

5-Note Dominant 7#9+ Chord Voicings

Ted Greene, 1988-02-20 through 1988-06-25

(3-part series)

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

Text for page 1, 1988-02-20

Row 1, grid 6: Lower set of 5
Row 2, grid 4: Lower set of 5
Row 5, grid 4: F/9 or G11 and C#
Row 5, grid 10: b7 to top: No: way too tough
Row 6, grid 2: [Red optional note: if played the result is a major7+ chord]
Row 6, grid 3: OT [Over Thumb] or right-hand.
Row 7, grid 2: (14) Too far away from the 10th fret or would have been great for visualizing.
Row 7, grid 11: OT [Over Thumb]
Row 8, grid 1: Check out open string “easy” forms. A7#9+
Row 8, grid 3: 3 on top: No.
Row 8, grid 4: Arpeggiate. [Also notice that the 5th string note is a harmonic on 12 fret.]
Row 8, grid 5: Eb7#9+ 6th string harmonic: 19th fret chime on 4th hit
Row 8, grid 7: Backstroke right-hand
Row 10, grid 5: Bm/9b6

Text for page 2, 1988-03-08

A7#9+ (as quirky check, also look at these as Fadd9’s with C#)

Row 3, “heading”: Friday-Saturday 1988-06-24/25 in Palm Springs with Mom & Dad...just us 3.
Row 6, grid 6: P-16, P-17 not practical.

Text for page 3, Saturday 1988-06-25 in Palm Springs with Mom & Dad...just us 3.

5-note 7#9+ (A7#9+ (“F/9’s and C# note”) (as check sometimes)

Row 2, grid 2: “F/9 plus C#”

Row 2, grid 10: [b7 on top]: No way.

Row 3: * From here on I want to try a different method (to see if it helps) [Big Spreads now]

I’ll just list the practical or semi-practical voicings by the outer voices (by going across my 5-note Voicing Reference sheet)

Row 4, Outer Spreads: #5 — R

Row 5, Outer Spreads: b7 — #9

Row 6, Outer Spreads: R — 3 Questionable in general.

Row 6, Outer Spreads: #9 — #5 = Very questionable.

Row 7, Outer Spreads: 3 — b7

P-1

LOWER SET OF 5

LOWER SET of 5

P-4

P-5

P-6

P-7

ARPAGED = Eb7#9+ b7

BACKSTROKE Rth hand = b7

Bm/9b6

P-2

no one has ever done this before... it would have been great for mind lining

CHECK OUT OPEN STR. "BASIC" FORMS

ARPAGED = Eb7#9+ b7

BACKSTROKE Rth hand = b7

Bm/9b6

Apply patches on 4th fret

P.2 5 notes 7#9+

A7#9+ (a funky check, also look at these FAD 9/13 w/ C#) Tue. 3-8-88

P-10 R #9 3 #5 b7

P-11 R #9 3 #5 b7

This set in PALM SPRINGS w/ MOM-HYD... JUST US 3
 6-2-88 P-12 NOT PRACTICAL P-13

P-12 R #9 3 #5 b7

P-14 R #9 3 #5 b7

P-15 R #9 3 #5 b7

P-16 NOT PRACTICAL P-17 P-18 R #9 3 #5 b7

*P-19 R #9 3 #5 b7

P-20 R #9 3 #5 b7

P-21 R #9 3 #5 b7

(Empty guitar chord diagrams)

P.3

Smote 7#9 + (A7#9+) (F/9 and C#7) as check sometimes

SAT 6-25-88
in Palm Sp. w/
Mama + Dad... JUST
US 3

P-22

Diagram 1: R, #9, 3, #5, b7

★ P-23

Diagram 1: R, #9, 3

#5 "P/9 plus etc" b7

Diagram 1: #5, P/9 plus etc, b7

P-24

Diagram 1: R, #9, 3, #5, b7

From here on I want to try [BIG SPREADS NOW] a different method to see if it helps.... I will just practice or semi-practice ranges by the color voice (by going across my reference sheet).

#5 P-27 R

Diagram 1: #5, P-27, R

b7 #9

Diagram 1: b7, #9, P-27, P-28, P-29, P-31, P-33, P-34, P-35

R QUESTIONABLE IN GENERAL P-35

#9 #5 VERY QUESTIONABLE

3 P-29 b7

Diagram 1: 3, P-29, b7, P-31, P-33, P-34, P-35

Blank guitar fretboard diagrams arranged in a grid for practice.