5-Note Voicings of the 8-Note Whole-half (Diminished) Scale
[5-Note Diminished (&/or 8-Note Dominant) Chord Voicings]
Systematically Derived
Ted Greene, 1986-03-03 through 1987-11-15

[Circled] numbers indicate the 14 types.
F = Five-note

All from D7 root, or m7 or diminished 6.
[D, Eb, F, F#, G#, A, B, C]
Do in all 40 – 50 F-types, 5 inversions each!
Don’t overlook 6-noters or 5-note “doublings”

Please refer to the “5-Note Chord Voicings – A Brief Explanation” page for more information, definitions of numbers, symbols, and other comments.

Text for PART 1: pages 1 thru 5

[Text for page 1 diagrams:]
Row 1, chord names for grids 1-6:  D7b9#9 no5, Dm7b5b9, D7b9b5, D7#9b5, D7#9, D13#9 no5
Row 1, chord names for grid 9:  Dm7b9 (F7/6)
Row 2, chord names for grids 1-3 & 5:  D7b9, D13b9 no5, D7b9#11 no3, and D6#9
Row 3, left margin: For F-1, see p.6 (after F-7)
Row 4, grids 5-6: And on other set
Row 5, grid 7: From here on the various string sets of the same voicings will either be juxtaposed in groups or intermingled chord by chord.

[Text for page 2:]
Row 5, grid 1: Harmonics
Row 6, grid 5: Right hand
Row 7, grid 2: Good in higher keys
Row 7, grid 6: With middle pickup on

[Text for page 3:]
Row 4, grid 5: Too tough
Row 5, grid 9: Regular and Bach arpeggio
Row 5, grid 10: Bach arpeggio
Row 10, grid 6: Bach
Row 10, grid 10: Bach arpeggio

[Text for page 4:]
Row 1, grid 6: Bach arpeggio
Row 1, grid 10: Bach arpeggio
Row 2, grid 3: Bach arpeggio
Row 5, grid 5: Harmonic Twilight Zone
Row 8, grid 4: Reverse thumb barre (to get notes on 5th and 1st strings)
Row 8, grid 5: #10 thru 14 sound poor
5-Note Chord Voicings of the
8-Note Whole-half (diminished) Scale

Notation for rows 1 & 2 of page 1 of the 19-page series

F = Five note
Circled #s = the 14 types

F-2

D7b9#9no5  Dm7b5b9
D7b9b5
D7#9b5  D7#9  D13#9no5  Dm7b9  F7/6

Row 1
[root in bass]  [b9 or #9 in bass]

D7b9  D13b9no5  D7b9#11no3

Row 2
[b9 or #9 in bass]  [b3 or 3 in bass]