5-Note Voicings of the 8-Note Whole-half (Diminished) Scale
Systematically Derived
Ted Greene, 1986-03-03 through 1987-11-15

Text for PART 2: pages 6 thru 12

[Text for page 6:]
Row 5, grid 8: Add for harmonics  
Row 5, grid 9-10: Add for harmonics  
Row 6, grid 1: Harmonics  
Row 6, grid 5: F-1 (14) From voicing #2  
Row 6, grid 6: (10) From voicing #1  
Row 6, grid 7: (13) From voicing #1  
Row 6, grid 8: (2) From voicing #3 (3rd on top ^9)  
Row 7, left margin: Many of these F-1’s sound better on lower frets (more body)  
Row 7, grid 3: (2) From voicing #4 (5th on top)  
Row 7, grid 5: From C^7 over D  
Row 7, grid 7: (1) From voicing #5  
Row 7, grid 9: (3) Better lower  
Row 10, grid 3: 6-noter

[Text for page 7:]
Row 2, grids 4,5,6: Right hand  
Row 2, grid 8: Left hand chord  
Row 3, grid 6: 6-noter  
Row 4, grid 5: 6-noter  
Row 4, grid 6: Arpeggio  
Row 9, grid 7: In lower keys  
Row 9, grid 9: Right hand

[Text for page 8:]
Row 1, grid 2: Hidden  
Row 2 grid in margin: Up in minor 3rds, then down as a unit in minor 3rds  
Row 2, grid 2: In higher keys  
Row 5, grid 1: In lower keys  
Row 5, grid 2: In higher keys  
Row 6 grid in margin: Recheck lots of barres like this. Some keys only.  
Row 6, grid 1: For some keys only  
Row 8, grids 1 & 3: Right hand

[Text for page 9:]
Row 2, grid 9: Hidden  
Row 5, grid 8: 6-noter  
Row 6, grid 9: And other set  
Row 8, grid 8: 6-noter
[Text for page 10:]
Row 4, Left margin: As VI7 over TR in F [TR = Tonic Root]
Row 6, grid 8: Backwards fingering
Row 8, grid 2: No 7 thru 9
Row 8, Right margin: (14) in some keys via open or ♦ [harmonic] on 1st or 6th string.
Row 9, grid 9: Right hand
Row 10, grid 2: Right hand
Row 10, grid 4: no 6, 7, 8, 9, 10

[Text for page 11:]
Row 1, grid 1: Right hand
Row 1, grid 6: Arpeggio and release D string
Row 2, grid 5: And on next set
Row 3, grid 2: Double
Row 3, grid 7 & 9: In lower keys
Row 4, grid 4: Cross-fingering (the barre and the 3, 2)
Row 7, Left margin: Also in keys where these can be ♦ [harmonic]
Row 7, grid 3 & 4: Cross-finger!
Row 7, grid 6: In lower keys
Row 7, right margin: Lead pickup Maverick in Bb & D. Lead P. eventually R picking.
Notice the rhythm of the melody. [Probably referring to the TV show “Maverick”]
Row 9, Left margin: * Check (14)’s as (13)’s with b5. Example:
Row 9, grid 3: Right hand or T [thumb]
Row 10, grid 5: [can’t read; chopped off bottom]
Row 10, Right margin: Key of Db. Ab11 then…

[Text for page 12:]
Row 1, grid 2: Right-hand
Row 2, grid 5: T (thumb) or right-hand
Row 3, grid 5: F-16 no 1-4
Row 3, grid 6: Right-hand
Row 3, grid 8: No 8, 9
Row 4, grids 3 & 4: Plus C#
Row 4, grid 5: Right-hand
Row 4, grid 9: Plus F#. Do in higher keys.
Row 4, grid 10: Plus Eb
Row 5, grid 1: There are the other string set fingering of the last 6 etc. above.
Row 6, grid 1: Plus Bb
Row 6, grid 5: This stuff isn’t very practical, but it did lead to \( \rightarrow \) (8) [chord diagram #1 on next row]
Row 6, grid 8: #3 voicing
Row 7, Left margin: Remember: An open pedal (chime or regular) can be any tone of a chord, b9, #5, anything. So play all your 4-voice chords over them !!!!!
Row 9, grid 9: Right-hand