

Change P to
CR ("Chord Rows")
Ex: CR1, CR2, CR3, etc.
or F ("Five")

5-Note Chord Voicings - Top and Bass Notes Constant

Ted Greene
1984-06-29
1984-06-30
1985-02-16
PMS files

Outer Compass Organization

Model: major 9 [Notated for Amaj9]

"P" for pentatonic
(5-note chords and/or
scales made from these)

New foolproof derivation: work from the
top down; keep constants upstairs

7	9	3	3	5	5	5	5	7	7	7	7	7	7	7
5	7	7	9	9	3	3	7	5	5	5	3	3	9	5
3	5	5	7	7	9	7	3	3	3	9	9	5	5	3
2	3	2	5	3	7	2	2	9	2	3	5	2	3	2
R	R	R	R	R	R	R	R	R	R	R	R	R	R	R

Later observation
for cross-checking: iii7

V-2 & R
V-1 & R
V-4 & R
V-3 & R
V-1
V-6
V-4
V-2
V-5
V-3
V-13

Some of these are worthless for guitar, and others
are marginal ever for dropped 6 = D

9	9	9	9	9	9	9	9	3	3	3	3	3	3	3
7	7	7	7	5	5	3	7	9	9	9	9	7	7	7
5	5	3	5	3	7	7	5	7	7	5	7	5	5	9
3	3	5	3	7	3	5	3	5	5	7	5	9	2	5
R	R	R	R	R	R	R	R	R	R	R	R	R	R	R

V-1
V-6
V-4
V-13
opt.
opt.

Some ridiculous and very few practical ones here

3	3	3	3	5	5	5	5	5	5	5	5	5	5	5
5	5	9	7	3	3	3	3	9	9	9	9	7	7	7
9	7	7	5	9	9	7	7	7	7	3	7	3	3	9
7	2	5	2	7	7	2/9	2/9	3	3	7	3	9	2	3
R	R	R	R	R	R	R	R	R	R	R	R	R	R	R

opt.
V-1
V-6
V-4?
V-13
V-2
V-7
V-5
V-10
V-3
V-12
V-8

5	5	5	5	Each of these yields 4 other inversions, many of which may be useable on at least certain qualities of the approximate 45-50 types of 5-note chords [each of which, of course, have a variety of names from the various roots (such as Amaj9 = B13sus no5 = F#m11 noR = etc.)]
3	3	9	7	
9	7	7	3	
7	2	3	2	
R	R	R	R	

6-30-84 The above is OK, but this [below] is more useable for playing or *when* playing.

There are between 35 and 50 useable V.G. [Voicing Group] types of 5-noters, each with its inversions (wow!) So....between 1500 and 2500 chords, not to mention the duplicate and alternate fingerings and forms. I'm overwhelmed, frustrated, and thrilled....so much fussy detail work remains....

Layout or Organization (outer voices and from top down)

Root on Top:

R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R
7	5	7	3	7	7	5	9	7	7	7	7	5	5	3	7
5	3	3	9	5	9	9	7	5	5	3	5	3	7	7	5
3	9	9	7	9	5	7	5	3	3	5	3	7	3	5	3
9	7	5	5	3	3	3	3	2	2	2	2	2	2	2	2

R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R
5	5	5	5	3	3	9	5	7	7	7	7	3	3	3	3
3	3	9	3	9	5	5	3	3	3	9	5	9	9	7	9
9	9	3	9	5	9	3	9	9	9	3	3	7	7	9	7
7	7	7	7	7	7	7	7	5	5	5	2	5	5	5	5

Different organization here because so many are unusable when the outer voices spread 2 1/2 octaves:

R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	No! V-1+ R No! V-11+ R No! V-12+ R No! V-14+ R
9	9	7	3	5	7	9	5	5	7	9	5	5	9		
7	3	3	9	9	5	5	7	9	9	7	9	9	7		
3	7	9	7	7	9	7	9	7	5	5	7	7	5		
5	5	5	5	3	3	3	3	3	3	3	3	3	3		

P-33	P-34	P-35	P-36	P-37	P-38	P-39	P-40	P-41	P-42	P-43	P-44	P-45	P-46 ?
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iii7	→	V-2	V-4	V-5	V-8	V-9	V-3	V-6	V-7	V-10	V-13
+R		+R	+R	+R	+R	+R	+R	+R	+R	+R	+R

9th on Top:

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
R	7	R	5	R	R	7	3	R	R	R	R	7	7	5	R
7	5	5	3	7	3	3	R	7	7	5	7	5	R	R	7
5	3	3	R	3	7	R	7	5	5	7	5	R	5	7	5
3	R	7	7	5	5	5	5	3	3	3	3	3	3	3	3

P-1	P-2	P-3	P-4	P-5	P-6	P-7	P-8	P-9	P-10	P-11	P-12	P-13	P-14	P-15	P-16
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9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	5	5	3	7	R	R	R	R	5	5	5	5
5	5	3	5	3	7	7	5	5	5	3	5	3	3	R	3
3	3	5	3	7	3	5	3	3	3	5	3	R	R	3	R
R	R	R	R	R	R	R	R	7	7	7	7	7	7	7	7

P-17	P-18	P-19	P-20	P-21	P-22	P-23	P-24	P-25	P-26	P-27	P-28	P-29	P-30	P-31	P-32
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Different organization here because so many are unusable when the outer voices spread 2 1/2 octaves:

9	9	9	9	9	9	9	9	9
3	3	R	5	3	7	R	3	3
R	5	5	3	R	3	7	3	R
5	R	3	R	R	5	7	7	7
7	7	7	7	5	5	5	5	5

9+
Imaj7

P-33 P-34 P-35 P-36 P-37 P-38 P-39 P-42 P-43

3rd on Top:

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
9	R	9	7	9	9	R	5	9	9	9	9	R	R	7	9
R	7	7	5	R	5	5	9	R	R	7	R	7	9	9	R
7	5	5	2	5	R	9	R	7	7	R	7	9	7	R	7
5	9	R	R	7	7	7	7	5	5	5	5	5	5	5	5

P-1 P-2 P-3 P-4 P-5 P-6 P-7 P-8 P-9 P-10 P-11 P-12 P-13 P-14 P-15 P-16

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
R	R	R	R	7	7	5	R	9	9	9	9	7	7	7	7
7	7	5	7	5	R	R	7	7	7	5	7	5	5	9	5
5	5	7	5	R	5	7	5	5	5	7	5	9	2	5	2
9	9	9	9	9	9	9	9	R	R	R	R	R	R	R	R

P-17 P-18 P-19 P-20 P-21 P-22 P-23 P-24 P-25 P-26 P-27 P-28 P-29 P-30 P-31 P-32

Different organization here because so many are unusable when the outer voices spread 2 1/2 octaves:

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
5	5	9	7	9	9	9	9	9	9	R	R	R	R	5	5
9	7	7	5	R	R	5	5	R	5	5	5	9	5	9	9
7	2	5	2	5	5	R	R	5	R	9	2	5	2	R	R
R	R	R	R	7	7	7	7	7	7	7	7	7	7	7	7

P-33 P-34 P-35 P-36 P-37 P-38 P-39 P-40 P-41 P-42

↑ ↑
No V number.
These 2 aren't even close to being real for one hand.

V-12 No V V-11 No V V-7 V-10 V-8 V-10 V-6 V-13

3	3	3	3	3	3
5	5	9	9	R	5
R	2	R	5	5	2
2	R	5	R	2	R
7	7	7	7	7	7

P-43 V-5 V-14 P-44 V-3 P-45 V-14

These V-numbers refer to the bottom 4 notes here, which are maj7 w/3 down to 9, hence, maj9 no3.

5th on Top:

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
3	9	3	R	3	3	9	7	3	3	3	3	9	9	R	3
9	R	R	7	9	7	7	3	9	9	R	9	R	3	3	9
R	7	7	3	7	9	3	9	R	R	9	R	3	R	9	R
7	3	9	9	R	R	R	R	7	7	7	7	7	7	7	7

P-1 P-2 P-3 P-4 P-5 P-6 P-7 P-8 P-9 P-10 P-11 P-12 P-13 P-14 P-15 P-16

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
9	9	9	9	R	R	7	9	3	3	3	3	R	R	R	R
R	R	7	R	7	9	9	R	R	R	7	R	7	7	3	7
7	7	R	7	9	7	R	7	7	7	R	7	3	3	7	3
3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2

P-17 P-18 P-19 P-20 P-21 P-22 P-23 P-24 P-25 P-26 P-27 P-28 P-29 P-30 P-31 P-32

Almost overlooked: maj9's don't work too well in this large of a spread, but 6/9's (dominant 11ths) do !!!

5	5	5	5	5	6	6	6	6	6	6	6
7	7	3	R	9	3	3	3	3	R	R	3
3	R	R	7	3	R	R	5	R	5	3	R
2	2	2	2	R	5	5	R	5	3	5	5
					9	9	9	9	9	9	9

P-33 P-34 P-35 P-36 P-41
V-8

Top 4: V-2 V-7 V-5 V-10 V-3 V-8 V-9

7th on Top:

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
5	3	5	9	5	5	3	R	5	5	5	5	3	3	9	5
3	9	9	R	3	R	R	5	3	3	9	3	9	5	5	3
2	R	R	5	R	3	5	3	9	2	3	2	5	2	3	2
R	5	3	3	2	2	2	2	R	R	R	R	R	R	R	R

P-1 P-2 P-3 P-4 P-5 P-6 P-7 P-8 P-9 P-10 P-11 P-12 P-13 P-14 P-15 P-16

"5-Note Chord Voicings - Top and Bass Notes Constant" - Ted Greene, p. 7

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
3	3	3	3	9	9	R	3	5	5	5	5	9	9	9	9
9	9	R	9	R	3	3	9	9	9	R	9	R	R	5	R
R	R	9	R	3	R	9	R	R	R	9	R	5	5	R	5
5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3

P-17 P-18 P-19 P-20 P-21 P-22 P-23 P-24 P-25 P-26 P-27 P-28 P-29 P-30 P-31 P-32

7	7	7	7
R	R	5	9
5	9	9	R
9	5	R	5
3	3	3	3

P-33 P-34 P-35 P-36

