

Ted Greene
1984-07-04

- 1) Bbm11noR
[\[b3, 5, b7, 9, 11\]](#)
- 2) Bbm7/11 (lower 9 to R)
[\[R, b3, 5, b7, 11\]](#)
- 3) Bbm11/13noR,5
[\[b3, b7, 9, 11, 13\]](#)
- 4) Bbm7/11/13no5
[\[R, b3, b7, 11, 13\]](#)
- 5) Bbm9/11(Bbm11no7) (from Bbm11noR, raise Ab to Bb)
[\[R, b3, 5, 9, 11\]](#)
- 6) Bbm9 (from Bbm7/11, lower b3 & 11)
[\[R, b3, 5, b7, 9\]](#)
- 7) Bbm11no5 (from Bbm9, lower 5 to 11)
[\[R, b3, b7, 9, 11\]](#)
- 8) Bbm9/13no5 (from Bbm9, raise 5 to 13)
[\[R, b3, b7, 9, 13\]](#)

Figure 10: A collection of 48 piano-roll diagrams for the right-hand part of the piece, arranged in a 4x12 grid. Each diagram represents a specific chord or sequence of notes on a piano keyboard, with the vertical axis indicating pitch (octaves and notes) and the horizontal axis indicating time. The diagrams are labeled with musical notation, including chord symbols and figured bass notation. The labels are as follows:

- Row 1: $Bb_m7/11$, $Bb_m7/11/13\text{ no }5$, $Bb_m9/11$, Bb_m^9 , $Bb_m^{11}\text{ no }5$, $Bb_m9/13\text{ no }5$, $Bb_m9/13\text{ no }5$, $Bb_m^{11}\text{ no R}$, $Bb_m^{11}\text{ no R}$, $Bb^{13}\text{ sus}$.
- Row 2: $Bb_m9/11$, $Bb_m9/11$, Bb_m^9 , Bb_m^9 , $Bb_m9/13\text{ no }5$, $Bb_m9/13\text{ no }5$, $Bb_m^{11}\text{ no R}$, $Bb_m^{11}\text{ no R}$, $Bb_m7/11$.
- Row 3: $Bb_m^{11}/13\text{ no R}, 5$, $Bb_m7/11/13\text{ no }5$, $Bb_m9/11$, $Bb_m9/11$, Bb_m^9 , $Bb_m^{11}\text{ no }5$, $Bb_m^{11}\text{ no R}$, Bb_m^9 , $Bb_m^{11}\text{ no R}$.
- Row 4: $Bb_m7/11$, $Bb_m^{11}/13\text{ no R}, 5$, Bb_m^9 , $Bb_m^{11}\text{ no }5$, $P-3$, $Bb_m^{11}\text{ no R}$, $Bb_m9/11$, Bb_m^9 , $Bb_m9/13\text{ no }5$.

The diagrams are grouped into four sets of three, each indicated by a bracket on the right side. The first set (rows 1-3) is labeled "Right-hand" at the bottom right. The second set (rows 4-6) is labeled "Right-hand" at the bottom right. The third set (rows 7-9) is labeled "Right-hand" at the bottom right. The fourth set (rows 10-12) is labeled "Right-hand" at the bottom right.

“5-Note Voicings for Minor 7th Type Chords” – Ted Greene, p.2

Diagram illustrating 5-note voicings for Minor 7th Type Chords, organized into rows and columns. The diagrams are labeled with chord names and fret numbers, and are grouped by sections P-4 and P-5.

Section P-4:

- Row 1: $B\flat m/9/11$ (fret 8), $B\flat m^9$ (fret 6), $B\flat m^{11} no5$ (fret 6), $P-4$, $B\flat m7/11$ (fret 6), $B\flat m^9$ (fret 6), $B\flat m^{11} noR$ (fret 9), $B\flat m^{11}/13 noR,5$ (fret 9), $B\flat m^9$ (fret 9). Right-hand labels: 15, 15, 13.
- Row 2: $B\flat m^{11} noR$ (fret 13), $B\flat m^{11}/13 noR,5$ (fret 13), $B\flat m/9/11$ (fret 13), $B\flat m^9$ (fret 11), $B\flat m9/13 no5$ (fret 11), $B\flat m^{11} noR$ (fret 2), $B\flat m/9/11$ (fret 2), $B\flat m/9/11$ (fret 6), $B\flat m^9$ (fret 1). Right-hand label: 11.
- Row 3: $B\flat m^{11} noR$ (fret 6), $B\flat m^{11} noR$ (fret 8), $B\flat m/9/11$ (fret 4), $B\flat m^9$ (fret 2), $B\flat m^{11} no5$ (fret 2), $B\flat m^9$ (fret 6), $P-5$, $B\flat m^{11} noR$ (fret 9), $B\flat m7/11/13 no5$ (fret 9). Right-hand labels: 13, 15, 8, 11, 13, 13.
- Row 4: $B\flat m/9/11$ (fret 9), $B\flat m^9$ (fret 8), $B\flat m9/13 no5$ (fret 8), $B\flat m^{11} noR$ (fret 11), $B\flat m7/11$ (fret 11), $B\flat m/9/11$ (fret 11), $B\flat m^9$ (fret 9), $B\flat m^{11} noR$ (fret 13), $B\flat m7/11$ (fret 13). Right-hand labels: 13, 13, 13, 17, 15, 17, 16, 18, 18.
- Row 5: $B\flat m^{11}/13 noR,5$ (fret 15), $B\flat m7/11/13 no5$ (fret 13), $B\flat m^9$ (fret 13), $B\flat m^9$ (fret 13), $B\flat m9/13 no5$ (fret 13), $B\flat m9/13 no5$ (fret 13), $B\flat m^{11} noR$ (fret 4), $B\flat m^{11} noR$ (fret 4), $B\flat m7/11$ (fret 4). Right-hand labels: 20, 18, 18, 18, 18, 18, 10, 10, 10.
- Row 6: $B\flat m7/11/13 no5$ (fret 4), $B\flat m/9/11$ (fret 6), $B\flat m^9$ (fret 4), $B\flat m^{11} noR$ (fret 6), $B\flat m7/11$ (fret 6), $B\flat m^{11}/13 noR,5$ (fret 8), $B\flat m^{11}/13 noR,5$ (fret 8), $B\flat m7/11/13 no5$ (fret 6), $B\flat m/9/11$ (fret 8). Right-hand labels: 11, 11, 11, 11, 11, 11, 11, 11, 11.

Section P-5:

- Row 7: $B\flat m^9$ (fret 6), $P-6$, $B\flat m^{11} noR$ (fret 9), $B\flat m7/11$ (fret 9), $B\flat m/9/11$ (fret 9), $B\flat m/9/11$ (fret 8), $B\flat m7$ (fret 6), $B\flat m^9$ (fret 8), $B\flat m^{11} no5$ (fret 8).

Right-hand labels for P-5: 11, 13, 15, 17, 18, 18, 10, 10, 10.

Diagram illustrating various 5-note voicings for minor 7th type chords, organized into rows and columns. Each diagram shows a guitar fretboard with notes indicated by black dots and open circles. Some diagrams include fingerings (e.g., 6, 11, 16) and labels like "Right-hand" or "Thumb [under neck]".

Row 1: $B\flat m^{11}_{no5}$, $B\flat m^{11}_{noR}$, $B\flat m7/11$, $B\flat m9/11$, $B\flat m^9$, $B\flat m^9$, $B\flat m^{11}_{noR}$, $B\flat m7/11$, $B\flat m7/11$.

Row 2: $B\flat m^{11}/13_{noR,5}$, $B\flat m^{11}/13_{noR,5}$, $B\flat m^{11}/13_{noR,5}$, $B\flat m7/11/13_{no5}$, $B\flat m7/11/13_{no5}$, $B\flat m^9$, $B\flat m9/13_{no5}$, $B\flat m9/13_{no5}$, $B\flat m^{11}_{noR}$ (Thumb [under neck]).

Row 3: $B\flat m^{11}_{noR}$, $B\flat m^{11}/13_{noR,5}$, $B\flat m9/11$, $B\flat m9/11$, $B\flat m^9$, $B\flat m^9$, $B\flat m^{11}_{no5}$, $B\flat m^{11}_{no5}$, $B\flat m9/13_{no5}$.

Row 4: $B\flat m^{11}_{noR}$, $B\flat m^{11}_{noR}$, $B\flat m^{11}_{noR}$, $B\flat m7/11$, $B\flat m9/11$, $B\flat m^9$, $B\flat m9/13_{no5}$.

Row 5: $B\flat m7/11$, $B\flat m^{11}_{noR}$, $B\flat m^{11}_{noR}$, $B\flat m^{11}_{no5}$, $B\flat m9/13_{no5}$, $B\flat m^{11}_{noR}$, $B\flat m^{11}/13_{noR,5}$, $B\flat m9/11$, $B\flat m^9$.

Row 6: $B\flat m7$, $B\flat m^{11}_{noR}$, $B\flat m7/11$, $B\flat m^{11}/13_{noR,5}$, $B\flat m^9$, $B\flat m^{11}_{noR}$, $B\flat m7/11$, $B\flat m^9$, $B\flat m^{11}_{noR}$.

Row 7: $B\flat m^{11}/13_{noR,5}$, $B\flat m9/11$, $B\flat m^9$ (or $E\flat$), $B\flat m9/13_{no5}$, **P-3**, $B\flat m^{11}_{noR}$, $B\flat m9/11$, $B\flat m^9$.

Page 2:
First Eight
Minor 7
5-Note Types.

2nd String
Soprano

“5-Note Voicings for Minor 7th Type Chords” – Ted Greene, p.4

The diagrams are organized into several rows, each containing multiple fretboard grids. The chords and voicings shown include:

- Row 1:** $B\flat m7/11$, $B\flat m11/13 noR, 5$, $B\flat m/9/11$, $B\flat m9$, $B\flat m11 no5$, $B\flat m11 noR$, $B\flat m7/11$, $B\flat m7/11/13 no5$, $B\flat m9$ or $E\flat$.
- Row 2:** $B\flat m11 noR$, $B\flat m7/11$, $B\flat m9$, $B\flat m11 noR$, $B\flat m7/11$, $B\flat m/9/11$, $B\flat m9$, $P-4$, $B\flat m9$ or $E\flat$.
- Row 3:** $B\flat m7/11$, $B\flat m/9/11$, $B\flat(m)7/11$, $B\flat m11 noR$, $B\flat m11/13 noR, 5$, $B\flat m/9/11$, $B\flat m9$, $B\flat m9/13 no5$, $B\flat m11 noR$. Includes "Right-hand" label.
- Row 4:** $B\flat m7/11$, $B\flat m9$, $B\flat m11 no5$, $B\flat m11 noR$, $B\flat m/9/11$, $B\flat m9$, $B\flat m11 no5$, $P-5$, $B\flat m11/13 noR, 5$. Includes "Right-hand" label.
- Row 5:** $B\flat m9$, $B\flat m11 noR$, $B\flat m/9/11$, $B\flat m9$, $B\flat m11 noR$, $B\flat m7/11$, $B\flat m9$, $B\flat m11 noR$, $B\flat m11 noR$. Includes "Right-hand" label.
- Row 6:** $B\flat m7/11$, $B\flat m/9/11$, $B\flat m11 no5$, $B\flat m11 noR$, $B\flat m7/11$, $B\flat m/9/11$, $B\flat m7/11/13 no5$, $B\flat m11 noR$, $B\flat m7/11$. Includes "Right-hand" label.
- Row 7:** $B\flat m/9/11$, $B\flat m9$, $B\flat m11 no5$, $B\flat m9/13 no5$, $B\flat m11 noR$, $B\flat m9$, $B\flat m9$, $B\flat m11 no5$, $B\flat m11 no5$. Includes "Right-hand" label.

Additional labels and notes include "Right-hand" appearing multiple times, "P-4" and "P-5" in red, and "or $E\flat$ " or "or G " in blue.

“5-Note Voicings for Minor 7th Type Chords” – Ted Greene, p.5

Diagram illustrating 5-note voicings for Minor 7th Type Chords, organized into two rows of fretboard grids. The first row shows specific voicings, while the second row shows empty grids for practice.

Row 1 (Top):

- Grid 1:** Chord $Bb m^{11} no R$. Frets 16 and 20. Notes: 16 (Bb), 19 (D), 20 (F), 21 (Ab), 22 (G). Includes a note "or reverse" with an arrow pointing to the 20 and 21 frets.
- Grid 2:** Chord $Bb m 7/11$. Fret 16. Notes: 16 (Bb), 17 (D), 18 (F), 19 (Ab), 20 (G). Includes a red asterisk.
- Grid 3:** Chord $Bb m^{11}/13 no R, 5$. Frets 16 and 20. Notes: 16 (Bb), 19 (D), 20 (F), 21 (Ab), 22 (G). Includes a red asterisk.
- Grid 4:** Chord $Bb m 7/11/13 no 5$. Frets 18 and 20. Notes: 18 (Bb), 19 (D), 20 (F), 21 (Ab), 22 (G). Includes a red asterisk.
- Grid 5:** Chord $Bb m^9$. Frets 18 and 20. Notes: 18 (Bb), 19 (D), 20 (F), 21 (Ab), 22 (G). Includes a red asterisk.
- Grid 6:** Chord $Bb m^{11} no 5$. Frets 18 and 20. Notes: 18 (Bb), 19 (D), 20 (F), 21 (Ab), 22 (G). Includes a red asterisk.
- Grid 7:** Chord $Bb m^{11} no R$. Fret 6. Notes: 6 (Bb), 7 (D), 8 (F), 9 (Ab), 10 (G). Includes a red asterisk.
- Grid 8:** Chord $Bb m 7/11$. Fret 6. Notes: 6 (Bb), 7 (D), 8 (F), 9 (Ab), 10 (G). Includes a red asterisk.

Row 2 (Bottom):

- Grid 1:** Chord $Bb m^{11} no 5$. Frets 16 and 20. Notes: 16 (Bb), 19 (D), 20 (F), 21 (Ab), 22 (G). Includes a red asterisk.
- Grid 2:** Chord $Bb m^{11} no R$. Frets 8 and 13. Notes: 8 (Bb), 9 (D), 10 (F), 11 (Ab), 12 (G). Includes a red asterisk.
- Grid 3:** Chord $Bb m 7/11$. Frets 8 and 13. Notes: 8 (Bb), 9 (D), 10 (F), 11 (Ab), 12 (G). Includes a red asterisk.
- Grid 4:** Chord $Bb m 9/13 no 5$. Frets 9 and 13. Notes: 9 (Bb), 10 (D), 11 (F), 12 (Ab), 13 (G). Includes a red asterisk.
- Grid 5:** Empty grid.
- Grid 6:** Empty grid.
- Grid 7:** Empty grid.
- Grid 8:** Empty grid.
- Grid 9:** Empty grid.

Additional Information:

- A bracket groups the last four chords of the first row ($Bb m 7/11/13 no 5$, $Bb m^9$, $Bb m^{11} no 5$, and $Bb m^{11} no R$).
- A note "Thumb [under neck]" points to the 6th fret on the first string of the eighth grid.

FROM Bb major
 ① = Bb major ② = Bb major ③ = Bb major ④ = Bb major ⑤ = Bb major ⑥ = Bb major ⑦ = Bb major ⑧ = Bb major
 ① = Bb major ② = Bb major ③ = Bb major ④ = Bb major ⑤ = Bb major ⑥ = Bb major ⑦ = Bb major ⑧ = Bb major
 ① = Bb major ② = Bb major ③ = Bb major ④ = Bb major ⑤ = Bb major ⑥ = Bb major ⑦ = Bb major ⑧ = Bb major

7-4-84

Handwritten musical score for guitar, featuring multiple staves with chords, scales, and fingerings. The notation includes various musical symbols such as notes, rests, and accidentals. Red markings and annotations are present throughout the score, including circled areas and handwritten notes.

2ND STRING SOPRANO

1ST & m7 5 NOTE TYPES

7-4-84

Handwritten musical score for guitar, featuring multiple staves with chords, scales, and fingerings. The notation includes various musical symbols such as notes, rests, and accidentals. Red markings and annotations are present throughout the score, including circled areas and handwritten notes.