5-Note Dominant 7#9+ Chord Voicings
Ted Greene, 1988-02-20 through 1988-06-25
(3-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, 1988-02-20

Row 1, grid 6: Lower set of 5
Row 2, grid 4: Lower set of 5
Row 5, grid 4: F/9 or G11 and C#
Row 5, grid 10: b7 to top: No: way too tough
Row 6, grid 2: [Red optional note: if played the result is a major7+ chord]
Row 6, grid 3: OT [Over Thumb] or right-hand.
Row 7, grid 2: (14) Too far away from the 10th fret or would have been great for visualizing.
Row 7, grid 11: OT [Over Thumb]
Row 8, grid 1: Check out open string “easy” forms. A7#9+
Row 8, grid 3: 3 on top: No.
Row 8, grid 4: Arpeggiate. [Also notice that the 5th string note is a harmonic on 12 fret.]
Row 8, grid 5: Eb7#9+ 6th string harmonic: 19th fret chime on 4th hit
Row 8, grid 7: Backstroke right-hand
Row 10, grid 5: Bm/9b6

Text for page 2, 1988-03-08

A7#9+ (as quirky check, also look at these as Fadd9’s with C#)
Row 6, grid 6: P-16, P-17 not practical.


5-note 7#9+ (A7#9+ (“F/9’s and C# note”) (as check sometimes)
Row 2, grid 2: “F/9 plus C#”
Row 2, grid 10: [b7 on top]: No way.
Row 3: * From here on I want to try a different method (to see if it helps) [Big Spreads now]
   I’ll just list the practical or semi-practical voicings by the outer voices (by going across my 5-note Voicing Reference sheet)
Row 4, Outer Spreads: #5 — R
Row 5, Outer Spreads: b7 — #9
Row 6, Outer Spreads: R — 3 Questionable in general.
Row 6, Outer Spreads: #9 — #5 = Very questionable.
Row 7, Outer Spreads: 3 — b7