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 3: pages 13 thru 19

[Text for page 13:]
Row 2, grid 9: See next line for (5)
Row 2, grid 10: T (thumb) or right-hand
Row 3, grid 1: Right-hand
Row 4, grid 1: (1) thru (4)
Row 5, grid 2: Right-hand
Row 9, grids 4 & 5: Right-hand

[Text for page 14:]
Row 1, grids 3,4,5,9: In higher keys
Row 1, grid 6: Sounds better in higher keys
Row 5, grids 6,7,8: Or F# (double)
Row 6, grid 10: In lower keys
Row 8, grid 7: In higher keys
Row 9, grid 7: In higher keys

[Text for page 15:]
Wording for teaching a #9 is only a #9 in the presence of a ♯3.
Wording for teaching a 17th is only a 17th in the presence of an 11th.
End of F-21
Row 3, grid 4: Right-hand
Row 3, grid 8: Only in higher keys
Row 3, grid 10: In very high keys
Row 10, grid 2: In higher keys

[Text for page 16:]
Row 3, grids 3,4: Right-hand
Row 3, grid 5: Right-hand on either
Row 7, grid 10: Right-hand; 6-noter
Row 9, grid 8: And on other set
Row 10, grids 5,6: And on other set
Row 10, grids 7,8,9,10: And on other set
5-Note Voicings of the 8-Note Whole-half (Diminished) Scale

[Text for page 17:]
Row 1, grids 1-5: And on other set.
Row 1, grids 2,3: 6-noter
Row 1, grids 6-10: And try on other set (as at left)
Row 2, grids 1-3: And on other set.
Row 3, Left margin: Sunday 1987-09-27. F-27 (F-25 & F-26 were “a joke”)
Row 3, chord names for grids 1-6: D7b9#9, F7/6, D7b9, Ab7/6#11 (D7#9 if opt. note), E7b9/A, D7b9#9
Row 3, grids 1,2,3: Right-hand
Row 4, Left margin: OT = “Thumb over the top” or “Over-Thumb”
Row 5, grid 6: Lower
Row 6, grids 1,3: Right-hand
Row 10, Left margin: F-32 ← very little good here: (This is the only ?)

[Text for page 18:]
Row 1, grid 4: D7b9#9 no3
Row 2, grid 4: 7b9b5
Row 4, grid 3: F7/6
Row 4, grid 9: For higher keys
Row 5, grid 11: Tough but
Row 5, grid 12: Right-hand
Row 6 grid 1: Right-hand (for note on 1st string). Use right-hand thumb arpeggiation.
Row 6 grid 7: Great but very tough
Row 6, grid 9: Right-hand
Row 7 grid 6: For higher keys dissonance
Row 8 grid 3: Michel Legrand
Row 8, grids 5,8: Right-hand

[Text for page 19:]
Row 1, grid 1: No #1 set
Row 1, grid 2: Forms #2
Row 1, grid 3: #3 set
Row 1, grid 5: (6) 7b9, (7) 13b9 no5
Row 1, grids 6-8: #4 set
Row 1, grid 9: #5 set
worrying a #9 is only a #9 in the presence of a #3

End of 21st century

4-8-86