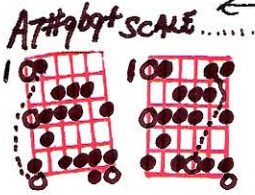
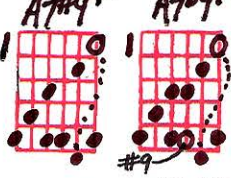


ARPEGGIOS



This scale contains a #5 (b6 or b13), b9, #9, b7 and no 4th :
1, b9, #9, 3, 5, #5, b7

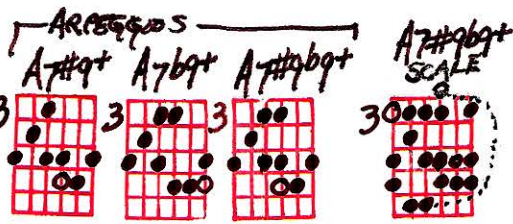
DO JAZZ 8ths
Em9 A7#9+ D6/9
BY NOW YOUR EARS SHOULD BE SO SATURATED WITH THE KEY OF

VARIATION ON PREVIOUS EXAMPLE

Handwritten musical notation on seven staves. Each staff contains a sequence of notes with various chord symbols above them: Em9, A7#9+, D6/9, and A7#9+. The notation includes fingerings (e.g., 1 3 4, 2 1 4, 3 1 4, 1 4 3, 1 4 3 2, 1 4 3 2 1, 1 4 3 2 1 4, 1 4 3 2 1 4 3 2, 1 4 3 2 1 4 3 2 1, 1 4 3 2 1 4 3 2 1 4 3 2 1) and accents. The key signature is one sharp (F#).

THAT YOU SHOULD TRANSPOSE EACH PHRASE AS SOON AS YOU LEARN IT (The only reason that the key of D is used on this page is for ease of comparison with similar sounds)

Two empty musical staves at the bottom of the page.



This fingering works better on higher frets (in keys like F, A6, A, etc.)

Handwritten musical notation on a single staff, featuring a sequence of chords and melodic lines. The chords are labeled as Em9, A7#9+, and D6/9. The notation includes various rhythmic values, accidentals, and fingerings. A note in the lower register is circled and labeled with a '3', indicating a triplet. The piece concludes with a circled '3' and the instruction 'END UP IN POSITION'.

Five empty musical staves, providing space for further practice or notation.

ARPEGGIOS

A7#9+ A7#9b9+ A7#9b9+

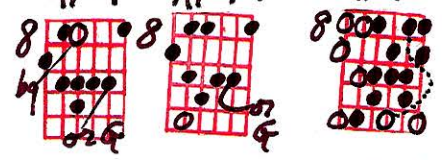
A7#9b9+ SCALE

DO JAZZ STAS

Try fingering all the Em9 runs in the 5th position too.

BE SURE TO TRY THIS NOTE

ARPEGGIOS
A7#9+ A7#9b9+ A7#9b9+ SCALE



Em9 A7#9+ DA9

Em9 A7#9+ DA9 Em9 A7#9+ DA9

Em9 A7#9+ (3 3 4) DA9 AND DO IN SAME 8VA POSITION Em9 A7#9+ (4) DA9

Em9 A7#9+ DA9 Em9 A7#9+ DA9

Em9 A7#9+ DA9 Em9 A7#9+ (2) (3) DA9

Em9 A7#9+ DA9 Em9 A7#9+ (4) DA9

Em9 A7#9+ DA9 Em9 A7#9+ (3) DA9

Em9 A7#9+ DA9 Em9 A7#9+ DA9

Em9 A7#9+ DA9 Em9 A7#9+ DA9

Em9 A7#9+ (4) DA9

ARPEGGIOS

F7#9+ F7#9+ F7#9b9+ F7#9b9+ F7#9+ F7#9b9+ SCALE

INSTEAD OF OR IN ADDITION TO THE #9

COMPARE WITH PREVIOUS EX.

Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

Cm9 F7#9+ BbA9 Cm9 F7#9+ BbA9

“Learning Altered Dominant Sounds - Type 3”

(Pages 1 – 7a)

Ted Greene

1977-10-23, 1977-10-26, 1977-11-01, 1977-11-18, 1977-11-19, and 1977-11-20

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 3, Area 1 = pages 100 – 101

Type 3, Area 2 = pages 105 – 106

Type 3, Area 3 = pages 109 – 111

Type 3, Area 4 = pages 114 – 115

Type 3, Area 5 = pages 122 – 123

Type 3, Area 6 = pages 126 – 127

Type 3, Area 7 = pages 131 – 132

Type 3, Area 7a = pages 132 – 133

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.