OVERVIEW OF SOME FRIENDLY LOW-END MAJOR VOICINGS Geared to the given key

1. DB6
   SYSTEMATIC INVERSIONS

2. Db
   OPEN TRIADS

3. DB6    DB6    DB7    DB6    DB7
   MEANS TWO DIFFERENT RESOLUTIONS

4. Db     DB/9     DB/9     DB/9
   MEANS THREE DIFFERENT RESOLUTIONS

5. ADDING MORE INVERSIONS
   DB/9     DB       DB6     DB6/9
   MEANS MORE THAN ONE MEANING

6. LONG COMBINATION PAGE
   (may be turned here through... no reason...)

You may know some or most of this material already but
a little review and direct note by note comparison won't
hurt right?

When you're ready, transpose this page (from memory) to the
keys of D and Gb (these keys only... these sections relating
to following material).
OVERVIEW of SOME LOW-END MAJOR VOICINGS

1. E6
2. E
3. E6
4. E9
5. E19
6. E6
7. E19

SYSTEMATIC INVERSIONS
OPEN TRENDS
MIXING IN THE E9'S WITH THE E6
ADD 9's
MORE ADD 9's
ADDITIONAL PENTATONIC
GENERAL COMBINATION RULE: Chosen for proximity to the four main notes of the chord.

Interoperates from memory (when ready) to the keys of F and Gb.
Overview of some low-end major voicings

1. G6
   - 5 10 15
   - Optional: Add the 7th string for comfort voicings.
   - Retained: All notes to be played.

2. Open triads

3. G7
   - 11 17
   - Add 9/5

4. G9
   - 7 10 15
   - Add 9/5

5. G6
   - 10 15
   - Add 9/5

6. Long row of some favorite successions

Please transcribe from memory (when ready) to the key of A.

Please transcribe from memory (when ready) to the key of A.
OVERVIEW of SOME LOW-ENDER VOICINGS

1. SYSTEMATIC INVERSIONS

2. OPEN TRIADS

3. MAJ. with 7ths

4. ADD 7ths

5. MIXED IN SOME PENTATONICS

6. MIXED BAG -bean & bass

Stronger, from memory, then ready to the hope of Brand C.
Low-End Major Voicings - Overview
Ted Greene, 1987-02-22, 23, and 24
—Text for handwritten sections—

Page 1:
Overview of Some Friendly Low-End Major Voicings Geared to the Given Key
Ted Greene, 1987-02-22

   And descend with each line too once you get to the last given form.

2) Db. Open triads.
3) Db6, Db6, Dbmaj7, Db6, Dbmaj7. Mixing some major 7ths with the 6th chords.
4) Db, Db/9, Db/9, Db/9. Grid #1: “kind of low for a 9th”
5) Db6, Db6, Db Pentatonic…. Adding some “Pentatonics”
6) Db/9, Db6, Db6, Db6/9, Db6/9, Db/9, Db6, Db6/9.
   Long combination row (no maj.7 tones here though…no reason…maybe the moon.)

You may know some or most (all?) of this material already, but a little review and direct side-by-side comparison won’t hurt, right?
When you’re ready, transpose this page (from memory) to the keys of D and Eb (these keys only…there’s a reason relating to following material).

Page 2:
Overview of Some Low-End Major Voicings
Ted Greene, 1987-02-23

   And of course, play each given line ascending and descending.
2) E. Open triads.
3) E6, Emaj7, E6, Emaj7, Emaj7. Mixing in the maj.7’s with the 6ths.
4) E/9. Add 9’s.
5) E/9. More add 9’s
7) E/9, E/9, E6, E6, E6/9, E/9. General combination row: chosen for pleasure to the ear and within reason, to the hands.

Transpose from memory (when ready) to the keys of F and Gb.
Overview of Some Low-End Major Voicings
Ted Greene, 1987-02-24

   Reminder: all rows to be played ascending and descending.
2) G. Open triads.
3) Gmaj7, G6, Gmaj7, G6, Gmaj7. Maj.7’s with 6ths.
4) G/9. Add 9’s. Grid#1: “omit this note if too tough at 1st
5) G(6), G/9, G6, G6/9, G6/9. Mixing in some pentatonics

Please transpose from memory (when ready) to the keys of Ab and A.

Page 4:

Overview of Some Low-End Major Voicings
Ted Greene, 1987-02-24

   Do all rows ascending and descending.
2) Bb. Open triads.
3) Bbmaj7, Bb6, Bbmaj7, Bb6, Bbmaj7. Maj.7’s with 6ths.
4) Bb(/9), Bb/9, Bb/9, Bb/9, Bb/9. Add 9’s.
5) Bb, Bb6/9, Bbmaj7, Bb6/9, Bb6, Bb6/9. Mixing in some pentatonics
6) Bb, Bb6/9, Bbmaj7, Bb/9, Bb6, Bb6/9. Mixed bag – similar to last example.

Please transpose from memory when ready, to the keys of B and C.