Choice 5-Note Altered and Overtone Dominants
(b7 on Top) from Half-Whole [Diminished] Scale

Ted Greene, 1986-05-09 through 1986-07-09
(4-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, 1986-05-09

b7 on Top – D7’s or G7

Above Row 1, handwritten grid 1: (1) 13b9 no3, 3 frets down
Row 1, grid 1: 7b9#9 no5
Row 1, grid 2: Higher keys only
Row 1, grid 3: (3) 7b9#9b5 noR
Row 2, grids 6 &7: (4) 7/11b13 noR
Row 2, grid 8: Reminder, Eb7/6#11
Row 3, margin: (5) 7#11 not as V’s
Row 4, grid 2: T or 2 [thumb or 2nd finger]
Row 5, margin: (5) 9+ noR/11 (feels like IV7 or VII7)
Row 6, grid 3: (5) 7b9b5
Row 7, grid 1: C^7/B ← 5th string (right-hand)
Row 8, margin: (5) 13b9#9 noR,3 (and other “III”7b9b5#5 when going to VI11
Row 8, grid 4: (6) 7b9 [strings 5 &4 are harmonics, presumably on the 12 frets]
Row 9, grid 7: T (thumb) optional
Row 10, grid 8: (6) 13b9 noR
Row 10, grid 10: Harp-harmonics

Text for page 2, 1986-05-10

b7 on Top

Row 1, grid 1: Still (6) 13b9 noR
Row 1, grid 3: F-11 [referring to five-note group #11]
Row 1, grid 8: (6) 7b9#11 noR
Row 3, grid 3: (6) 7b9#9 noR
Row 4, grid 9: (7) 13b9 no5
Row 5, grid 7: 6-noter
Row 5, grid 9: (7) 13b9#11 noR,3
Row 6, grid 6: Very high
Row 6, grid 7: And all III13b9’s
Row 6, grid 8: (7) 7#9#11 noR, High
Row 7, grid 1: (8) 7b9#11 no3
Row 7, grid 5: To I6/o3/5
Row 8, grid 6: (8) 13b9#9 noR,5, Harp-harmonics
Row 9, grid 1: Harmonics
5-Note Altered and Overtone Dominants (b7 on top, choice) from Half-Whole Diminished Scale — Ted Greene

Row 9, grid 2: (8) 13#9 noR
Row 9, grid 6: (9) 13#9#11 no3,5 ala West Side Story
Row 9, grid 9: Arpeggiate or X [play X note after other dot notes]
Row 10, grid 2: Dble [doubling or doubled note]
Row 10, grid 5: (9) 13#9#11 noR,3, on VI7

Text for page 3, 1986-07-05

b7 on Top
Row 1, grid 1: (10) 7#9b5
Row 2, margin: Use on VI7 (10) 7/6#11 no5, 6 frets away from stock
Row 2, grid 3: (10) 9b13 noR, up 4 frets from stock
Row 3, grid 1: Do in higher keys. Right-hand
Row 3, grid 7: (11) 7#9
Row 4, grid 2: (11) 13b9#11 noR,5, Arpeggiate
Row 4, grid 7: (11) 13b9#9 noR,3
Row 5, margin: Use on VI7 (sounds like I7)
Row 5, grid 8: Arpeggiate
Row 6, margin/grid 1: (13) 13#9b9#11 noR,3,5, Harmonics
Row 6, grids 3-5: Higher.....
Row 7, margin: (13) V7b9+/TR [Tonic Root] → 7/11b9+ noR, raised one fret from stock 7#9
Row 7, grid 1: Descending arpeggio from top down
Row 7, grid 8: (14) 7/11b9 noR = V7b9 noR/TR [Tonic Root]
Row 8, grid 3: Harmonics
Row 9, margin: (14) 7b9#9 noR → 7b9 noR/T6 [Tonic 6th note]
Row 9, grid 10: [play note on 5th string as normal or as a harmonic]
Row 10, grid 5: (14) 7b9b13 (7b9+ #5) noR. And other set.
Row 10, grid 7: Bach arpeggio
Row 10, grid 11: T [thumb] or open

Text for page 4, 1986-07-09

b7 on Top
Row 1, margin: More (14)
Row 1, grid 1: 7b9b13 noR
Row 3, margin: Added this (missing) on 1987-01-10: (14) 7/11b9 noR, or V7b9 noR/KR

"the Key’s Root"