 6 7		
7:1	b3 b13 6 7		
7:1	11 b5 b13 6		
12:1	11 b5 b13 7		
8:1	11 b5 6 7		
9:1	11 b13 6 7		
1:1	b5 b13 6 7		

- How to DERIVE from A9's (or whatever root) is necessary for ease:
- 1) Eb mo6 / 9#7 mo5 = C9/11 : from EbA9, lower the 3rd, raise the 5th
 - 2) Ab6#11, Dm7b5b9 : Raise 3rd to #11 from D7b9#11 mo5
 - 3) F7/6, Dm7b9 : Convert from prior chord
 - 4) Dm7/6 b9 mo5, Cm49/11 mo5 : " " " "
 - 5) A7#11 = D7b9b5 Ab7#11#11 mo5 : Convert from Ab6#11 (Dm7b5b9)
 - 6) D7b9, C6/19, F#6/47 : " " " "
 - 7) D13b9#11, C6#11 : " " " "
 - 8) D7b9#11, F13#9 mo3, Ab7#11#11 mo3, Ab7#11#11 mo3 : Raise 3 to #11 in D7b9
 - 9) D13b9#11 mo3,5 : Raise 5 to 6 in prior chord
 - 10) D7#9 b5, A7/6 b5 : Convert from D7b9b5
 - 11) D7#9 : " " prior chord
 - 12) D13#9 mo5 : " " " "
 - 13) D6#9 : " " " "
 - 14) D6#9, E7b9 : Raise 3 to #11 in D6#9

2) Now including those w/ a 5 (basically the fluke of the above working)