

CHORD TYPE ORGANIZATION of 5 NOTE CHOICE O SCALE DERIVED VOICINGS CTO PI ① REORGANIZE BY SOPRANO

7-11-86

NUMBERS above each diagram indicate recorded on another page according to what tone is on top

Edm6/9Δ7 (Ed 0A9 mob5)

IMPORTANT

9-26-87

above the diagrams
The blue dots always indicate for my particular path, those to focus on 1st.

4-12-82

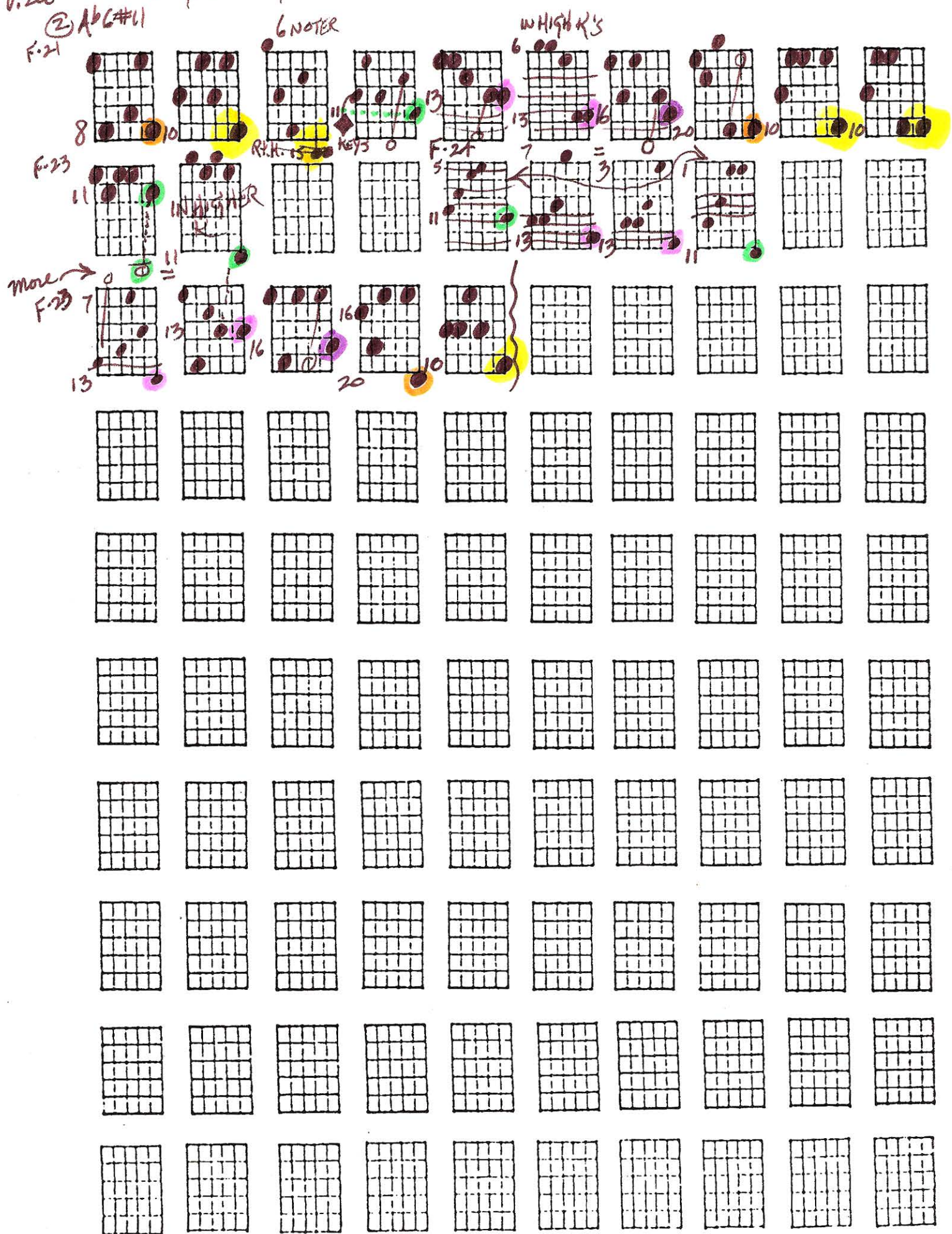
② $A_{b6} \# 11 =$

Handwritten musical notation and guitar fretboard diagrams. The page is titled "12 CHORD TYPE ORGANIZ." and dated "4-12-86". It contains numerous fretboard diagrams for various chords, organized by type (e.g., F-8, F-9, F-10, F-11, F-12, F-13, F-14, F-15, F-16, F-17, F-18, F-19, F-20, F-21, F-22, F-23, F-24, F-25, F-26, F-27, F-28, F-29, F-30, F-31, F-32, F-33, F-34, F-35, F-36, F-37, F-38, F-39, F-40, F-41, F-42, F-43, F-44, F-45, F-46, F-47, F-48, F-49, F-50, F-51, F-52, F-53, F-54, F-55, F-56, F-57, F-58, F-59, F-60, F-61, F-62, F-63, F-64, F-65, F-66, F-67, F-68, F-69, F-70, F-71, F-72, F-73, F-74, F-75, F-76, F-77, F-78, F-79, F-80, F-81, F-82, F-83, F-84, F-85, F-86, F-87, F-88, F-89, F-90, F-91, F-92, F-93, F-94, F-95, F-96, F-97, F-98, F-99, F-100). The diagrams are arranged in a grid-like fashion, with some diagrams showing multiple positions for the same chord. The notation includes fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and chord symbols (e.g., F-8, F-9, F-10, F-11, F-12, F-13, F-14, F-15, F-16, F-17, F-18, F-19, F-20, F-21, F-22, F-23, F-24, F-25, F-26, F-27, F-28, F-29, F-30, F-31, F-32, F-33, F-34, F-35, F-36, F-37, F-38, F-39, F-40, F-41, F-42, F-43, F-44, F-45, F-46, F-47, F-48, F-49, F-50, F-51, F-52, F-53, F-54, F-55, F-56, F-57, F-58, F-59, F-60, F-61, F-62, F-63, F-64, F-65, F-66, F-67, F-68, F-69, F-70, F-71, F-72, F-73, F-74, F-75, F-76, F-77, F-78, F-79, F-80, F-81, F-82, F-83, F-84, F-85, F-86, F-87, F-88, F-89, F-90, F-91, F-92, F-93, F-94, F-95, F-96, F-97, F-98, F-99, F-100). The diagrams are color-coded with yellow, orange, and green highlights. The page is signed "R.H." in the bottom right corner.

4-15-86

6. NOTE

W HIGH K'S



③ F7/6 = Dm7b9 (D7#9b9)

Handwritten musical notation showing a sequence of 48 guitar fretboard diagrams for the F7/6 chord. The diagrams are arranged in a grid, with various notes highlighted in yellow, green, and pink. Annotations include 'R.H.', 'L.H.', 'ARP', 'F-1', 'F-9', 'F-10', 'F-11', 'F-13', 'F-14', 'F-15', 'F-16', 'F-18', 'F-19', 'F-20', 'F-21', 'F-22', 'F-23', 'F-24', 'F-25', 'F-26', 'F-27', 'F-28', 'F-29', 'F-30', 'F-31', 'F-32', 'F-33', 'F-34', 'F-35', 'F-36', 'F-37', 'F-38', 'F-39', 'F-40', 'F-41', 'F-42', 'F-43', 'F-44', 'F-45', 'F-46', 'F-47', 'F-48'. The diagrams show various voicings and fingerings for the F7/6 chord across the fretboard.

CTO
P. 32

4-18-86

Handwritten musical notation on a grid, featuring various notes, accidentals, and fingerings. The notation is organized into several groups, each labeled with a number (F-19, F-20, F-21, F-22, F-23, F-24) and a letter (R). The notes are colored (black, green, yellow, orange, pink) and some are circled. The notation includes various symbols such as $\frac{3}{4}$, $\frac{2}{4}$, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{8}$, $\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$, $\frac{1}{64}$, $\frac{1}{128}$, $\frac{1}{256}$, $\frac{1}{512}$, $\frac{1}{1024}$, $\frac{1}{2048}$, $\frac{1}{4096}$, $\frac{1}{8192}$, $\frac{1}{16384}$, $\frac{1}{32768}$, $\frac{1}{65536}$, $\frac{1}{131072}$, $\frac{1}{262144}$, $\frac{1}{524288}$, $\frac{1}{1048576}$, $\frac{1}{2097152}$, $\frac{1}{4194304}$, $\frac{1}{8388608}$, $\frac{1}{16777216}$, $\frac{1}{33554432}$, $\frac{1}{67108864}$, $\frac{1}{134217728}$, $\frac{1}{268435456}$, $\frac{1}{536870912}$, $\frac{1}{1073741824}$, $\frac{1}{2147483648}$, $\frac{1}{4294967296}$, $\frac{1}{8589934592}$, $\frac{1}{17179869184}$, $\frac{1}{34359738368}$, $\frac{1}{68719476736}$, $\frac{1}{137438953472}$, $\frac{1}{274877906944}$, $\frac{1}{549755813888}$, $\frac{1}{1099511627776}$, $\frac{1}{2199023255552}$, $\frac{1}{4398046511104}$, $\frac{1}{8796093022208}$, 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4-19-86

④ $F7/6 \#11 \text{ no } 3 = \text{no } 7/6 \#9 \text{ no } 3, 5 = 5(7 \#10 12 3)$

Handwritten musical notation and guitar fretboard diagrams are present. The diagrams show various chord voicings on a 6-string guitar fretboard, with notes highlighted in yellow and green. The notation includes chord names like $F-4$, $F-5$, $F-7R$, $F-1$, $F-2R$, $F-13$, $F-14$, $F-15$, $F-18$, $F-20$, $F-21$, $F-23$, $F-27$, and $F-6$. There are also handwritten notes such as "BACH ARP.", "HARMONY", "in higher", "6 notes", and "R.H.". The diagrams are arranged in a grid-like fashion, showing different voicings for the same chord.

⑤ Ab7#11 = D7b9 b5

Handwritten musical notation and diagrams illustrating chord tone organization for the Ab7#11 = D7b9 b5 chord. The diagrams are organized into rows and columns, showing various voicings and fingerings.

Key Annotations:

- F-3:** Indicated near the top left diagrams.
- R opt. HIDDEN FINGER:** A note indicating an optional hidden fingering for the root.
- R IN HIGHER 4/5:** A note indicating the root in the higher 4th or 5th position.
- F-7, F-9, F-10, F-11, F-13, F-14:** Various chord voicings and extensions are labeled throughout the diagrams.
- 6 NOTE:** A label indicating a six-note voicing.
- from C4/5:** A note indicating a voicing derived from the 4th or 5th position of C.

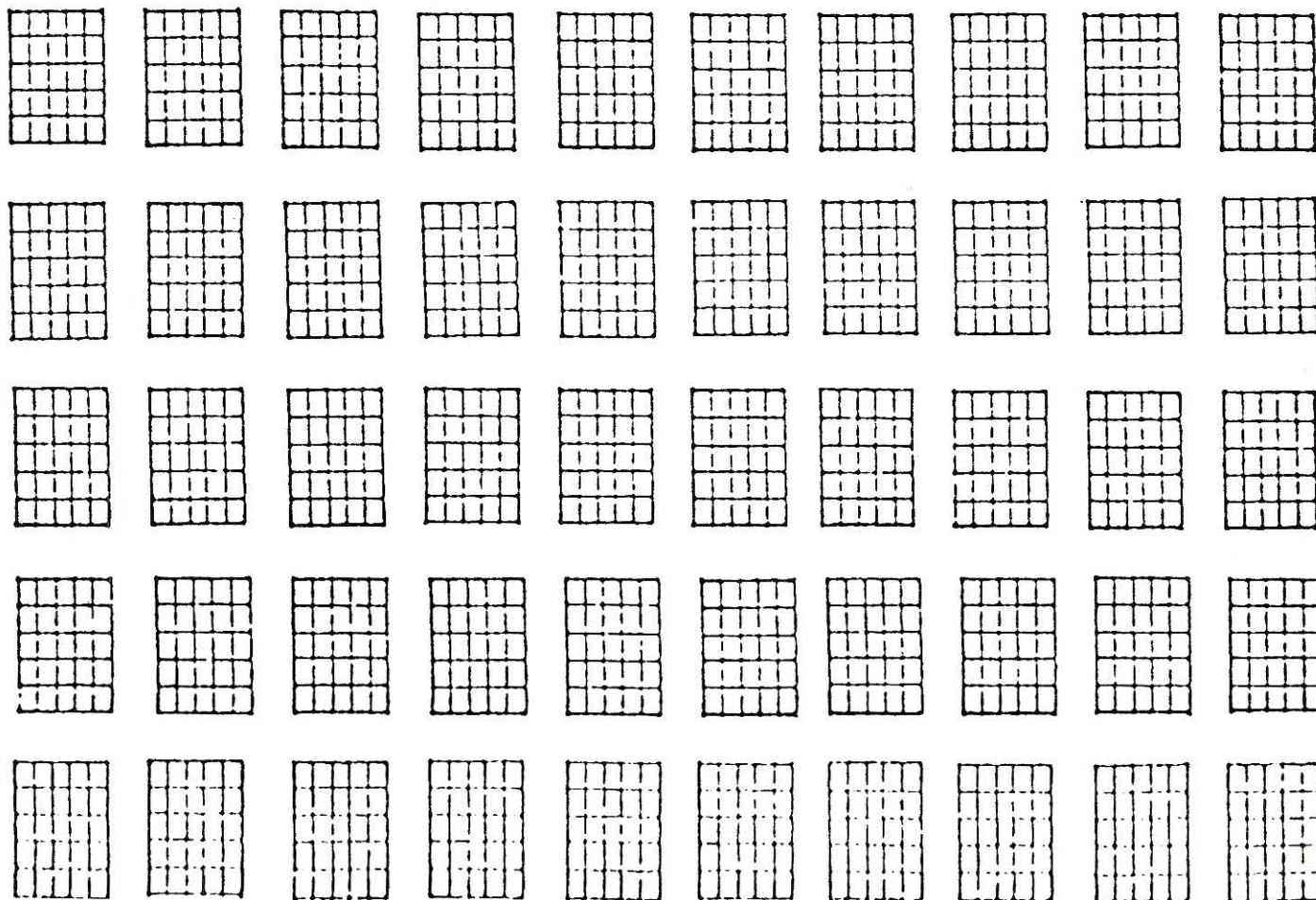
The diagrams consist of guitar fretboards with notes placed on the strings. Some notes are highlighted in yellow, orange, or purple. Arrows and lines connect related notes or voicings across different diagrams. The notation includes various symbols such as "R" for root, "F" for fifth, and "b" for flat.

Handwritten musical notation and diagrams illustrating chord tone organizing. The notation includes various chords and their constituent tones, often labeled with "F" (Finger) and "R" (Root) or "H" (Harmonics).

Chords and Fingerings shown:

- F-15 = R = R =
- F-16 =
- F-17 R.H.
- F-18
- F-19
- F-20
- F-21
- F-22
- F-23 =
- F-24

The diagrams consist of a grid of 10 columns and 5 rows. The first four rows contain handwritten musical notation and diagrams. The fifth row contains empty grids for practice or additional notation.



7-26-86

The image displays a collection of 100 guitar fretboard diagrams, each representing a specific chord or scale. The diagrams are arranged in a grid-like fashion, with some labeled with numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and others with letters (e.g., F-2, F-4, F-5, F-6, F-7, F-8, F-9, F-10, F-11, F-12, F-13, F-14, F-15, F-16, F-17, F-18, F-19, F-20, F-21, F-22, F-23, F-24, F-25, F-26, F-27, F-28, F-29, F-30, F-31, F-32, F-33, F-34, F-35, F-36, F-37, F-38, F-39, F-40, F-41, F-42, F-43, F-44, F-45, F-46, F-47, F-48, F-49, F-50, F-51, F-52, F-53, F-54, F-55, F-56, F-57, F-58, F-59, F-60, F-61, F-62, F-63, F-64, F-65, F-66, F-67, F-68, F-69, F-70, F-71, F-72, F-73, F-74, F-75, F-76, F-77, F-78, F-79, F-80, F-81, F-82, F-83, F-84, F-85, F-86, F-87, F-88, F-89, F-90, F-91, F-92, F-93, F-94, F-95, F-96, F-97, F-98, F-99, F-100). The diagrams are color-coded: some are green, some are yellow, and some are orange. The diagrams are arranged in a grid-like fashion, with some labeled with numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and others with letters (e.g., F-2, F-4, F-5, F-6, F-7, F-8, F-9, F-10, F-11, F-12, F-13, F-14, F-15, F-16, F-17, F-18, F-19, F-20, F-21, F-22, F-23, F-24, F-25, F-26, F-27, F-28, F-29, F-30, F-31, F-32, F-33, F-34, F-35, F-36, F-37, F-38, F-39, F-40, F-41, F-42, F-43, F-44, F-45, F-46, F-47, F-48, F-49, F-50, F-51, F-52, F-53, F-54, F-55, F-56, F-57, F-58, F-59, F-60, F-61, F-62, F-63, F-64, F-65, F-66, F-67, F-68, F-69, F-70, F-71, F-72, F-73, F-74, F-75, F-76, F-77, F-78, F-79, F-80, F-81, F-82, F-83, F-84, F-85, F-86, F-87, F-88, F-89, F-90, F-91, F-92, F-93, F-94, F-95, F-96, F-97, F-98, F-99, F-100). The diagrams are color-coded: some are green, some are yellow, and some are orange. The diagrams are arranged in a grid-like fashion, with some labeled with numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and others with letters (e.g., F-2, F-4, F-5, F-6, F-7, F-8, F-9, F-10, F-11, F-12, F-13, F-14, F-15, F-16, F-17, F-18, F-19, F-20, F-21, F-22, F-23, F-24, F-25, F-26, F-27, F-28, F-29, F-30, F-31, F-32, F-33, F-34, F-35, F-36, F-37, F-38, F-39, F-40, F-41, F-42, F-43, F-44, F-45, F-46, F-47, F-48, F-49, F-50, F-51, F-52, F-53, F-54, F-55, F-56, F-57, F-58, F-59, F-60, F-61, F-62, F-63, F-64, F-65, F-66, F-67, F-68, F-69, F-70, F-71, F-72, F-73, F-74, F-75, F-76, F-77, F-78, F-79, F-80, F-81, F-82, F-83, F-84, F-85, F-86, F-87, F-88, F-89, F-90, F-91, F-92, F-93, F-94, F-95, F-96, F-97, F-98, F-99, F-100). The diagrams are color-coded: some are green, some are yellow, and some are orange.

4-26.56

[illegible]

⑦ 13b9(mos) = C Δ 9 = F13b9#11 = Ab7#9#11 = 3(7)b9#9 = Eb Δ EXT = F# Δ EXT = A Δ EXT.

F-2

TRY as 4 NOTES TOO = 15

Rt. H.

F-3

ONLY FOR HARP-HARMONICS

FAUSE FULL HARM.

OPT for 9b7 12th.

F-5

ANYON 19th fret too

W/ L+M PICKUPS ON

F-6

RACH ARRG.

F-7

HARP-HARMONY

F-8

F-9

good slightly lower

F-10

F-11

F-12

F-13

in LOWER K.

F-14

6 NOTE

(OPT) RARP + RELEASE 7 STRINGS

F-15

7#9

7-28-86

2. 7a R : opt. lead pickup eventually R picking R
Rt. H. 6x in 6x4 V
7 notice the RHYTHMIC BODY the MELODY
only in HIGH R's
F-17
8
F-18
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F-19
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F-20 OP HIGH

F-21

R = 0

R^{OP MED HIGH}

F-22

T

F-23

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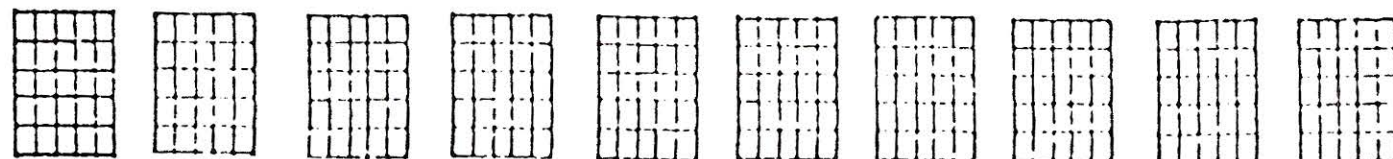
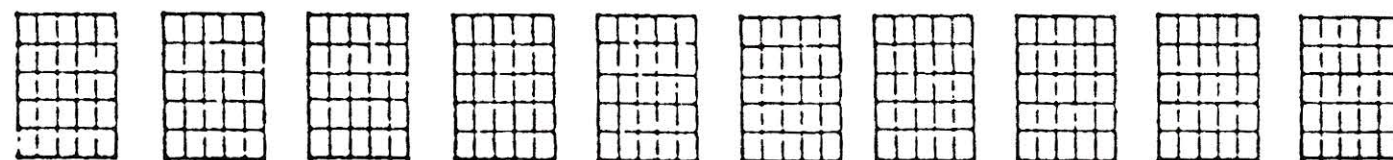
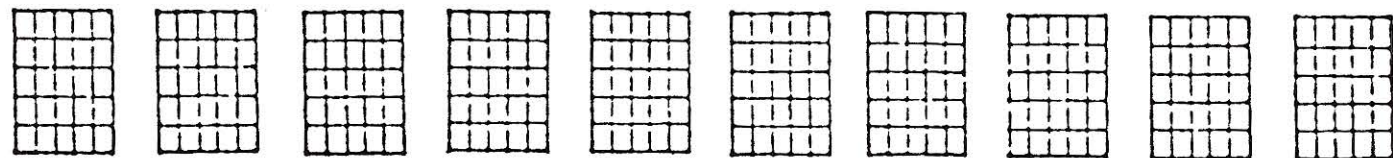
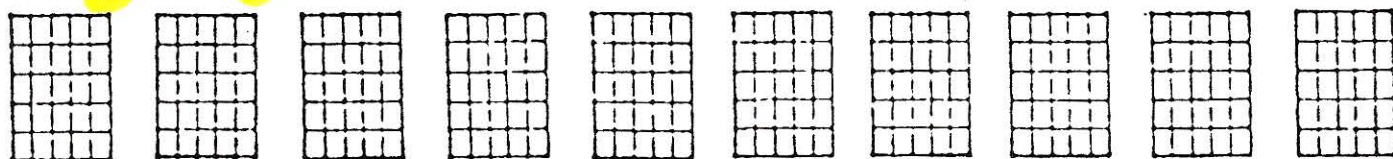
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HIGHER = R

F-24

=

RH H



4-28-86

P.8 ⑧ D7b9 #11 mo3

[illegible]

F-14 **F-15** **F-16** **F-17** **F-18** **F-19** **F-20** **F-21** **F-22** **F-23** **F-24**

Handwritten notes and diagrams illustrating chord tone organization (CTO) for various chords (F-14 through F-24). The diagrams show piano keyboard layouts with notes highlighted in green, yellow, and orange, and some notes circled. The notes are labeled with numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24) and letters (R, T, A, D, S, G, N, O, E, R, H, S, F, #, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24). The diagrams are arranged in a grid-like fashion, with some chords having multiple variations or related chords shown next to them. Some diagrams include the text "R.H.", "L.H.", "AD TRIAD + DS", "IN HIGHER R", "IN REAL HIGH R'S", "AD + D FULL TRIADS", "6 NOER", "R & N on F-23", "F-24 6 NOER", "POSSIBLE BUT NO", "near plus F# =", "R", "T", "A", "D", "S", "G", "N", "O", "E", "R", "H", "S", "F", "#", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24".

⑨ $D13b9\#11 = Ab(7)\#9\#11$

F.2

Higher al West
SIDE STORY

R BACH ARP. 01.02.27

F-8

F.16

NOTE R Vard

F-23

F-24
R

[illegible]

⑪ D7#9

Handwritten musical notation and guitar fretboard diagrams for the D7#9 chord. The diagrams are arranged in rows, showing various fret positions and fingerings. Key annotations include:

- F-2 R** (Fret 2, Root)
- F-3** (Fret 3)
- F-4** (Fret 4)
- F-5** (Fret 5)
- F-6** (Fret 6)
- F-7** (Fret 7)
- F-8** (Fret 8)
- F-9** (Fret 9)
- F-10** (Fret 10)
- F-11** (Fret 11)
- F-12** (Fret 12)
- F-13** (Fret 13)
- F-14** (Fret 14)
- F-15** (Fret 15)
- F-16** (Fret 16)
- F-17** (Fret 17)
- F-18** (Fret 18)
- F-19** (Fret 19)
- F-20** (Fret 20)
- F-21** (Fret 21)
- F-22** (Fret 22)
- F-23** (Fret 23)

Other annotations include "WHERE APPROPRIATE", "REVERSED CROSS FINGER", "MUCH HIGHER", "MUCH LOWER", "HIGHER", and "LOWER". The diagrams show the placement of fingers (1-4) on the strings and frets, with some frets highlighted in yellow or pink.

⑫ P13#9
mo5

5.3-86

no F.2

$$R \cdot F_3 = R$$

no F-6

付

F-15

MO F-16,
F-17, F-18,
F-20

MUCH HIGHER

4
21
10

BACH ARK.

F-7:

20
HIGHER

F-23

7 R Lower

$F_{R-24} =$

⑬ 76#9

The image displays a large grid of 100 guitar fretboard diagrams, arranged in 10 rows and 10 columns. Each diagram represents a specific fret position and scale, with notes indicated by dots on the strings. The diagrams are labeled with various musical notations, including fret numbers (e.g., 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24), scale names (e.g., F-1, F-2, F-3, F-4, F-5, F-6, F-7, F-8, F-9, F-10, F-11, F-12, F-13, F-14, F-15, F-16, F-17, F-18, F-19, F-20, F-21, F-22, F-23, F-24), and other markings (e.g., HARMONICS, ADDITIONAL HARMONICS, HIGHER, LOWER, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24). The diagrams are color-coded with various colors (yellow, pink, blue, green, orange) to highlight specific notes or patterns. The overall layout is organized into a grid, with each diagram occupying a specific cell. The diagrams are arranged in a way that allows for easy comparison and contrast between different fret positions and scales. The use of color and musical notation makes the diagrams easy to read and understand. The overall image is a comprehensive resource for guitar players looking to learn and master different fret positions and scales.

P.14 CTO

⑭ $D^{9\flat}_{45} = E^{7b9}_{\text{no R}_A}$

5-1-26

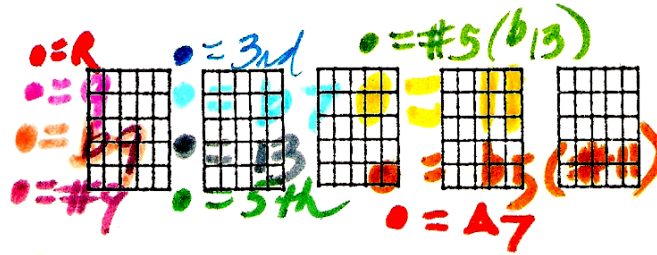
Handwritten musical notation on a grid, featuring various chords and fingerings. The notation includes:

- Chord symbols: $F-2$, $F-3$, $F-4$, $F-5$, $F-6$, $F-7$, $F-8$, $F-9$, $F-10$, $F-11$, $F-12$, $F-13$, $F-14$, $F-15$, $F-16$, $F-17$, $F-18$, $F-19$.
- Fingerings: Numbers 1 through 5 are written near the notes.
- Annotations: "Back ARP.", "CROSS-FINGERING", "no F-10", "no F-16", "no F-17".
- Visual elements: Purple and yellow highlights on specific notes and chords.

5-Note Choice Diminished Scale Derived Voicings

Ted Greene, 1986, April 11 thru May 5 1986

Text for handwritten portions on the various 21 pages of chord grid diagrams (not including chord names)



Red	= Root	Grey	= 13th
Pink	= 9th	Green	= 5th
Orange(dark red?)	= b9	Light Green	= #5 or b13
Purple?	= #9	Yellow	= 11th
Blue	= 3rd	Orange	= b5 or #11
Light blue	= b7	Red (?)	= maj.7

[The above color chart is taken from one of Ted's other related worksheets. We are assuming that he used the same coding system in this series of pages since he did not specify anything about the colors.]

Page 1, 1986-04-11

CTO → Chord Type Organization of 5-Note Choice Diminished Scale Derived Voicings Reorganized by Soprano.

Numbers above each diagram indicate rerecorded on another page according to what tone is on top.

This page: (1) Ebm6/9^Δ7 no5 (Eb^{oΔ}9 no b5)

Row 1, grid 9: Right hand

Row 2, grid 9: Regular and Bach arpeggio

Row 2, grid 10: Right hand

Row 3, grid 7: R & other set

Row 4, grid 3: 6-noter

Row 4, grid 7: F-13, hollow (optional) note points to +5 (Here the + refers to "also include the 5," not #5.)

Row 4, grid 9: F-14

Row 4, grid 10: For highest keys

Row 5, grid 2: Cross finger

Row 5, grid 7: F-19

Row 6, left margin: Right hand

Row 6, grid 5: F-22

Row 6, grid 8: 1st 15 pages (pointing to barline)

Row 6, grid 9: F-23

Row 7, grid 6: F-24

Row 7, grid 9: 6-note double

Bottom of page: Important *** Saturday 9-26-87 = The blue dot above the diagrams will indicate for my particular path, those to focus on 1st.

Page 2, 1986-04-12

CTO → Chord Type Organization

This page: (2) Ab6#11

Row 1, grids 3,9,10: Right hand

Row 3, grid 7: In higher keys

Row 3, grid 8: Bach arpeggio

Row 3, grid in right margin: Right hand

Row 5, grid 7: Arp?

Row 6, grid 3: In higher keys

Row 8, grid 2: Try in B or C

Row 8, grid 5: Right hand

Row 8, grid 10: T (thumb) on 3rd string; "or Right hand" for top string

Row 9, grids 3,5,7: Right hand

Row 9, grid 5: 😊 "6-noter"

Page 2a, 1986-04-15

CTO → Chord Type Organization

This page: (2) Ab6#11

Row 1, grid 3: 6-noter; Right hand for strings 1&2 (15th fret)

Row 1, grid 4: Diamond symbol indicates harmonic. "Keys"

Row 2, grid 2: In higher keys

Row 3, grid 1: More

Page 3, 1986-04-16

CTO → Chord Type Organization

This page: (3) F7/6 = Dm7b9 [D7(#9)b9]

Row 1, grids 4,5 and grid above grid 4: Right hand

Row 2, grid 1: 6-note(r) for hollow note on 1st string.

Row 2, grid 2: Right hand in lower keys

Row 2, grid 8: In high keys

Row 3, grid 8: Arp? Right hand?

Row 3, grid 9: Right hand

Row 4, grid 4: Arp

Row 6, grid 7: 6-noter

Row 6, grid 8: Right hand

Row 7, grid 4: Do in low F#7

Row 8, grid 10: In high Db7

Row 9, grid 3: Right hand

Row 9, grid 5: Do in high Ab7

Row 10, grids 1,2: Right hand

Page 3a, 1986-04-18

CTO (continuation of (3) F7/6 = Dm7b9 [D7(#9)b9])

Row 2, grid 4: Do in high Db7

Row 2, grid 10: Right hand on either (6th or 1st string)

Row 3, grid 8: 6-noter

Page 4, 1986-04-19

CTO → Chord Type Organization

This page: (4) F7/6#11no3 = Dm7/6b9 (D13#9b9no3,5) = B(7)#9b9b5

Row 1, grids 7,8: Right hand

Row 2, grid 3: Arp.

Row 2, grids 5,9: Bach arpeggio

Row 3, grid 2: 😊 Twilight Zone; Harm.

Row 3, grid 3: In higher keys

Row 4, grid 9: 6-noter

Row 5, grid 1: Right hand

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CTO → Chord Type Organization

This page: (5) Ab7#11 = D7b9b5

Row 2, grid in left margin: Right hand

Row 2, grid 4: Optional hidden finger

Row 4, grid 3: In higher keys

Row 6, grid 7: 😊 from Cmaj7/D

Row 8, grid 9: T (thumb) or 2 (finger)

Row 9, grids 2,5: 6-noter

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CTO (continuation of (5) Ab7#11 = D7b9b5)

Row 1, grid 7: Right hand

Row 2, grid 4: Right hand or T (thumb)

Row 2, grid 6: [The dashed note indicates a "hidden finger"]

Row 5, grid 4: 6-noter

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CTO → Chord Type Organization

This page: (6) D7b9 = F13b9noR = B7#9b9noR = Ab7b9#11noR

Row 1, grid 2: And optional on other [string] set.

Row 3, grids 1,2: Dbl (Double) if playing the optional hollow notes.

Row 4, grid 4: 6-noter; right hand for notes on strings 5 and 4.

Row 5, grid 1: in A7b9 (play the note on 6th string as a harmonic)

Row 8, grid 2: Right hand

Row 8, grid 3: Optional thumb

Row 9, grid 9: "Hidden" (pointing to the dashed note to be fingered on 4th string)

Row 10, grid 8: In higher keys. [Finger 3 for the 6th string; finger 2 for the 3rd string.]

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CTO → Chord Type Organization

This page continues: (6) D7b9 = F13b9noR = B7#9b9noR = Ab7b9#11noR

Row 2, grid 4: Right hand

Row 4, grid 1: Right hand

Row 4, grid 8: in lower keys

Row 5, grid 2: [F]13b9 😊

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CTO → Chord Type Organization

This page: (7) D13b9no5 = C^oΔ9 = F13b9#11noR,3 = Ab7#9#11noR = B(7)b9#9 =
Eb^oext. = F#^oext. = A^oext.

Row 1, grids 1,2: Try as 4-noters too.

Row 1, grids 3,6,7,8,9: Right hand

Row 1, grid 9: Dbl [Double, if adding the 1st string note]

Row 2, grid 1: Right hand

Row 2, grid 4: * Harmonics and notes. F-? If B is played open, then it is F-3.

Row 2, grid 7: On E7

Row 3, grid 2: Only for harp-harmonics

Row 3, grid 4: F-4. Use full barre.

Row 3, grid 6: optional harmonic (on strings 2,3,4) for Bb7 (B13b9) at 12th fret.

Row 4, grid 1: 1) Also try as #5 for Db7b9+ as V chord in "Girl from Ipanema" in Ab, with L & M pickups on. Fret number marker 7: "and on 19th fret too."

Row 4, grid 8: T (thumb) optional

Row 4, grid 9: Bach arpeggio

Row 5, grid 7: Harp-harmonics....

Row 6, grid 4: 1 or T (for top string; thumb use would be over-top-of-neck)

Row 7, grid 5: [for B note on 14th fret, 5th string:] or harmonic 7th fret, 6th string.

Row 8, grid 2: Good slightly lower

Row 8, grid 8: Right hand

Row 9, grid 4: No F-12

Row 9, grid 6: In lower keys

Row 10, grid 3: For higher keys

Row 10, grid 5: 6-noter

Row 10, grid 7: (optional arp.) and release D string

Row 10, grid 10: 7#9 (double)

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CTO → Chord Type Organization

This page continues: (7)

Row 1, grids 1,7,9,10: Right hand

Row 1, grid 2: Optional E Ab pickup eventually R picking "Maverick" in Bb and D.
Notice the rhythm of the melody.

Row 1, grid 8: F-16. Optional on other [string] set.

Row 2, grid 1: Only in high keys.

Row 2, grid 3: Right hand

Row 2, grid 7: Only high for sound

Row 2, grid 9: 😊 up high

Row 3, grid 1: Up high

Row 4, grid 1: Up medium high

Row 4, grid 10: [For harmonic on 6th string:] Use on Eb13b9

Row 5, grid 2: Optional on other [string] set.

Row 5, grid 4: 😊 Higher

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CTO → Chord Type Organization

This page: (8) D7b9#11no3

Row 1, grid 1: Or ♦ [harmonic] where possible in certain keys

Row 2, grid 4: Right hand

Row 2, grid 7: Or X; or X by itself

Row 5, grid 1: Harp-harmonics

Row 5, grid 3: Do in higher keys

Row 6, grid 1: Optional on other [string] set

Row 7, grids 3,6,9,10: Right hand

Row 8, grid 2: Right hand

Row 9, grid 2: Hidden [for the dashed hollow note on 3rd string]

Row 9, grid 4: In lower keys

Row 9, grid 7: No F-12

Row 10, grid 7: In lower keys

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CTO → Chord Type Organization

This page continues: (8)

Row 2, grid 3: Right hand

Row 2, grid 8: Dble [Doubled note]

Row 3, left margin: (F-17 possible, but no) F-18

Row 3, grid 1: Right hand

Row 3, grid 7: In higher keys

Row 3, grid 10: In real high keys

Row 4, grid 4: Ab triad + D5

Row 4, grid 6: T [thumb] or 1

Row 4, grid 10: Ab + D full triads → 6-noter

Row 5, grid 3: Right hand on either [string 6 or string 1]

Row 6, grid 3: 6-noter

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CTO → Chord Type Organization

This page: (9) D13b9#11no3,5 = Ab(7)#9#11

Row 1, grid 5: Right hand

Row 1, grid 10: Higher, ala West Side Story

Row 2, grid 8: 6-noter

Row 2, grid 10: Bach arpeggio or regular

Row 3, grid 1: Bach arpeggio?

Row 3, grid 5: Mid-range [and] on up.

Row 4, grids 2,4: Dble [Doubled note]

Row 4, grids 7,8: No F-10; no F-12

Row 6, grid 1: 6-noter

Row 6, grid 2: D and F#

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CTO → Chord Type Organization

This page: **(10)** D7#9b5 = Ab7/6#11no5

Row 1, grids 8-9: Sounds better lower.....

Row 2, grid 7: The numbers below the grid (3 or 4 and 4, 3) are finger for this grid (not the grid below).

Row 5, left margin: No F-9

Row 5, grid 7: F-13. No F-12

Row 6, grid 8: No F-16, F-17

Row 6, grid 10: Right hand

Row 8, grid 10: Sounds better higher

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CTO → Chord Type Organization

This page: **(11)** D7#9

Row 1, grids 6, 8: [pointing to harmonics on strings 6 & 5:] Where appropriate.

Row 2, grid 7: Use as diminished 7, be weak as 7#9.

Row 3, grid 2: Reverse(d) cross-barre.

Row 5, grids 3,4,5: Much higher (keys).

Row 6, grid 6: No F-12

Row 7, grid 9: Higher (keys).

Row 8, grid 3: No F-16 or F-17

Row 9, grid 4: Higher (keys).

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CTO → Chord Type Organization

This page: **(12)** D13#9no5

Row 1, left margin: No F-2

Row 2, grid 4: Bach arpeggio

Row 3, grid 9: No F-9.

Row 4, grid 6: 😊 Higher

Row 4, grid 9: Backwards fingering

Row 5, left margin: No F-16, F-17, F-18, F-20

Row 5, grid 2: Lower?

Row 5, grid 10: T (thumb) or 1

Row 6, grid 1: T (thumb) or 1; much higher [keys]

Row 6, grid 5-6: Lower....

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CTO → Chord Type Organization

This page: **(13)** D6#9

Row 3, grid 4: Higher

Row 4, grid 6: Add for harmonics

Row 4, grid 7: Harm.

Row 4, grids 8,9: Add for harmonics

Row 5, left margin: No F-8, F-10

Row 7, grid 2: Great 6/9

Row 7, grids 4,9: Higher

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CTO → Chord Type Organization

This page: **(14)** D^o7/♯5 = E7b9noR/A

Row 4, grid 2: Bach arpeggio

Row 7, left margin: No F-10

Row 9, grid 1: T (thumb on 6th string); or open (for A note on 5th string)

Row 9, grid 3: [Harmonics for notes on 6th and 5th strings]

Row 9, grid 4: Cross-fingering

Row 10, left margin: No F-16

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CTO → Chord Type Organization

This page continues: **(14)** D^o7/♯5 = E7b9noR/A

Row 1, grid 2: Higher [keys]

Row 1, grid 3: F-21: (remarkably, all 5 inversions are sound and useable)

Row 2, grid 5: Higher