Chord Homonyms for Favorite 4-Note (Voice) Chords

By Ted Greene

Comments by James Hober

In my opinion, Ted Greene's worksheet, titled "Chord Homonyms for Favorite 4-Note (Voice) Chords," is the most intense document he ever created. Look at how tattered, smeared, and worked-over his original page is. He put an enormous amount of work into it. He wanted to consider every possible chord type with four distinct notes. He meticulously worked out that there are 43. (At first, he evidently thought there were 44, but later realized that one of the "9 dissonant types" was a duplicate.) He wanted to consider every possible name for each of these chord types. And then at the end of the page he set himself the goal of creating a system of every possible spacing of these chords: The V-System.

This page is the birth of his V-System. Well, actually Ted had previously explored various densities (voicing groups), systematic inversions, and what later became "method 1." But this page is a kind of foundation. Here Ted clearly marked off the boundaries of his immense V-System and set challenges for himself to explore every corner of it.

Logically it all begins with four notes a half step apart: C, Db, D, Eb — although for Ted this is chord #36 on the page. This is the most tightly packed four-note chord, and very dissonant sounding. Then he increments the last note by a half steps: C Db D E, then C Db D F, then C Db D Gb, and so on. The next seven chords are still very dissonant because they begin with C Db D, three notes a half-step apart. Then comes C Db D B. At first Ted thought this was a second chord with "4 chrom's", but eventually he realized it's just an inversion and transposition of the starting chord, C Db D Eb. So he crossed it out. There are not nine highly dissonant four note chords, he realized, but rather eight. Ted numbered these harsh chords #36 through 44 on his worksheet, with number 44 crossed out.

Ted begins his page with his 35 "favorite" chords, that is, those that are less dissonant:

1) C Db Eb E
2) C Db Eb F
3) C Db Eb Gb

and so on. Proceeding systematically, he eventually arrives at familiar, common four-note chords like the minor 7, the dominant 7, etc.

Ted gives every possible homonym for each of the 35 chords. That is, considering the chord from the perspective of each of twelve possible roots, what is the best name for the chord?

I myself undertook this same ridiculous task in my V-System chapter "The 43 Four-Note Qualities." I sometimes imagine someone interested in the V-System reading my explanation chapters. They read the first few and think, "Well, this is interesting and not too difficult to understand." Then they get to my chapter on the 43 and go, "What?!!!" Suddenly an insane list of 43 chords appears with way too many strange names.

Well, that chapter is really my version of this "Chord Homonyms" worksheet by Ted. You can directly compare Ted's list of the 35 chords to mine because I numbered mine exactly the same. Ted wanted to know how many four-note chords exist in nature. And he wanted to know all the possible names they could have. So he spent days and days working it out. I was crazy enough to do so, too, following in his footsteps. Ted's homonyms are itemized roughly on ascending chromatic roots, but otherwise are in no particular order. Mine are ordered by beginning with what I consider the most common name. I place this on the root C and then move progressively to more obscure names. So my roots are transposed from Ted's. I describe some other differences between Ted's list and mine in "The 43 Four-Note Qualities" chapter.

Now what are these homonyms? As you know, Ted applied the term "homonyms"—words spelled the same but with different meanings—to chords that are spelled with the *same notes* but are used differently in progressions and therefore have *different names*.

What are these multiple names he gave to each set of four notes, some of which are very uncommon? Mostly he used the standard procedure for naming a chord: Build a major scale on a root note and see what chord tones the given four notes match, measured from the root of that scale, possibly with chromatic alteration. Then see what name best expresses the chord tones. Next move on to a different root and repeat the procedure, until all twelve possible roots have been explored.

For example, chord #1 is comprised of the notes C Db Eb E. Let's consider it from the root Db. We use the Db major scale: Db Eb F Gb Ab Bb C Db. We notice that C is the (major) 7, Db the root, Eb the 2 (better known as the 9), and E is the ♭3. Those chord tones make Dbm△9 no5, which is the name Ted lists. Then, staying with the same four notes, he considers them from the next root.

However, some of the names Ted supplied are not so straightforward. For example, quite often he writes "° ext." indicating "diminished extension." I believe this means that the chord in question may have chord tones from the diminished scale: root, 9, ♭3, 4, ♭5, #5, 6, 7. In other words, beyond the four tones of the diminished seventh chord (root, ♭3, b5, ♭♭7 = 6) there may be extensions (9, 11, and also #5, 7) present. Sometimes he specifies a half-diminished extension with a slashed circle (⌀). I assume this means that the ♭7 rather than the 6 may be present in the chord.

Sometimes instead of a chord name, he just lists the four chord tones. For example, for chord #23 he has C(R,6,5,♭9) and D♭(R,7,♭5,#5), and so on. He may have felt that there was no good chord name with these particular chord tones. Or perhaps this may have been an intermediate step and he didn't get around to replacing the tones with a name.

Notice that he doesn't list absolutely every root for each row of the 35 chords. Why? Well, for example, chord #1 doesn't have any homonym on the root D. From that root, the chord tones would be ♭7, 7, ♭9, 9. It's too much, even with Ted's extreme naming, to have a chord with both the lowered AND the major 7, as well as both the lowered and the natural 9. So he excluded a homonym with that root from his list.

Next to chord #19, Ted places an arrow and writes, "2 of each type here, 1/2 octave apart." He realized the symmetry of the four notes of this chord resulted in the same homonyms appearing twice, on roots a tritone apart. That is, chord #19 is both A13#9 and E♭13#9 (both without a root). And so on for all the other names of this chord. In chord #33, the same kind of symmetry occurs, where A♭7♭5 = D7♭5, and so on. Finally, chord #35 has the unique symmetry where each chord name occurs four times, on roots a minor third apart. In my chapter, "The Mathematics of Four-Note Chords and Beyond," I explain how these three symmetrical chords are key to the number 43 and where it comes from.

Ted's worksheet was a personal exploration that he made for himself. Yet I am confident that he would have wanted some kind of listing of the 35 "favorite" + 8 dissonant = 43 chord types for the V-System book he had planned. He probably would have pared down the homonyms to have fewer unusual names. But who knows how much he would have edited it.

It was his normal procedure to enumerate for himself every possibility and then reduce things down to "choice" selections to present to students. He did this with chords. And no doubt he would have done it with this exhaustive list of homonyms.

The main thing to understand here is that the V-System applies to these 43 four distinct note chord types. And it is all about how they can be fingered on the guitar in different voicings. These voicings are then grouped, based on how spread apart the notes are on the fingerboard, into V-1, V-2,…V-14.

~ James Hober, April 2018

Chord Homonyms for Favorite 4-Note (Voice) Chords

This page begun 1980-04-18, also Thanksgiving, 1984-11-22
(Semi-final time) Work Sheet – Step 1
"Favorite" – i.e. for *now*, all except those with 3 chrom[atic] tones in a row; later include these too.
There seems to be 35 (normal) of them, except for there are 9 more dissonant of these,
I think, two of which have 4 chrom[atics] in a row!

O = Sheet already written in all densities (V-1, V-2, etc.)

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1) [C, D♭, E♭, E] D♭m△9 no5 = E♭13♭9 no3, no5 = E°ext. and E△7/6+ no3 = A(7)#9#11 no7, noR = B♭ø7 type = C(7)♭9#9 no5, no7 = F#7/6#11 no3, noR = G°7 ext. = B♭°/9/11 noR = A♭(3,11,5,♭6) = D♭°ext. no♭5

2) [C, D♭, E♭, F] D♭△9 no5 = E♭13 no3, 5, Eb(m)7/9/13 no3, 5, Eb(ø7)9/13 = F7♭6 no3 = G♭(m)△7/6#11 noR, 3, Gb(#11,5,6,7) = A(7)#9#5♭5 = A+/♭5#9 = A♭6/11 noR = B♭m/9/11 noR = Gø7 ext. = Cm♭9/11 no5 = C(7)♭9#9/11

3) [C, D♭, E♭, G♭] A♭7/D♭ noR, A♭7/11 = E♭m7/6 no5 = G♭6#11 no3 = A13#9#11 noR, 5, ♭7, A°7/♮3 noR = B♭m+/9/11 noR, B♭°ext. = Cø7♭9, C(7)♭9#9♭5, C(R,♭9,#9,♭5 dom.) = D♭△9sus no5 = E△13+ noR, 3 = F7♭9♭6 noR, 3 = Gø7 ext.

4) [C, D♭, E♭, G] E♭7/6 no5 = E°7ext. (E°△7♭13) = F#13♭9#11 noR, 3, 7 = A7#9#11 noR, 5 = B♭m6/9/11 noR, 5, B♭°ext. = Cm/♭9, C alt. dominant = D♭△9#11 no3, 5 = A♭△7/11 noR = G°ext. = Gø7 ext. = F9♭6 noR, 3

5) [C, D♭, E♭, A♭] D♭△9(no3) = E♭7/6sus (no5) = E△7/6+ noR = Fm7♭6 noR, F7#9♭6 noR, 3 = G(m)(7)/11♭5♭9[♭6] noR = G♭6/9#11 noR, 3 = A♭ add 11 = A△7#9#11 noR, 5 = B♭m11 noR, 5 = B13♭9♮9 noR, 5, ♭7 = Cm+/♭9

6) [C, D♭, E♭, A] E♭7/6#11 no3, 5 = E△7/6sus+ noR, E°ext. = F7♭6 noR = F#°7(♮5) noR = A(7)#9♭5, A°/♮3 = B♭m△9/11 noR, 5 = B7♭9♮9 noR,5 = Cm6♭9 no5 = D♭△9+ no3 = A♭(7)♭9/D♭ noR, A♭11♭9 noR, 7 = G°ext.

7) [C, D♭, E♭, B♭] E♭7/6 no3 = F7sus♭6 noR = G♭6#11 noR = Gm(7)♭5 ext., G°/11/♭13 noR = A♭/9/11 noR = A(7)♭9#9♭5 noR = B♭m/9/11 no5 = Cm7♭9 no5, C7#9♭9 no3,5 = D♭△13 no3, 5 = E°ext.

8) [C, D♭, E, F] D♭△7#9 no5 = Dm△9/♭7 noR, 5 = E(7)♭9+/13 no3, 7 = E♭13♭9/9 noR, 3, 5 = F△7♭6 no3 = F#△7#11♭7 noR, 3 = G(m)7/11/13♭5 noR = A(7)#9♭6 noR = B♭m/9#11 noR = C(7)♭9/F no5

9) [C, D♭, E, G♭] G♭7#11 no3 = G°ext. no3 = A♭7/11+ noR = A6#9 noR = B♭m/9+/#11 noR, B♭ø7 type, B♭°/9/♭13 noR = C(7)♭9♭5 = C#°7 type, C#m△7/11 no5 = E°ext. = E♭m7/6♭9 noR, 5

10) [C, D♭, E, G] E♭13♭9 noR, 5 = E°7/♭13 no5, Em6+ = F#7♭9#11 noR, 3 = F△9♭6 noR, 3 = A7#9 noR = B♭°7/9 noR, B♭m6/9#11 noR, 5 = C/♭9, C(7)♭9 = C#m△7♭5 and D♭°△7 = G°7/11 no♭3 = A♭△7/11+ noR

11) [C, D♭, E, G#] C#m△7 = D△9#11♭7 noR, 3, 5 = E♭13♭9sus4 = E6+ = F°7♮5 ext., Fm△7♭6 noR = F#9#11 noR, 3 = A△7#9 noR = B♭m9♭5 noR = C(7)♭9+ = A♭+/11

12) [C, D♭, E, A] E♭13♭9#11 noR, 3, 5 = A(7)#9 = B♭m△9♭5, B♭°△9 noR = C13♭9 no5, 7, C#m△7+ = F△7♭6 noR = F#7#9#11 noR, 3, F#m7#11 noR = G°7/9/11 noR, ♭3 = E°ext. = A♭(7)♭9/11+ noR = D♭△9♭7 noR, 3

13) [C, D♭, E, B♭] C7♭9 no5 = C#°7/△7 no♭5, C#m6△7 no5 = E♭13♭9 noR, 3 = F#7#11 noR = G°7/11 noR = A(7)♭9#9 noR = B♭°/9 = E°7/♭13 no3

14) [C, D♭, F, G♭] G♭△7#11 no3 = A♭7/6/11 noR, 5 = D♭△7/11 no5 = E♭m9/13 noR, 5 = F(7)♭9♭13 no3 = B♭m/9♭6 noR

15) [C, D♭, F, G] E♭13 noR, 5 = G7♭5sus, G(m)7/11♭5 = A7#9+ noR = B♭°ext.♮5, B♭m6/9 noR = D♭△7#11 no5 = G♭△7♭9#11 no3 = A♭△7/6/11 noR, 5 = C11♭9 no7 = F(m)/9♭6

5-31-84. One more time: checked and rechecked the first 15 for accuracy and completeness.

16) [C, D♭, F, A♭] E♭13sus noR, 5 = E6♭9+, E13♭9+ noR = Fm♭6 = G♭△9#11 noR, 3 = G(m)7/11♭5♭9 noR = A△7+#9 noR = B♭m9 noR = D♭△7 = C11♭9+ no5, ♭7 = D°△7♭7 = A♭6/11 no5

17) [C, D♭, F, A] E♭13#11 noR, 3, 5 = F/♭6 = F#°ext., F#m△7#11 noR = G(m)11♭5 noR, 3 = A+/#9, A(7)#9+ = B♭m△9 noR = D♭△7+ = C11/13♭9 no3, 5, ♭7 = Dm7△7 noR = A♭11/13♭9 noR, 5, ♭7

18) [C, D♭, F, B♭] E♭13 noR, 3 = G♭△7#11 noR = G alt.dom., Gm7/11♭5 noR = A(7)♭9#9+ noR = B♭m/9 = C7♭9sus no5, C11b9 no5 = D♭6△7 no5

19) [C, D♭, F#, G] A13#9 noR, 5 = B♭m6/9+ noR, B♭°9/♭13 noR = E♭13#9 noR, 5 = C/#11♭9 no3 = Em6/9+ noR, E°/9/♭13 noR = F#/#11♭9 no3 = G°ext., G(m)7/11♭5 ← **2 of each type here, 1/2 octave apart.**

20) [C, D♭, F#, A♭] A♭7/11 no5 = B♭m9+ noR = D♭△7sus = E♭13#9sus noR, 5 = G♭/9#11 no3 = A△7/6#9 noR, 5 = E6/9+ noR

21) [C, D♭, F#, A] A♭7♭9/D♭ noR, 5 = A♭11♭9 noR, 5 = E♭⌀7/6 noR, E♭13#9#11 noR, 3, 5 = F(7)♭9♭6 noR = F#°/♮5, F#m#11 = A6#9 no5, A°ext., A13#9 no5, 7 = B♭m△9+ noR = C13♭9#11 no3, 5, ♭7 = E°ext.

22) [C, D♭, F#, B♭] A♭9/D♭ noR, 5, A♭9/11 no R, 5 = B♭m/9+, B♭°ext. = C7♭9#11 no3, 5 = E♭m7/6 noR, E♭°ext. = G♭/#11 = D♭△7/6sus no5 = G°△7/C noR, G°ext. noR = E⌀7 type = E°/9♭13 noR, 3 = A13#9♭9 noR, 5, ♭7 = F11♭9♭6 noR, ♭7

23) [C, D♭, G, A] A7#9 no5 = B♭m6/9△7 noR, 5 = E♭7/6#11 noR, 5 = C(R,6,5,♭9) = D♭(R,7,♭5,#5) = E(♭3,6,11,♭13) = F9♭6 noR, ♭7 = F#(♭9,#9,5,#11) = G(m)11♭5 no♭3, ♭7, G°ext.

24) [C, D♭, G, B♭] B♭m6/9 no5 = C7♭9 no3 = D♭△7/6#11 no3, 5 = E♭7/6 noR = E°7(♭13) noR = G°/11 = A♭△9/11 noR, 5 = A7#9♭9 noR, 5 = F#(7)♭9#11 noR = F9♭13 noR (11,9,5,♭13)

25) [C, D♭, A♭, B♭] B♭m9 no5 = C7♭9+ no3, C(11)♭9+ no3 = D♭△7/6 no3 = E♭7/6sus noR = G♭/9#11 noR = A♭/9/11 no5 = E(3,6,#5,♭5) = F°ext., Fm/11/♭6 noR = Gm(7)/11♭5♭9

26) [C, D, E, F#] D9 no5 = E9+ no3 = F#7♭5+ no3 = A♭7♭5+ noR = A°ext., Am6/11 noR = Bm/11/♭9 noR, B alt.dom. = C/9♭5 = G°ext., G△7/6sus noR = E♭m6△7♭9 noR, 5 = B♭+/9♭5 noR = D♭m△7/11♭9 noR, 5

27) [C, D, E, G] C/9 = D11 no5 (or 3) = E7#9+ no3, Em7+ = F△13 noR, 3 = A♭△7#11+ noR = Am7/11 noR = B♭6/9#11 noR, 5 = F#7♭9♭5+ noR, 3 = G°ext., G6sus = D♭m△7♭5♭9 noR, 5 = B(♭3,11,♭9,♭6)

28) [C, D, E, A♭] E7+ = F°ext., Fm6△7 noR = A♭+/♭5 = B♭9#11 noR, 5 = C+/9, C/9+ = C#m△7♭9 noR = D9♭5 no3, D9#11, no3, 5 = A°ext., Am△7/11 noR = F#9/♭5+ noR, 3 = G13/11♭9 noR, (3), ♭7 = B(13,11,♭9,#9)

29) [C, D, E, A] C6/9 no5 = D9 no3 = F△7/6 noR = F#m7♭5+ noR, F# alt.dom. = A°ext., Am/11 = B♭△9#11 noR, 5 = B alt.dom., Bm7/11♭9 noR, 5 = E7sus+ = G6/9sus noR = A♭(7)♭9+#11 noR

30) [C, D, F, G] C/9sus = Dm7/11 no5 = E♭△13 noR, 5 = F6/9 no3 = G7sus = A♭△7/6#11 noR, 5 = A alt.dom., Am7/11+ noR = B♭6/9 noR = E7#9♭9+ noR, 3, Em7+♭9 noR = B7♭9#9♭5#5 noR, 3, ♭7

31) [C, D, F, A♭] Fm6 = G7♭9sus noR, G/11♭9/C noR = A♭6#11 no5 = B♭9 noR = D⌀7 = E7♭9+ noR = Am△7/11+ noR, A°△7/11♭13 noR, ♭5 = E♭°ext., E♭△13sus noR, 5 = F#°ext., F#⌀7ext. = B(13,#11,♭9,#9), B⌀7ext. = C°ext., C11+ no7

32) [C, D, F, A] F6 = G11 noR, 3 = B♭△9 noR = B alt.dom., Bm7♭5♭9 noR = C6/9sus no5, C°ext. = Dm7 = E♭△13#11 noR, 3, 5 = Am/11+, A°ext. = E11♭9+ noR, E7♭9sus+ noR = A♭6#11♭9 noR, 5 = D♭△7♭9+ noR

33) [C, D, G♭, A♭] A♭7♭5 = A°ext., Am6/△7/11 noR, 5 = B♭9+ noR = Bm6♭9 noR, B alt.dom. = C9♭5+ no3, 7 = D7♭5 = E♭m6△7/11 = E9+ noR = Fm6♭9 noR, F alt.dom. = F#9♭5+ no3, 7

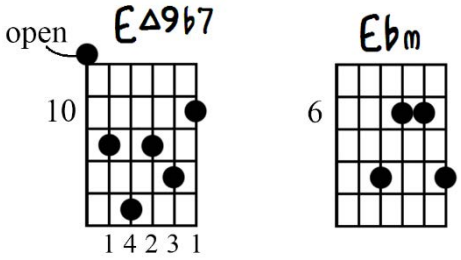
34) [C, D, G♭, A] D7 = E♭m6△7/#11 noR, 5, E♭°7/△7 noR = F#°/♭13, F# alt.dom. = G△9sus noR = A♭7♭9♭5 noR, A♭7♭9#11 noR, 5 = Am6/11 no5, A°ext., A alt.dom. = B♭△9+ noR = Bm7♭9 noR, B alt.dom. = C6/9#11 no3, 5 = E11+ noR = F13♭9 noR, ♭7

35) [C, E♭, G♭, A] C°7 = D♭ all 4 °ext. = D7♭9 noR = E♭°7 = E°exts.(all 4) = F7♭9 noR = F#°7 = G all 4 °ext. = A♭7♭9 noR = A°7 = B♭ all 4 °ext. = B7♭9 noR

6-8-84. Checked rest of page again.

36) [C, D♭, D, E♭]
37) [C, D♭, D, E]
38) [C, D♭, D, F]
39) [C, D♭, D, G♭]
40) [C, D♭, D, G]
41) [C, D♭, D, A♭]
42) [C, D♭, D, A]
43) [C, D♭, D, B♭]
~~**44)** [C, D♭, D, B]~~

Check usages, like:



Systematically:
1) Find *all* useable voicings of *all* these chords.
2) Find all "systematic inversion rows" of all these chords in all fingerings — all 13 or 14 densities (V-1 – V-14), many of which sound better or more effective if arpeggiated.

SEMI-FINAL TIME WORK SHEET · STEP 1 (11-22-84 THANKSGIVING)

⊙ = SHEET ALREADY WRITTEN IN ALL DENSITIES (V-1, V-2 etc.)

i.e. for now, all except those with 3 chromatones in a row; later include these

CHORD HOMONYMS for FAVORITE 4-NOTE (VOICE) CHORDS

This page begun 4-18-80 ©Ted Greene

① D♭m△9 = E♭13♭9 (no 3) = F♯7/6♯11 (no R, 3) = A△7♯9♯11 = [illegible] = C(7)♭9♯9 no 5 …

② D♭△9 (no 5) = E♭m [illegible] … = A♭7/♭5 = B♭m/9/11 no R = G♭7 EXT …

③ A♭7 no R … = E♭m7/6 no 5 = G♭6♯11 no 3 = A13♯9♯11 (no R, 3, ♭7) = B♭m♭9/11 (no R) = C7♭9 = D♭△9 sus no 5 = E△13 … = F9♭6 no R, 3 = G♭7 EXT

E7/6 = C°7 EXT = F♯13♭9♯11 (no R, 3, 7) = A7♯9♯11 (no R, 5) = B♭m6/9/11 … = C♭m△♭9 EXT … = A△7♯9♯11 (no R, 5) = B♭m11 (no R, 5) = (B13♭9♭9) = (Cm+/♭9)

④ ⑤ … F7♯9♭6 (no R, 5) = G(m)(♭9)/11 ♭9 no R = G♭6/7 ♯11 (no R, 3) = A♭ add … = B♭m△9/11 (no R, 5) = (Cm♭6 ♭9 no 5) = D♭△9+ no 3 = A♭(7)♭9 no R = D♭(A♭11♭9 no R, 7) = E EXT

⑥ … F7♭6 no R = F♯°7(♭5) = A(♭9)/♭5 … = C7♭9♯9 no 3, 5 = D♭△13 no 3, 5 = C° EXT = F7 sus ♭6 no R

⑦ E♭7/6 (no 3) = G♭6♯11 (no R) = G°7/11/♭13 no R = (A♭/9/11 no R) = (A7 ♭9♯9♭5 no R) = B♭m/9/11 no 5 = Cm7♭9 no 5 = D♭△13 no 3, 5 = C° EXT

~~(F7 sus ♭6 no R) … (D♭6/9♯9) = (Dm△7+)~~

… = F△7♭6 no 3 = F♯△7♯11♭7 no R, 3 = G(m)7/11♭5 no R = A(7)♯9♭6 no R = B♭m/9♯4 no R = C(7)♭9 no 5 = D♭m△9/♭7 no R, 5 = E(7)♭9+/♭3 no 3, 7

⑧ D♭△7♯9 (no 5) = E♭13♭9♯9 no R, 3, 5 = (F△7♭6 no 3) = … = C°7 TYPE … = A♭7/11 no R = C♯m△7/6 ♭9 no R, 5 = C(7)♭9♭5 = E° EXT

⑨ G♭7♯11 (no 3) G°EXT = A6♯9 = B♭m/9+/♯11 no R = (B♭♭9/♭13 no R) = B♭°7/9 no R

⑩ E♭13♭9 no R, 5 = E°7/♭13 no 5 (Em6+) = F♯7♭9♯11 no R, 3 = A7♯9 no R = B♭m6/9♯11 no R, 5 = C(7)♭9 = C♯m△7♭5 and D♭°△7, G°7/11 no ♭3, (A♭△7/11 no R)

⑪ G♯ … E♭13♭9 sus = E6+ = F°7/♭5 … = F♯9♯11 (no R, 3) = A△7♯9 no R = B♭m9♭5 no R = C(7)♭9+ = (A♭+/11) = F♯7♯9♯11 no R, 3 = G°7/9/11 no R, ♭3 = E° EXT = A♭(7)♭9/11 no R = (D△9♭7 no R, 3)

⑫ A♭ … E♭13♯4♯11 no R, 3, 5 = A(7)♯9 = B♭°△9 no R = C13♭9 no 5, 7, C♯m△7+ = F△7♭6 no R = F♯m7♯11 no R

⑬ C7♭9 no 5 = C♯m6△7 no 5 = E♭13♭9 no R, 3 = F♯7♯11 no R = G°7/11 no R = A(7)♭9♯9 no R = B♭°/9 = E°7/♭13 no 3

⑭ C D♭ F G♭ … D♭△7♯11 no 3 = A♭7/6/11 (no R, 5) = D♭△7/11 no 5 = C♭m/9/♭13 (no R, 5) = F(7)♭9♭13 no 3 = B♭m/9♭6 no R

⑮ E♭13 (no R, 5) = G♭m7/11♭5 = A△7+ no R = B♭m6/9 no R (B♭°EXT) = D♭△7♯11 no 5 = (G♭△7♭9♯11 no 3) = (A♭△7/6/11 no R, 5) = C11♭9 no 7 (C♯m7♯6)

5-31-84 ONE MORE TIME = CHECKED + RECHECKED the 1st 15 for ACCURACY & COMPLETENESS

⑯ E♭13 sus (R, 5) = E6♭9+ … = Fm♭6 = G♭△9♯11 (no R, 3) = G(m)7/11♭5♭9 = A△7♯9 no R = B♭m9 no R = D♭°7 = C11♭9 no 5, ♭7 = (D△7♭7) = A♭6/11 no 5

⑰ E♭13♯11 (no R, 3, 5) = F/♯6 = E♯m△7♯11 no R = G(m)11♭5 no R, 3 = A(7)♯9+ = B♭m△9 no R = D♭△7+ = C11/13♭9 no R, 5, ♭7 = (Dm7△7 no R) = A♭11/13♭9 no R, 5, ♭7

⑱ E♭13 (no R, 3) = G♭△7♯11 no R = G(m)7/11♭5 no R = A(7)♭9♯9+ no R = B♭m/9 = C7♭9 sus no 5 (11♭9) = D♭6△7 no 5

⑲ C D♭ F G … (B♭m6/9♭13 no R) = E♭13♯9 (no R, 5) = C♯11♭9 no 3 = Em6/9 no R / E6/9/♭13 no R = F♯/♯11♭9 no 3 = (G(m)7/11♭5) } 2 of each type here, ½ oct. apart

⑳ A♭ 7/11 (no 5) = B♭m9+ no R = D♭△7 sus = (E♭13♯9♭5) = G♭/9♯11 no 3 = A△7/6♯9 no R, 5 = E6/9+ no R

㉑ A♭7♭9 (no R) = … = (F♯m♯11) = (A6♯9 no 5) (A°EXT, A13♯9 no 5, 7) = (B♭△9+ / Bm7+ no R) = C13♭9♯11 no 3, 5, ♭7 = (E°EXT)

㉒ A♭9 (no R, 5) = B♭m/9+ (B♭°EXT) = C7♭9♯11 (no 3, 5) = E♭m7/6 no R (E♭°EXT) = G♭/♯11 = D♭△7 sus no 5 = (G°△7 no R / G°EXT) … ♭9♭13 no R, 3 (E♭7 no R) = A13♯9♭9 no R, 5, ♭7 = (F11♭9♭6 no R ♭7)

— C D G A

㉓ A7♯9 (no 5) = B♭m6/9△7 no R, 5 = E♭7/6♯11 (no R, 5) = (C R6 5♭9) = (B♭ R7♭5♯5) = (E D3 6 11♭13) = F9♭6 no R, ♭7 = (F♯♭9♯9 5♯11) = (G(m)11♭5 no 3, ♭7 / G°EXT)

㉔ B♭m6/9 = C7♭9 no 3 = (D♭△7/6♯11 no 3, 5) = E♭7/6 no R = E°7(♭13) no R = G♭/11 = (A♭△9/11 no 5 no R) = A7♯9♭9 no R, 5 = (F♯(7)♭9♯11 no R) = (F♭9♭13 no R / 11 9 5♭13)

㉕ C D♭ A♭ B♭ … B♭m9 no 5 = C7♭9+ no 3 = (D♭△7/6 no 3) = E♭7/6 sus no R = G♭/9♯11 no R = A♭/9/11 no 5 = (E 3 6♯9 5♯9) = {C°EXT / Fm/11/♭6 no R} = G♭m(7)11♭5♭9

C D E F♯

㉖ D9 … = E9+ no 3 = F♯7♭5+ no 3 = A♭7♭5+ no R = (A°EXT / Am6/11 no R) = C/9♭5 = (Bm/11♭9 no R / B ALT DOM) = (G°EXT / G△7/6 sus no R) = E♭m6△7♭9 no 5 = B♭+/9♭5 no R = D♭m△7♭9 no 5

㉗ C(9) 11 no 5 (or 3) = E♭m7 = F△13 (no R, 3) = (A♭△7♯11+ no R) = Am7/11 no R = B♭6/9♯11 no R, 5 = F♯7♭9♭5+ no R, 3 = (G°EXT / G6 sus) = D♭m△7♭5♭9 no R, 5 = (F♭9 11♭9♭6)

㉘ E7+ … = Fm△7 no R = A♭+/♭5 = B♭7♯11 no R, 5 = C/♯4 = C♯m△7♭9 no R = D9♭5 no 3 (9♯11 no 3 no 5) = (A°EXT) (F♯m6/11 no R) = F♯9♭5+ (no R, 3) = G13/11♭9 no R, (3) ♭7 = (F 13 11♭9 ♭7)

㉙ C6/9 no 5 = D9 no 3 = F△7/6 no R = F♯m7♭5 no R = (A°EXT) Am/♯11 = B♭△9♯11 no R, 5 = (Bm7/11♭9 no R, 5) = E7 sus+ = (G6/9 sus no R) = A♭(7)♭9+♯11 no R

C D F G

㉚ D9 sus = Dm7/11 no 5 = E♭△13 no R, 5 = F6/9 no 3 = G7 sus = A♭△7/6♯11 no R, 5 = (A°EXT) Am7/11+ no R = B♭6/9 no 3 = E7♯9♭9+ no R, 3 (Em7♭9 no R) = G7♭9♯9♭5♯5 no R, 3, ♭7

㉛ Fm6 = (G7♭9♭5 sus no R / G 11♭9) = A♭△7♯11 no 5 = B♭9 no R = D°7 = E7♭9+ no R = Am△7/11 no R (A△7/11/♭13) = (C°EXT / C△13 sus no R, 5) = F°EXT + F♭7EXT = (B 13♯11♭9 no 3 + ♭7 EXT) = C°EXT, C11/no 7

㉜ A6 = C11 no R, 3 = B♭△9 no R = B♭m7♭5♭9 no R = {C6/9 sus / C°EXT no 5} = Dm7 = E♭△13♯11 no R, 3, 5 = Am/11+ (A°EXT) = E11♭9 no R (E♭13 sus) = A♭6♯11♭9 no R, 5 = D♭△7♭9♯11 no R

C D♭ G A♭

㉝ (A°EXT) A7♭5/11 no R, 5 = B♭9+ no R = (Bm6♭9 no R / B ALT DOM) = C9♭5 no 3, 7 = D7♭5 = E♭m6△7/11 = E9+ no R = (Fm6♭9) = F ALT DOM = F♯9♭5 no 3, 7

㉞ D7 … B♭m6△7/11 R5 = F7♭13 (F ALT DOM) = G△9 sus no R = A♭7♭9♭5♯11 (no R, 5) = (Am6/11 no 5 / A°EXT / A ALT DOM) = D♭△9+ no R = (Bm7♭9 no R / B ALT DOM) = C6/9♯11 no 3 no 5 = E11+ no R = F13♭9 no R, ♭7

C G♭ G♭ A

㉟ C°7 = D♭ all 4 ° EXT = D7♭9 no R = E♭°7 = E° EXT's = F7♭9 no R = F♯°7 = G all 4 ° EXT's = A♭7♭9 no R = A°7 = B♭ all 4 ° EXT = B7♭9 no R

6-8-84 CHECKED REST of PAGE again

C D♭ D E♭

C D♭ D E

C D♭ D F

C D♭ D G♭

C D♭ D G

C D♭ D A♭

C D♭ D A

C D♭ D B♭

C D♭ D B

NORMAL — There seem to be 35 of them except for

MORE DISSONANT — there are 9 of these I think 2 of which have 4 chrom.'s in a row!

CHECK USABLE

Many of which sound better or more effective if arpeggiated

(V1 - V14) ALL 13 or 14 DENSITIES

SYSTEMATICALLY ① FIND ALL USEABLE VOICINGS OF ALL THESE CHORDS. ② FIND ALL "SYSTEMATIC INVERSION ROWS" OF ALL THESE CHORDS in ALL FINGERINGS