CHORD TYPE ORGANIZATION OF 5 NOTE CHOICE O SCALE DERIVED VOICINGS
REORGANIZE BY SOPRANO

1. NUMBERS CHOSEN DIAGRAM UNLATEXED, REORDERED ON ANOTHER PAGE ACCORDING TO WHAT TONE IS ON TOP

IMPORTANT
9/26/87

The plan is to work on the 15th page. First step is to focus on this particular path, then to focus on next.
P. 3° CHORD TYPE ORGANIZ.

(3) F7/6 = Dm7b9 (D7b9b9)
F-20 15
19
10
13
16

F-22
19
13
5
10

F-24 19
13
10
16

F-27
10
7
5
13
16

Remarkably, all 5 inv's are sound and usable.

P.14a
E7b9
E7b9
A

F-21
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)

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) Ebm6/9A7 no5 (Ebø9 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.
5-Note Choice Diminished Scale Derived Voicings

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
**5-Note Choice Diminished Scale Derived Voicings** — Ted Greene

**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

**Page 5, 1986-04-26**

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

**Page 5a, 1986-04-26**

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

**Page 6, 1986-04-26**

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.]

**Page 6a, 1986-04-26**

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 🎼
Page 7, 1986-04-27

CTO → Chord Type Organization

This page: (7) D13b9no5 = C♯9 = F13b9#11noR,3 = Ab7#9#11noR = B(7)b9#9 = Eb♯ext. = F♯ext. = A♭ext.

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 Db79+ 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)

Page 7a, 1986-04-28

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
Page 8, 1986-04-28
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

Page 8a, 1986-04-29
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

Page 9, 1986-05-01
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#
Page 10, 1986-05-03
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

Page 11, 1986-05-03
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).

Page 12, 1986-05-03
CTO ➔ Chord Type Organization
This page: (12) D13#9no5
Row 1, left margin: No F-2
Row 2, grid 4: Bach arpeggio
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……

Page 13, 1986-05-04
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
Page 14, 1986-05-04
CTO ➔ Chord Type Organization
This page: (14) $D^9/\flat5 = E7b9noR/A$
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

Page 14a, 1986-05-05
CTO ➔ Chord Type Organization
This page continues: (14) $D^9/\flat5 = E7b9noR/A$
Row 1, grid 2: Higher [keys]
Row 1, grid 3: F-21: (remarkedly, all 5 inversions are sound and useable)
Row 2, grid 5: Higher