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 3, "heading": Friday-Saturday 1988-06-24/25 in Palm Springs with Mom & Dad...just us 3. Row 6, grid 6: P-16, P-17 not practical.

Text for page 3, Saturday 1988-06-25 in Palm Springs with Mom & Dad...just us 3.

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)

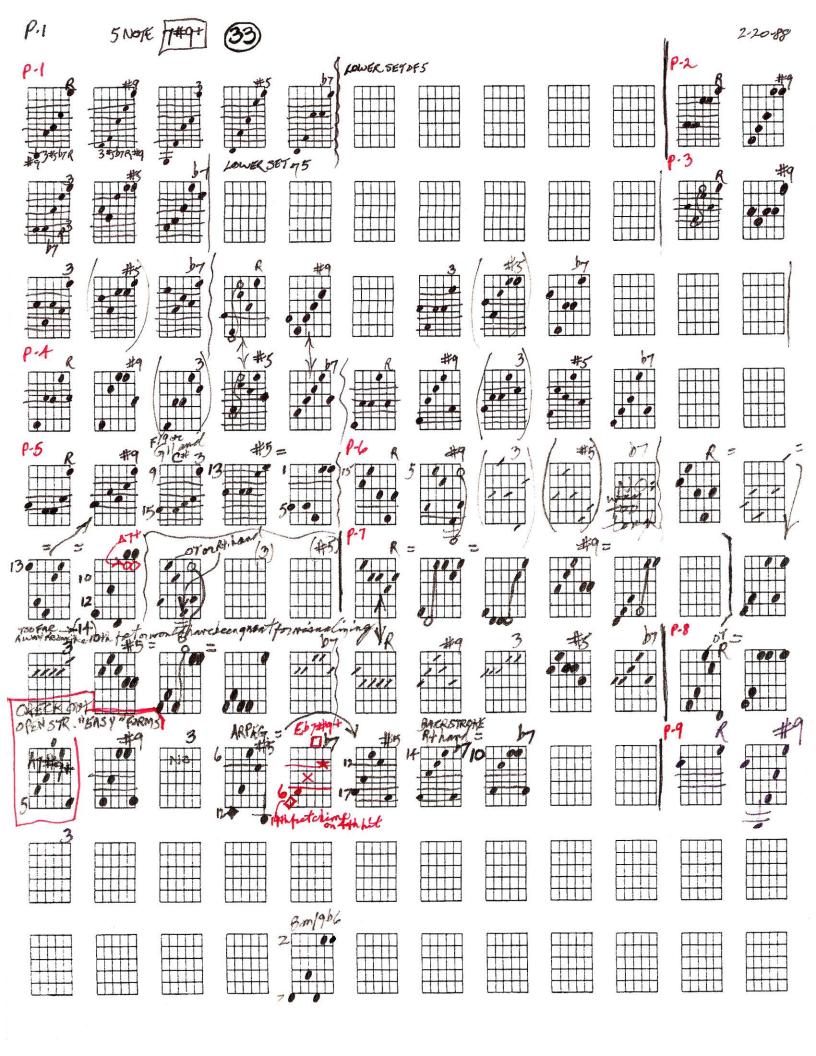
Row 4, Outer Spreads: #5 — R

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



P.2 & NOTE 7#9+ AT#9+ (a punkycheck, elso look at these Fally C#) Thee. 3-8-88

