Semi-Semi-Final Step for Organizing 5-Note Major Type Chords
“Locational Organization”
(6-note types with doubling, and doublings too, as reminders here and there.)
Ted Greene, 1985-12-25

★ Have you included 6/9’s up a 5th (Δ13 noR)? or take 6/9 and lower R to 7 (check both ways)

[The large numbers (usually in the left margins) indicate the chord tone that is voiced in the bass of the chords which follow.
These “translation” pages contain redrawn chord diagrams from the margins of Ted’s original pages, plus some handwritten comments.]

Comment for p.1, row 1, grid 6:
“Unique reversal of 4th and 5th strings”

Comment for p.1, row 2, grid 1:
“Include for leverage”

Comment for p.1, row 9, left margin:
“Dissonant. For backwards harp rolls”
(right hand: l a m i p )

Grid for p.2, row 5, right margin:
(9th in bass)

Redrawn grids for p.3, rows 4-7, both margins:
(5th in bass)

(6th in bass):

Redrawn grids for p.4, row 1, both margins:
(9th in bass)

Comment for p.4 row 2, grid 8:
“Reminder about outside string switch view.”

Redrawn grids for p.4, rows 3-8, both margins:
(3rd in bass)
Page 9, both margins: (6th in bass)
(continued)

Redrawn grids, page 13, both margins: (Root in bass)