

TYPE I - Page 1 -
ARPEGGIOS

LEARNING ALTERED DOMINANT SOUNDS

A13b9 SCALE

This scale has a **b9** in addition to the b7 : 1, ^(b2)b9, 3, 4, 5, 6, b7



PLAY ALL EXAMPLES AS JAZZ STAYS TOO.

REMEMBER TO TRY ORNAMENTING ALL EXAMPLES.

Musical staff with notes and chords: Em7, A13b9, DΔ7. Includes the instruction "PLAY ALL EXAMPLES AS JAZZ STAYS TOO."

ILLUSTRATION OF THE TECHNIQUE OF VARIATION

D619 may be used for DΔ7 in all examples.

Musical staff with notes and chords: Em7, A13b9, DΔ7. Includes the instruction "ILLUSTRATION OF THE TECHNIQUE OF VARIATION".

Musical staff with notes and chords: Em7, A13b9, DΔ7. Includes a sharp sign above a note.

Musical staff with notes and chords: Em7, A13b9, DΔ7.

Musical staff with notes and chords: Em7, A13b9, DΔ7.

Musical staff with notes and chords: Em7, A13b9, DΔ7.

Musical staff with notes and chords: Em7, A13b9, DΔ7. Includes a flat sign above a note.

Musical staff with notes and chords: Em7, A13b9, DΔ7.

Musical staff with notes and chords: Em7, A13b9, DΔ7. Includes the instruction "The #9 may be added to this scale."

Musical staff with notes and chords: Em7, A13b9, DΔ7.

STARTING ON "1 and"

PICKUP NOTE

IMPORTANT: TRANSPOSE TO MANY OTHER KEYS

ARPEGGIOS

A13b9

A13b9 SCALE

Em7 A13b9 DA7

Em7 A13b9 DA7 Em7 A13b9 DA7

Em7 A13b9 DA7 Em7 A13b9 DA7

Em7 A13b9 DA7 Em7 A13b9 DA7

Em7 A13b9 DA7 Em7 A13b9 DA7

Em7 A13b9 DA7 Em7 A13b9 DA7

Em7 A13b9 DA7 Em7 A13b9 DA7

Em7 A13b9 DA7 Em7 A13b9 DA7

Em7 A13b9 DA7 Em7 A13b9 #9 DA7

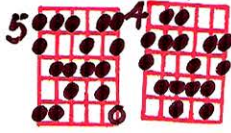
Em7 A13b9 DA7 Em7 A13b9 DA7

ARPEGGIOS

A13b9



A13b9 SCALE (OPTIONAL)



These notes may be played on other strings too.

Handwritten musical notation on a staff with treble clef, key signature of two sharps (F# and C#), and common time. It features a sequence of notes with chord markings Em7, A13b9, and DΔ7. Fingerings are indicated with numbers 1-3.

Handwritten musical notation on a staff with treble clef, key signature of two sharps, and common time. It continues the sequence with chord markings Em7, A13b9, and DΔ7. Fingerings are indicated with numbers 1-3.

Handwritten musical notation on a staff with treble clef, key signature of two sharps, and common time. It continues the sequence with chord markings Em7, A13b9, and DΔ7. Fingerings are indicated with numbers 1-3.

Handwritten musical notation on a staff with treble clef, key signature of two sharps, and common time. It continues the sequence with chord markings Em7, A13b9, and DΔ7. Fingerings are indicated with numbers 1-3.

Handwritten musical notation on a staff with treble clef, key signature of two sharps, and common time. It continues the sequence with chord markings Em7, A13b9, and DΔ7. Fingerings are indicated with numbers 1-3.

Handwritten musical notation on a staff with treble clef, key signature of two sharps, and common time. It continues the sequence with chord markings Em7, A13b9, and DΔ7. Fingerings are indicated with numbers 1-3.

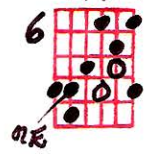
Handwritten musical notation on a staff with treble clef, key signature of two sharps, and common time. It continues the sequence with chord markings Em7, A13b9, and DΔ7. Fingerings are indicated with numbers 1-3.

Handwritten musical notation on a staff with treble clef, key signature of two sharps, and common time. It continues the sequence with chord markings Em7, A13b9, and DΔ7. Fingerings are indicated with numbers 1-3.

Handwritten musical notation on a staff with treble clef, key signature of two sharps, and common time. It continues the sequence with chord markings Em7, A13b9, and DΔ7. A #9 alteration is noted above the final DΔ7 chord. Fingerings are indicated with numbers 1-3.

Handwritten musical notation on a staff with treble clef, key signature of two sharps, and common time. It continues the sequence with chord markings Em7, A13b9, and DΔ7. Fingerings are indicated with numbers 1-3.

ARPEGGIO 107
A13b9



A13b9 SCALE



6th & 7th POSITIONS

Handwritten musical notation on ten staves, showing guitar arpeggios and scales. The notation includes notes, stems, and beams, with various chord and scale labels written above the notes. The chords and scales used are Em7, A13b9, and DA7. The notation is in treble clef with a key signature of one sharp (F#).

Staff 1: Em7, A13b9, DA7. Includes a circled '4' and a circled '2 3'.

Staff 2: Em7, A13b9, DA7. Includes a circled '2 3'.

Staff 3: Em7, A13b9, DA7. Includes a circled '2 3' and a circled '4 4' with the note 'not part of string' written above it.

Staff 4: Em7, A13b9, DA7. Includes circled '3' and circled '4'.

Staff 5: Em7, A13b9, DA7. Includes circled '2 3'.

Staff 6: Em7, A13b9, DA7. Includes circled '4'.

Staff 7: Em7, A13b9, DA7. Includes circled '3'.

Staff 8: Em7, A13b9, DA7. Includes circled '3'.

Staff 9: Em7, A13b9, DA7. Includes circled '3' and a circled '9'.

Staff 10: Em7, A13b9, DA7. Includes circled '3'.



Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 #9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

ARPEGGIOS →
A13b9.....

A13b9 SCALE (OPTIONAL)

Em7 A13b9 (4 2 1 3 4 2 2) DΔ7

Em7 A13b9 1 3 4 1 (2 4 3 1) DΔ7 Em7 A13b9 4 3 1 4 3 1 3 4 3 2 4 3 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

TRY THIS EXAMPLE UP 1 OCTAVE BUT IN THE SAME POSITION ON THE FINGERBOARD. (See previous example + 1st example)

ALSO DO UP 1 OCTAVE IN SAME POSITION. UP 1 OCTAVE AS BEFORE.

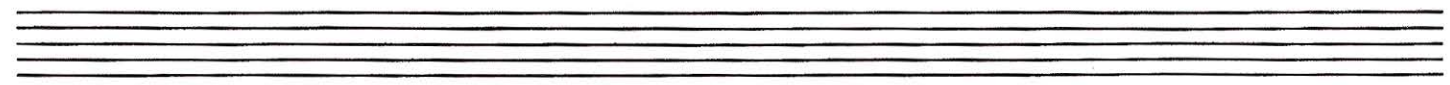
Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

COMPARE WITH PREVIOUS EXAMPLE.

Em7 A13b9 DΔ7 Em7 A13b9 DΔ7

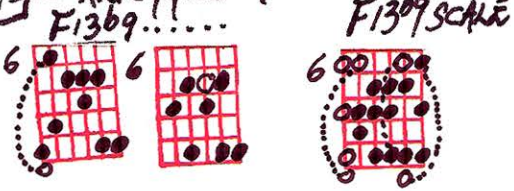
Em7 A13b9 #9 DΔ7 Em7 A13b9 DΔ7



TYPE 1 - Page 6 - LEARNING ALTERED DOMINANT SOUNDS

11-18-77

Key of Bb ARPEGGIOS →



Cm7 F13b9 BbA7

Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

NOTE TO MYSELF
This run should actually come 1st!
(in book)

Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

Cm7 F13b9 BbA7 Cm7 (3 1 3 etc) F13b9 BbA7

COMPARE WITH 3RD EXAM ABOVE.

TRY THIS EXAMPLE UP 1 OCTAVE IN THE SAME POSITION (see note on previous example).

Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

WHY + HOW?

Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

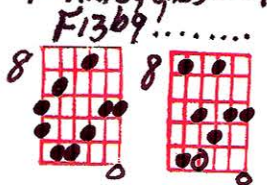
COMPARE WITH PREVIOUS EXAMPLES

Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

Cm7 F13b9 BbA7

ARPEGGIOS



F13b9 SCALE



Musical staff 1: Cm7 F13b9 BbA7

Musical staff 2: Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

Musical staff 3: Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

Musical staff 4: Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

COMPARE WITH 3RD EXAMPLE ABOVE

Musical staff 5: Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

TRY THIS EXAMPLE UP 1 OCTAVE IN THE SAME POSITION

Musical staff 6: Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

Musical staff 7: Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

COMPARE WITH PREVIOUS EXAMPLE

Musical staff 8: Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

Musical staff 9: Cm7 F13b9 BbA7 Cm7 F13b9 BbA7

Musical staff 10: Cm7 F13b9 BbA7

“Learning Altered Dominant Sounds - Type 1”

(Pages 1 - 7)

Ted Greene

1977-10-22 and 1977-11-18

These pages are the original lesson sheets that Ted used in his book, *Jazz Guitar Single-Note Soloing Vol. I*. It's listed under the topic “Learning Altered Dominant Sounds”

Type 1, Area 1 = pages 97 – 98

Type 1, Area 2 = pages 101 – 103

Type 1, Area 3 = pages 106 – 107

Type 1, Area 4 = pages 111 – 112

Type 1, Area 4a = pages 116 – 117

Type 1, Area 5 = pages 119 – 120

Type 1, Area 6 = pages 123 – 124

Type 1, Area 7 = pages 128 – 129

We did not provide notation or redrawn grid diagrams for these pages since you can find them in the book. We are posting these simply so you can have a view of their origins.