

OVERVIEW of SOME FRIENDLY LOW-END MAJOR VOICINGS GEARED TO THE GIVEN KEY

@ 2020 BT  
Jed Brown

① **D<sup>b</sup>6**  
 SYSTEMATIC INVERSIONS  
 1 6 9 11  
 OPTIONAL: OMIT THE 5TH STRING for "COMFORT VOICINGS"  
 And descend with each line too once you get to the last given form.

② **D<sup>b</sup>**  
 OPEN TRIADS  
 1 9 16

③ **D<sup>b</sup>6** **D<sup>b</sup>6** **D<sup>b</sup>Δ7** **D<sup>b</sup>6** **D<sup>b</sup>Δ7**  
 MIXING IN SOME Δ7'S with the other chords

④ **D<sup>b</sup>** **D<sup>b</sup>/9** **D<sup>b</sup>/9** **D<sup>b</sup>/9** **D<sup>b</sup>/9**  
 KIND OF how for a 9th

**D<sup>b</sup>6** **D<sup>b</sup>6** **D<sup>b</sup> PENTATONIC.....**  
 1 6 9 11 13

⑤ Adding some "PENTATONICS"  
**D<sup>b</sup>/9** **D<sup>b</sup>6** **D<sup>b</sup>6** **D<sup>b</sup>/9** **D<sup>b</sup>6/9** **D<sup>b</sup>/9** **D<sup>b</sup>6** **D<sup>b</sup>6/9**  
 1 6 9 11 13 16 18

⑥ LONG COMBINATION ROW (most 47 tones here though... see reason... maybe the moon)

You may know some or most 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 E<sup>b</sup> (these keys only.... there's a reason relating to following material).

# OVERVIEW of SOME LOW-END MAJOR VOICINGS

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Jed Brown

① **E<sub>b</sub>**

2 7 9 12

SYSTEMATIC INVERSIONS

OPTIONAL: OMIT the 5th string for "COMFORT VOICINGS"

And of course, play each given line ascending & descending.

② **E**

2 7 12 14

OPEN TRIADS

③ **E<sub>b</sub> EA7 E<sub>b</sub> EA7 EA7**

2 7 9 12 14

MIXING IN THE A7'S WITH THE Eb'S

④ **E19**

1 7 12 14 16

ADD 9'S

⑤ **E19**

1 4 7 12 14

MORE ADD 9'S

⑥ **E<sub>b</sub> E<sub>b</sub> E<sub>b</sub> E<sub>b</sub>19 E19 E<sub>b</sub>19**

2 7 9 12 14 16

Adding some "PENTATONICS"

⑦ **E19 E19 E<sub>b</sub> E<sub>b</sub> E<sub>b</sub>19 E19**

1 4 7 9 12 14

GENERAL COMBINATION Rule: Chosen for pleasure to the ear & within reason, to the hands.

Transition from memory (when ready) to the keys of F and G<sub>b</sub>.

# OVERVIEW of SOME LOW-END MAJOR VOICINGS

© 2-24-87  
Ted Greene

① **G6**

SYSTEMATIC INVERSIONS of G6's

OPTIONAL: OMIT THE 5th STRING FOR "COMFORT VOICINGS"

REMINDED: All notes to be played acc. + desc.

② **G**

OPEN TRIADS

③ **GΔ7 G6 GΔ7 G6 GΔ7**

Δ7's with 6's

④ **G19**

ADD 9's OMIT THIS NOTE IF TOO TIGHT AT 1ST

⑤ **G(6) G19 G6 G6/9 G6/9 G19**

MIXING IN SOME PENTATONICS

⑥ **G6/9 GΔ7 G19 G6 G6/9 G6/9 G19 G6/9**

LONG ROW of SOME FAVORITE SUCCESSIONS

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

# OVERVIEW of SOME LOW-END VOICINGS

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J. Williams

① **Bb6**

SYSTEMATIC INVERSIONS

OPTIONAL: omit the 5th string for COMFORT VOICINGS

To all notes, 2nd and desc.

② **Bb**

OPEN TRIADS

③ **BbA7** **Bb6** **BbA7** **Bb6** **BbA7**

A7(9) with 6ths

④ **Bb(19)** **Bb/9** **Bb/9** **Bb/9** **Bb/9**

ADD 9'S

⑤ **Bb** **Bb/9** **BbA7** **Bb6/9** **Bb6** **Bb6/9**

MIXED IN SOME PENTATONICS

⑥ **Bb** **Bb/9** **BbA7** **Bb/9** **Bb6** **Bb6/9**

MIXED BAG - similar to last by.

Transpose from memory when ready, to the keys of B and 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

- 1) Db6. Systematic inversions of 6ths. Optional: omit the 5th string for “comfort voicings.”

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).

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## **Page 2:**

### **Overview of Some Low-End Major Voicings**

Ted Greene, 1987-02-23

- 1) E6. Systematic inversions of 6ths. Optional: omit the 5th string for “comfort voicings.”  
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
- 6) E6, E6, E6, E6/9, E/9, E6/9. Adding some “pentatonics”
- 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.

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**Page 3:**

**Overview of Some Low-End Major Voicings**

Ted Greene, 1987-02-24

- 1) G6. Systematic inversions of 6ths. Optional: omit the 5th string for “comfort voicings.”  
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
- 6) G6/9, Gmaj7, G/9, G6, G6/9, G6/9, G/9, G6/9. Long row of some favorite successions.

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

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**Page 4:**

**Overview of Some Low-End Major Voicings**

Ted Greene, 1987-02-24

- 1) Bb6. Systematic inversions of 6ths. Optional: omit the 5th string for “comfort voicings.”  
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.