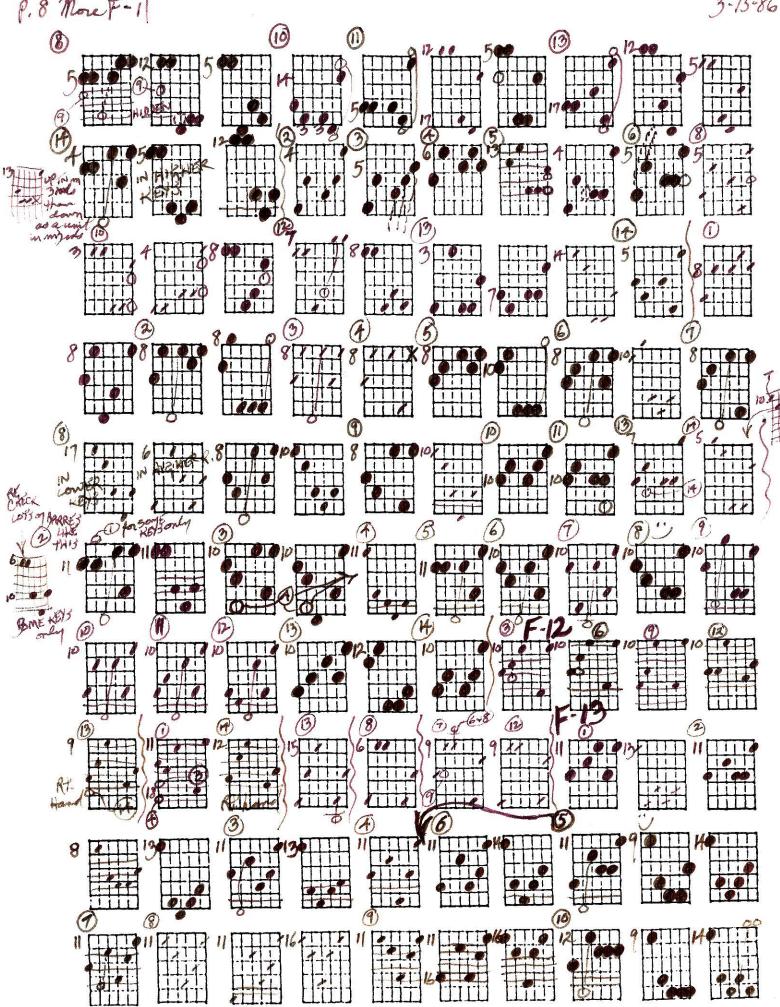
5-Note Voicings of the 8-Note Whole-half (Diminished) Scale Systematically Derived

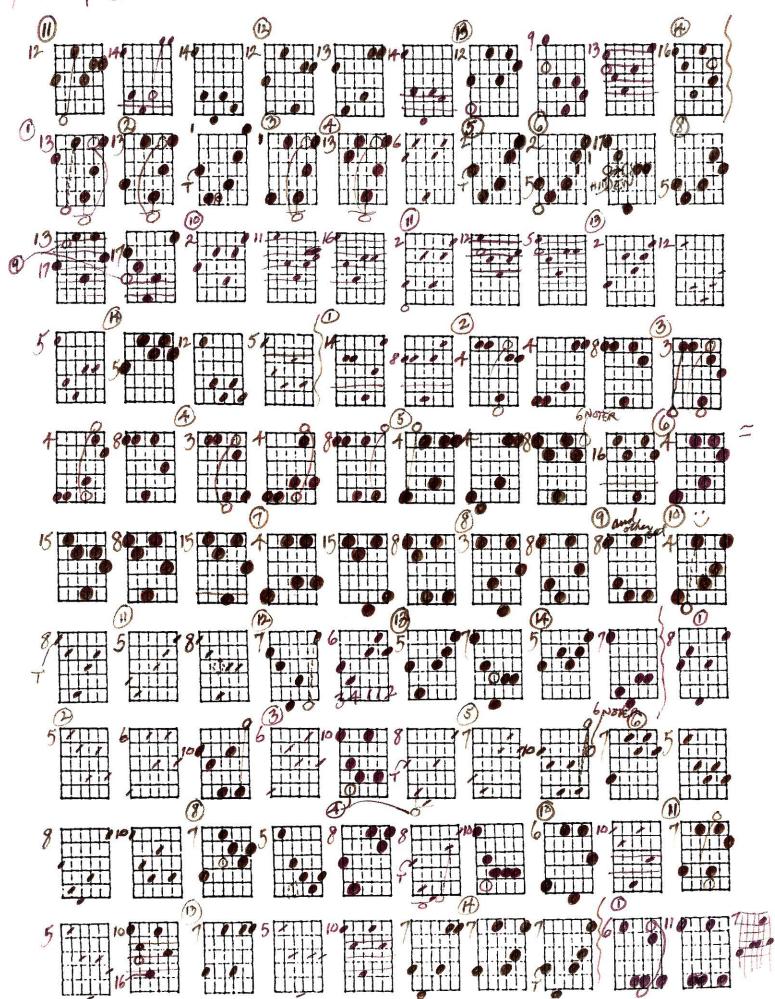
Ted Greene, 1986-03-03 through 1987-11-15

Text for PART 2: pages 6 thru 12

[Text for page 6:] Row 5, grid 8: Add for harmonics Row 5, grid 9-10: Add for harmonics Row 6, grid 1: Harmonics Row 6, grid 5: F-1 (14) From voicing #2 Row 6, grid 6: (10) From voicing #1 Row 6, grid 7: (13) From voicing #1 Row 6, grid 8: (2) From voicing #3 (3rd on top $^{\Delta}$ 9) Row 7, left margin: Many of these F-1's sound better on lower frets (more body) Row 7, grid 3: (2) From voicing #4 (5th on top) Row 7, grid 5: From C[△]7 over D Row 7, grid 7: (1) From voicing #5 Row 7, grid 9: (3) Better lower Row 10, grid 3: 6-noter [Text for page 7:] Row 2, grids 4,5,6: Right hand Row 2, grid 8: Left hand chord Row 3, grid 6: 6-noter Row 4, grid 5: 6-noter Row 4, grid 6: Arpeggio Row 9, grid 7: In lower keys Row 9, grid 9: Right hand [Text for page 8:] Row 1, grid 2: Hidden Row 2 grid in margin: Up in minor 3rds, then down as a unit in minor 3rds Row 2, grid 2: In higher keys Row 5, grid 1: In lower keys Row 5, grid 2: In higher keys Row 6 grid in margin: Recheck lots of barres like this. Some keys only. Row 6, grid 1: For some keys only Row 8, grids 1 & 3: Right hand [Text for page 9:] Row 2, grid 9: Hidden Row 5, grid 8: 6-noter Row 6, grid 9: And other set Row 8, grid 8: 6-noter

[Text for page 10:] Row 4, Left margin: As VI7 over TR in F [TR = Tonic Root] Row 6, grid 8: Backwards fingering Row 8, grid 2: No 7 thru 9 Row 8, Right margin: (14) in some keys via open or \bigcirc [harmonic] on 1st or 6th string. Row 9, grid 9: Right hand Row 10, grid 2: Right hand Row 10, grid 4: no 6, 7, 8, 9, 10 [Text for page 11:] Row 1, grid 1: Right hand Row 1, grid 6: Arpeggio and release D string Row 2, grid 5: And on next set Row 3, grid 2: Double Row 3, grid 7 & 9: In lower keys Row 4, grid 4: Cross-fingering (the barre and the 3, 2) Row 7, Left margin: Also in keys where these can be \(\subseteq \left[harmonic] \) Row 7, grid 3 & 4: Cross-finger! Row 7, grid 6: In lower keys Row 7, right margin: Lead pickup Maverick in Bb & D. Lead P. eventually R picking. Notice the rhythm of the melody. [Probably referring to the TV show "Maverick"] Row 9, Left margin: * Check (14)'s as (13)'s with b5. Example: Row 9, grid 3: Right hand or T [thumb] Row 10, grid 5: [can't read; chopped off bottom] Row 10, Right margin: Key of Db. Ab11 then... [Text for page 12:] Row 1, grid 2: Right-hand Row 2, grid 5: T (thumb) or right-hand Row 3, grid 5: F-16 no 1-4 Row 3, grid 6: Right-hand Row 3, grid 8: No 8, 9 Row 4, grids 3 & 4: Plus C# Row 4, grid 5: Right-hand Row 4, grid 9: Plus F#. Do in higher keys. Row 4, grid 10: Plus Eb Row 5, grid 1: There are the other string set fingering of the last 6 etc. above. Row 6, grid 1: Plus Bb Row 6, grid 5: This stuff isn't very practical, but it did lead to \rightarrow (8) [chord diagram #1 on next row] Row 6, grid 8: #3 voicing Row 7, Left margin: Remember: An open pedal (chime or regular) can be any tone of a chord, b9, #5, anything. So play all your 4-voice chords over them !!!!! Row 9, grid 9: Right-hand





diam'r.

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106 SOME KEYS

VIA OPEN

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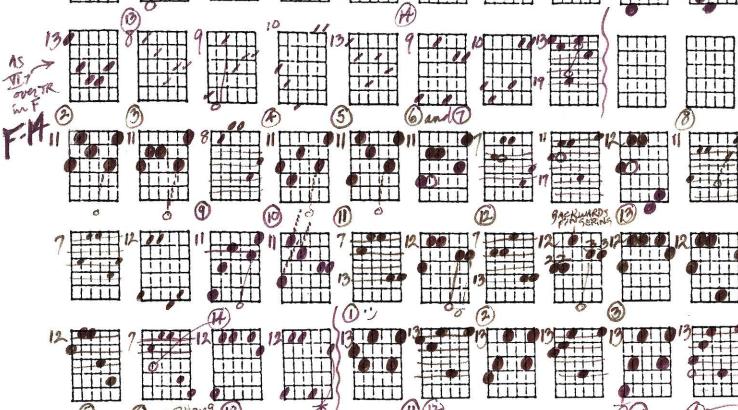
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