

V-2 Chords, All 35 Types, Dominant Listing

By Ted Greene

Introductory comments by James Hober and Paul Vachon

You may ask, “What’s going on with all these different V-2 chords in this series of worksheets by Ted?”

Here’s the basic idea: Look at Ted’s worksheet, [Chord Homonyms for Favorite 4-Note Chords.pdf](#) that is posted in the V-System section of TedGreene.com. These pages are so important for understanding what Ted is doing here. It lists a bunch of homonyms for each of the 35 circled number types.

What’s a circled number type? Ted discovered that there are 43 four-note chord types, where each of the four notes are different (no doubling). Eight of the 43 are very dissonant because they contain two adjacent half steps. But for each of the other 35, Ted worked out a list of names, called homonyms. Since Ted always listed these 35 types in the same order and always put a circle around the type number, we refer to these types as “circled number 1,” “circled number 2,” etc.

Now, you’ll notice that for any given *circled number* some of the homonyms are going to be major types, some minor types, some dominant types, and some diminished types. We’ve posted at least one of Ted’s worksheets where he pulled out the V-2 major types: [V-2 Major Type Chords-All Sets](#). In that document, Ted listed 15 major types and their formulas. So, for majors he looked at the 35 circled number types, found all the homonyms that are major types, and then presented them. *Notice that a given circled number might have more than one major homonym!* (You have only to look through the homonyms list and see how many major types are in a given circled number group.)

Now, on this worksheet Ted is doing the same thing for dominant chords. And the task is enormous because there are a ton of dominants! For example, he took the circled 1 type and pulled out six homonyms that are dominants. Then he transposed them so that they all are on the root D. Beginning with one chord form, he then wrote out the other inversions of that chord using the “systematic inversions” principle. Then he color-coded the soprano (top) notes of each chord. Each group consists of 4 inversions, which he wrote in columns, running from top to bottom.

We used the computer to redraw all of Ted’s hand drawn chords and positioned each group as running from left to right, instead of vertically. Instead of Ted’s color coding, we simply labeled the soprano chord tone below the grid diagram (R, 3, 5, b7, 9, etc.). This seems a lot clearer and simpler.

Each circled number type on this worksheet has from one to seven sets of systematic inversions. Within a given circled number type, the four chord shapes in each set are always the same but on different frets. That is, in the first set a chord shape will be on one particular fret. In the next set, that same shape will be on a different fret. And so on. That’s because Ted transposed each homonym to be on the root D.

Some of these chords are unusual and can sound a bit harsh, especially the earlier circled number types. One way to hear them sounding with dominant function and perhaps in a less harsh state is to tune your sixth string down to D and to play that low root with the chord. Another way is to play them in the context of a progression. For example, try them in a ii - V7alt. - I (or i) progression.

Ted considered V-2 to be the most basic voicing group. So this worksheet consists entirely of V-2 spaced chords except those that are “V-1 adjusted,” which are, of course, in V-1 spacing. Why did Ted change some of the chords from V-2 to V-1? In every instance, the interval between the outer voices was a minor ninth (in V-2) and Ted changed it to the less dissonant, softer sounding minor 7th (in V-1). Here we’re talking about the distance from bass to soprano, not chord tones. If Ted found that this distance was a minor ninth, he lowered the soprano by a half-step and raised the bass by a half-step. In other words, he swapped the bass and soprano. Sometimes, but not always, this conversion made the chord more difficult to play. So evidently he did this to make the sound of the chord less dissonant, not to make it easier to play.

He indicated these V-1 adjusted chords in several ways. Sometimes he wrote the adjusted chord on a separate grid. So there can be five chords in a set of systematic inversions: four V-2 chords and an extra grid for the V-1 adjusted chord. The extra grid might be labeled “V-1 adjusted” or Ted might have placed an asterisk next to it. Other times he used one grid to show the V-1 adjusted chord but added two hollow dots on the same grid showing the unadjusted V-2 chord. Other times he just wrote the adjusted chord only. Circled number 14 is the only one with two V-1 adjusted chords, and one of these is shown on a separate grid while the other is shown on a single grid that contains the hollow dots. No doubt Ted would have decided on a consistent presentation. We have replaced the asterisks with labels but for now we have mostly left his different ways of specifying the V-1 adjusted chords as he wrote them.

Normally in a set of four systematic inversions, each inversion has a different soprano. That is, each of the four chord tones gets a turn being in the top voice. But when a V-1 adjusted chord is used, its soprano ends up being the same as one of the other three inversions. That is why, in this worksheet, you sometimes see the same soprano chord tone repeated within a set of inversions. The duplicate soprano is a result of the V-1 adjustment. Apparently for Ted, the reduced dissonance of the adjusted chord was important enough to allow this duplicating of a soprano.

Ted decided to place all the chords in this worksheet on the top four strings. However, sometimes he shows that you can optionally transfer the note on the fourth string over to the fifth string. Doing this tends to make the chord easier to play, with less of a stretch for the left hand.

Ted began this worksheet by writing a single set of systematic inversions for each circled number. As he continued, he started grouping all the sets for each circled number together. Apparently he realized he forgot some sets and added an extra section at the end for these. So clearly he was figuring out how to organize and present this material as he went. For the most part, we have grouped all the sets for each circled number together. However there are three “additional sets” at the end that we didn’t get a chance to integrate. We have also eliminated any duplicate sets we found.

For circled number 19, Ted only provided three sets, but there’s a fourth set that could have been included. Ted probably missed it. The “chord shape with the diagonal dots” could start on the third fret, and then follow the same chord sequences as in the other sets. This will give you a #5, natural 9, #9, and 13. The chord name of this missing set would be D(7)13#9, ♯9+ no R, 3.

Ted never finished his planned V-System book. But he did a lot of work on the V-System. He worked in stages on various worksheets for the project. At the beginning of this worksheet, he wrote “Step 2.” Probably there would have been at least a Step 3 and maybe a Step 4 and 5. Just getting this Step 2 done was a lot of work (for both Ted and us). We have gathered the sets into their appropriate circled number type, provided missing names, eliminated duplicates, and generally tidied things up. So hopefully we have done some of the future work Ted intended to do.

What other things would Ted have done for Steps 3, 4, 5? We don’t know. There are sheets of dominant chords that he gave to his students that use descriptive names for dominant chords, like “angular.” Would he have done that in a next step? Would he have sorted these chords differently than by circled number? For example, would he have sorted by soprano? Would he have eliminated some based on sound or practicality? Would he have highlighted some and given insight into their usage? Not only do we not know, Ted himself may not have known.

Even in this Step 2, there are some puzzling things. Ted wrote little reminders to himself as he worked. For example, at the top of page 1 Ted wrote: “i^o7 up ½ step ? on many.” It is unclear exactly what that means. Was it about approaching these dominant chords with a diminished seventh chord? Was it related to the fact that a diminished seventh chord is another name for a 7b9 no root chord? So for now, some mystery remains.

Anyway, here you go: every possible four-note dominant chord (no doubling), with the root on D, on the top four strings, with (mostly) V-2 spacing.

Enjoy (!?)

V-2 Chords (All 35 Types), Top 4 Strings - Dominant Listing

Work Sheets - Step 2

(First as "V7" feel, later additional others, such as #11, 7b9)

[However, these re-drawn pages were reorganized numerically]

i°7 up a 1/2 step ? on many.

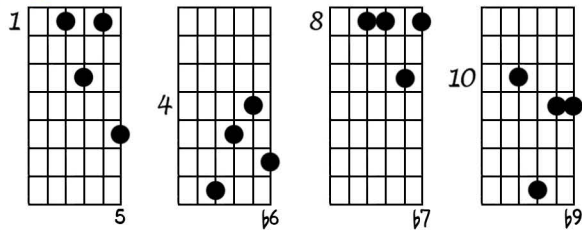
Ted Greene, 1984-11-18

[Additional sets for 9, 11, and 17 are at the end on page 13.]

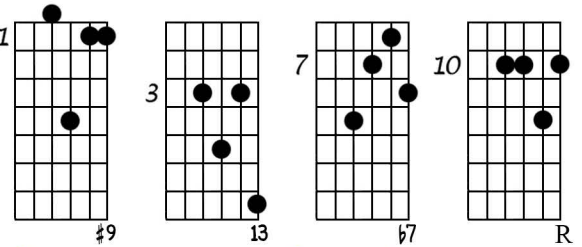
Soprano chord tone: →

<p>① D13b9 no3,5</p>	<p>① D(7)#9b5b5</p>
<p>① D(7)b9b9/11</p>	<p>① D/11/b13 noR</p>
<p>① D(7)#9b9 no5</p>	<p>① D7/6 #11 noR,3</p>
<p>② D13 no3,5 or D(11)/13</p>	<p>② D11#9b9 nob7</p>
<p>② D(7)#9b5#5</p>	<p>② D7susb5#5</p>
<p>② D7/b13 no3</p>	<p>③ D7/11 noR or D7/G</p>

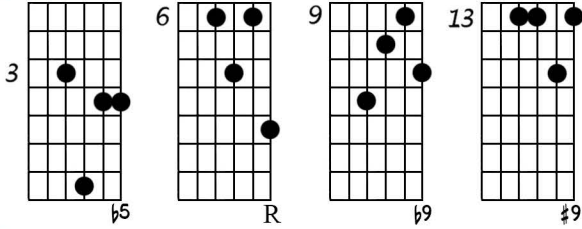
③ **D7b9b6 noR,3**



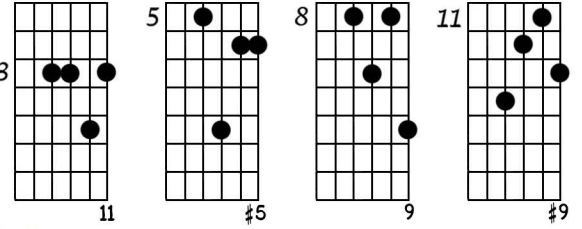
③ **D13#9 no 3,5**



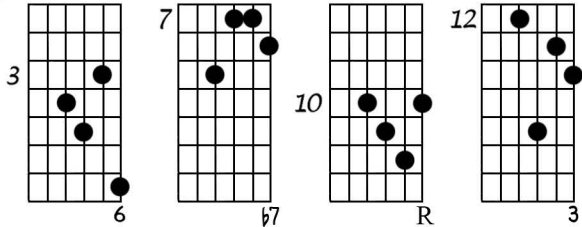
③ **D(7)#9b9b5 no3**



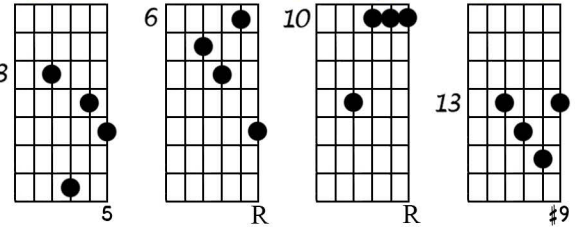
③ **D11b9#9+noR,7 or (Dm+/9/11)**



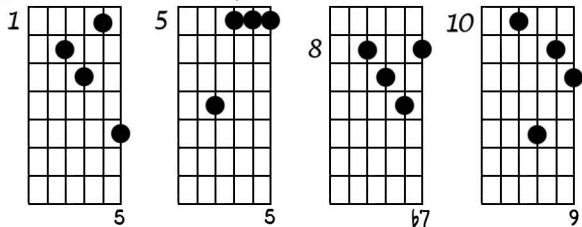
④ **D7/6 no5**



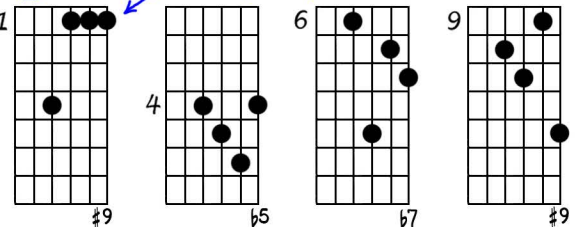
④ **D(7)#9b9no3 or (Dm/b9) [V-1 adjusted]**



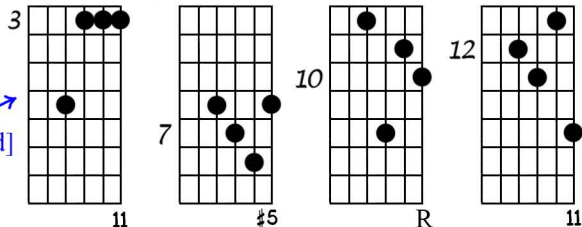
④ **D9b6 no3** [V-1 adjusted]



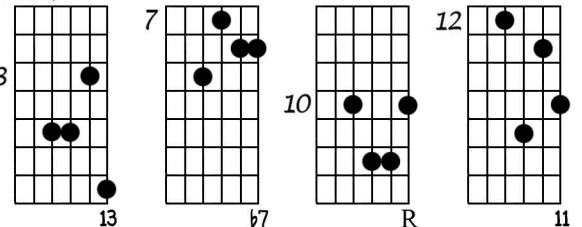
④ **D7#9b5** [V-1 adjusted]



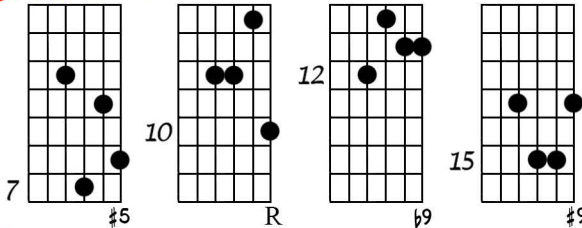
④ **D(7)sus/b5#5** [V-1 adjusted]



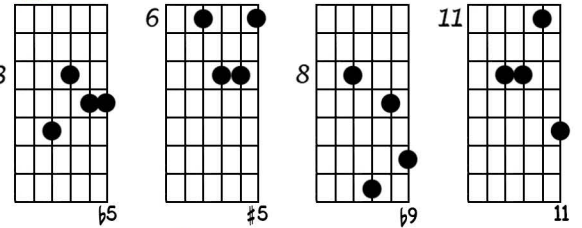
⑤ **D7/6 sus4 no5**



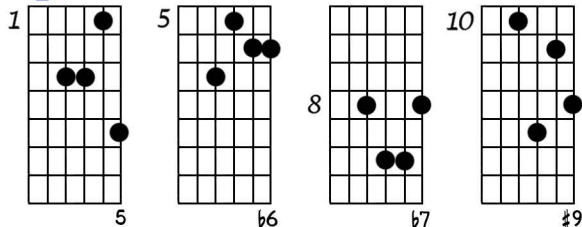
⑤ **D(7)#9b9#5 no3**



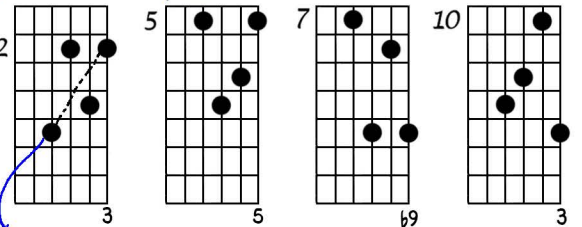
⑤ **D11b9b5#5 nob7**



⑤ **D7#9b6 no3**



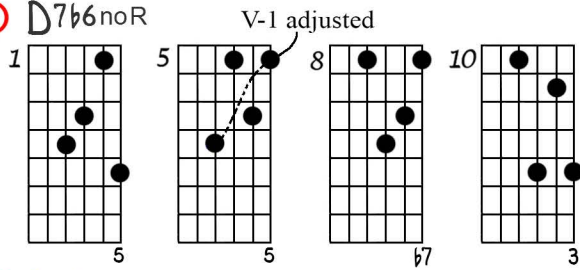
⑥ **D(7)b9 noR/G**



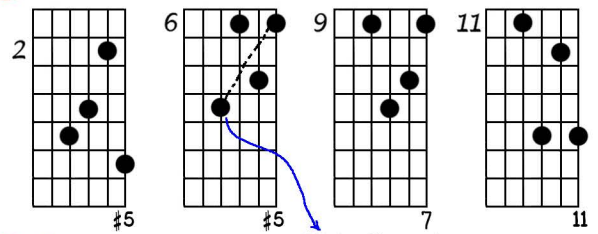
[V-1 adjusted]

V-1 adjusted

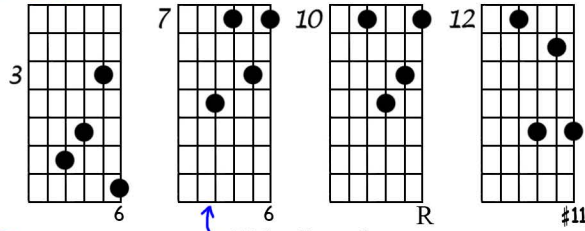
⑥ D7b6 noR



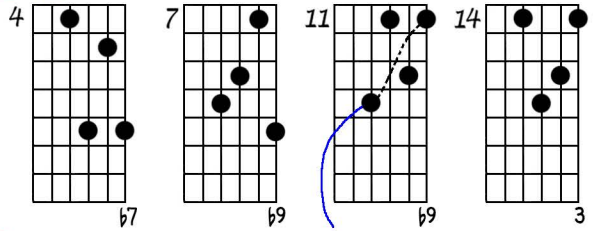
⑥ More diminished than dominant



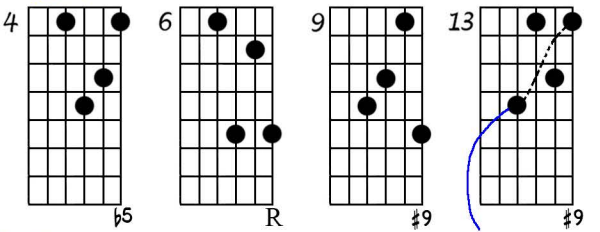
⑥ D7/6 #11 no3,5



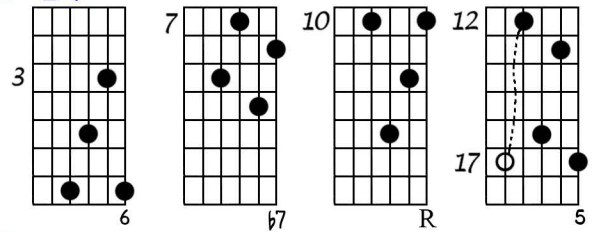
⑥ D7b9b9 noR,5



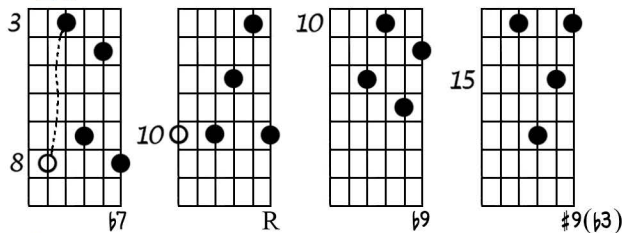
⑥ D(7)#9b5



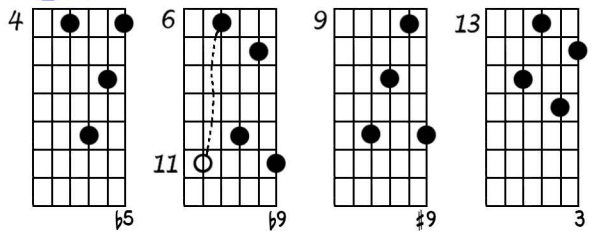
⑦ D7/6 no3



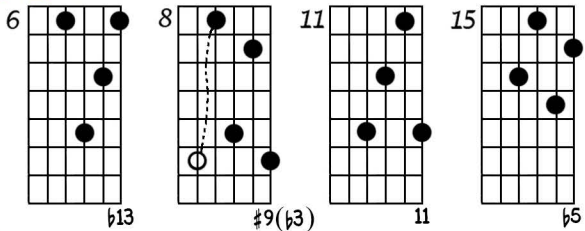
⑦ Dm7b9 no5



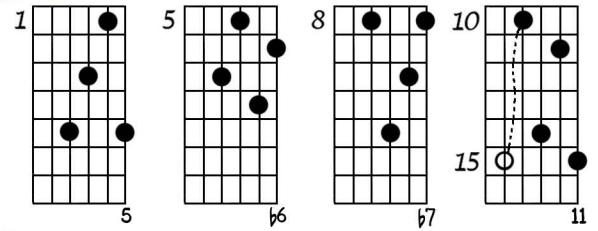
⑦ D(7)#9b9b5



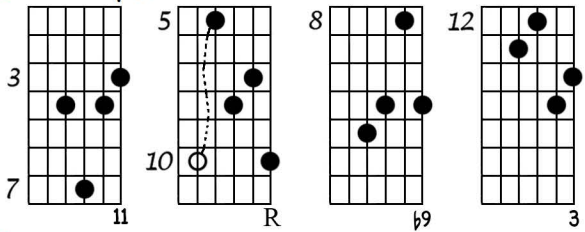
⑦ D(7)#9b5#5sus noR



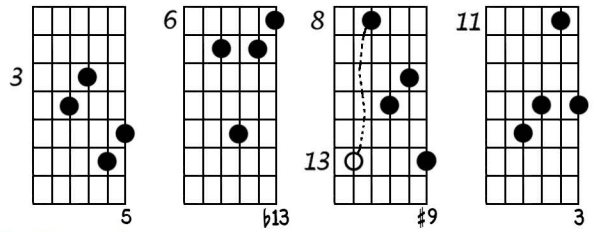
⑦ D7susb6 noR



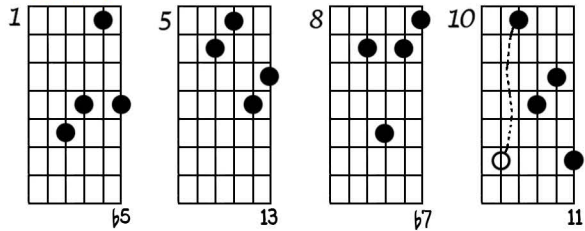
⑧ D(7)b9/G no5



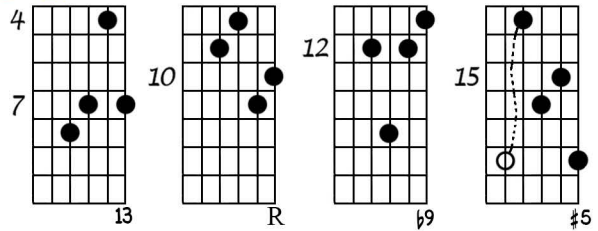
⑧ D(7)#9b13 noR



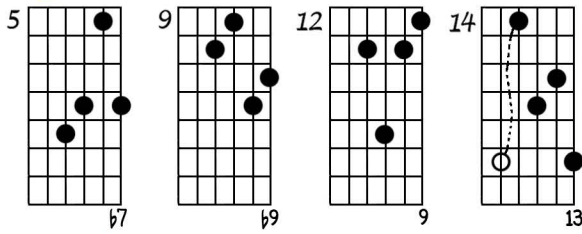
⑧ D7/11/13b5 noR,3



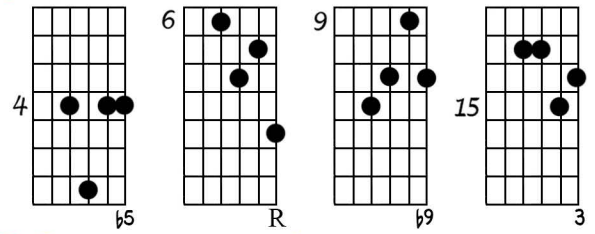
⑧ D13b9#5 no3,b7



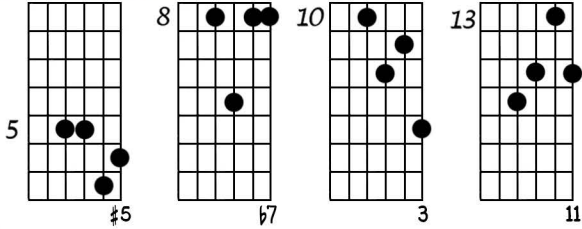
8 **D13b9/9** noR,3,5



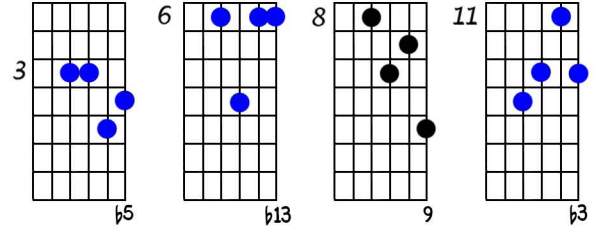
9 **D(7)b9b5**



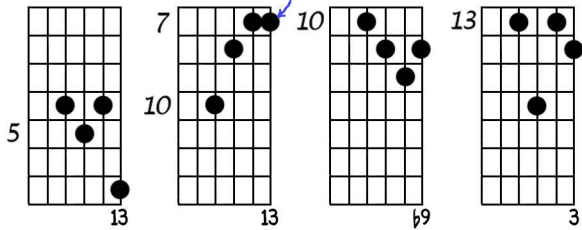
9 **D7+/G** noR



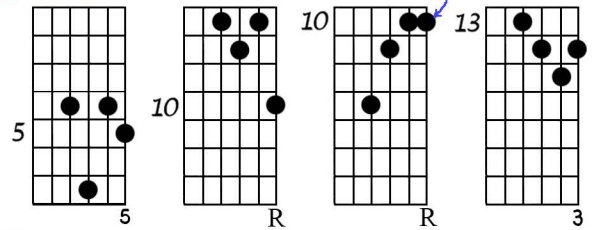
9 **D0/9/b13** noR or **D(7)#9b9#5b5** noR,3



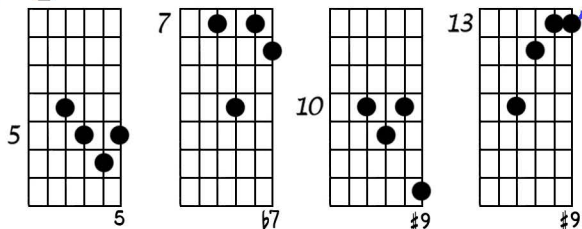
10 **D13b9** noR,5 [V-1 adjusted]



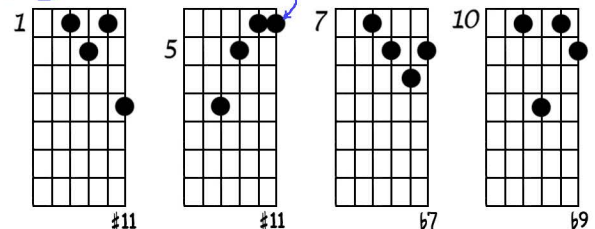
10 **D(7)b9** [V-1 adjusted]



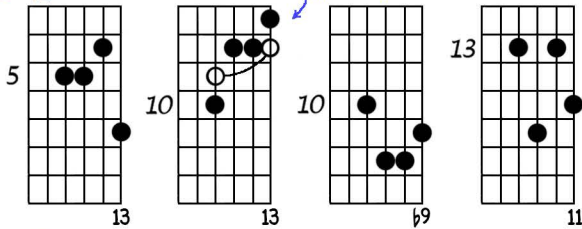
10 **D7#9** noR



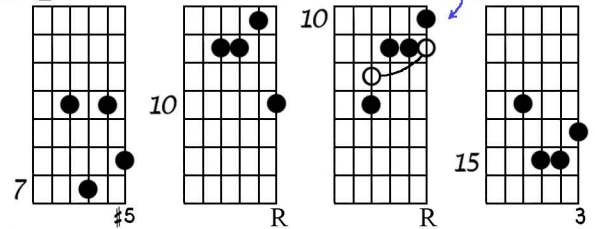
10 **D7b9#11** noR,3 [V-1 adjusted]



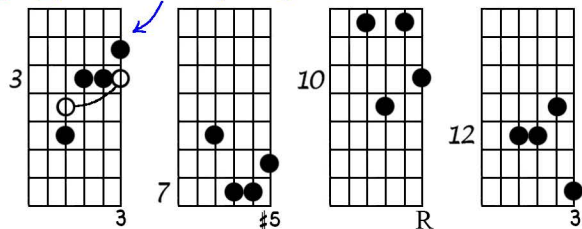
11 **D13/11b9** noR,5 [V-1 adjusted]



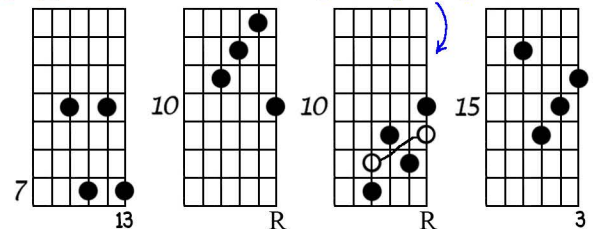
11 **D(7)b9+**



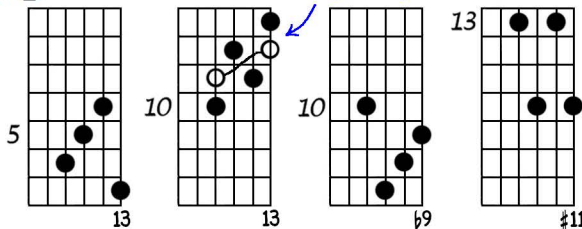
11 **D+/11** [V-1 adjusted]



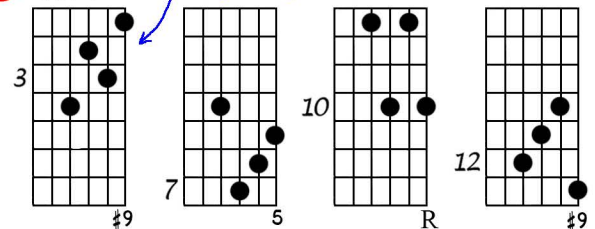
12 **D13b9** no5,b7 [V-1 adjusted]



12 **D13b9#11** noR,3,5 [V-1 adjusted]

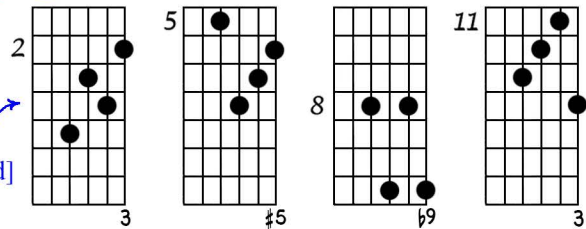


12 **D(7)#9** [V-1 adjusted]

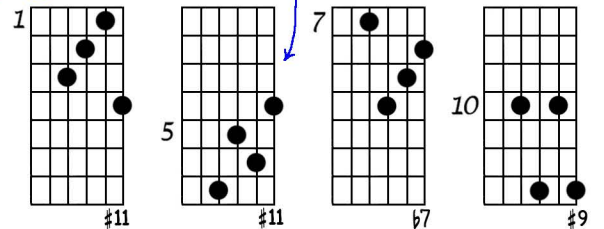


12 D(7)♭9/11+noR

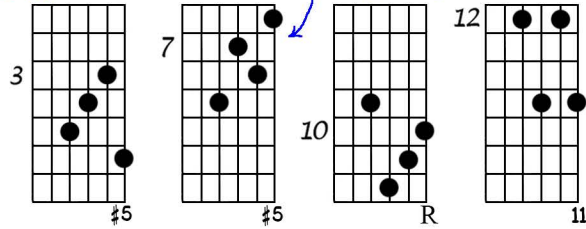
[V-1 adjusted]



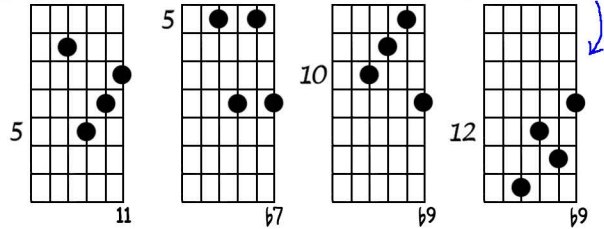
12 D7#9#11noR,3 [V-1 adjusted]



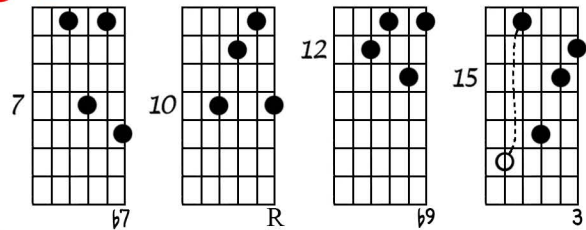
12 D11/13+no3,♭7 [V-1 adjusted]



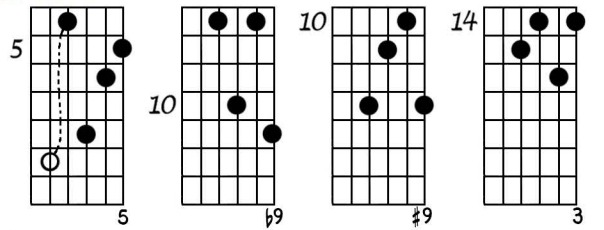
12 D11♭9♭9noR,5 [V-1 adjusted]



13 D7♭9 no5

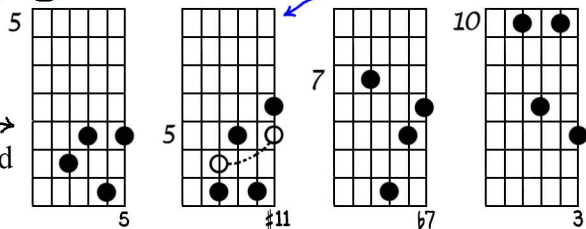


13 D(7)♭9#9noR

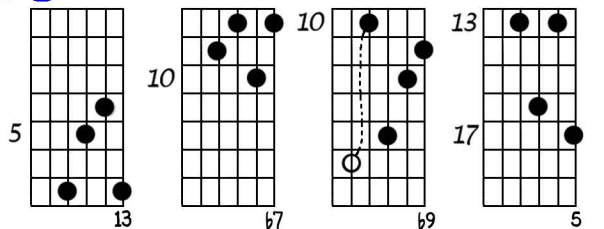


13 D7#11noR

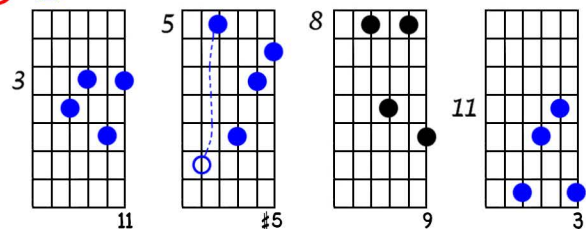
or adjusted



13 D13♭9 noR,3

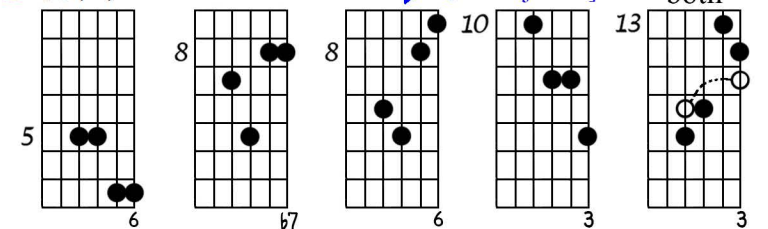


13 D11+noR,♭7

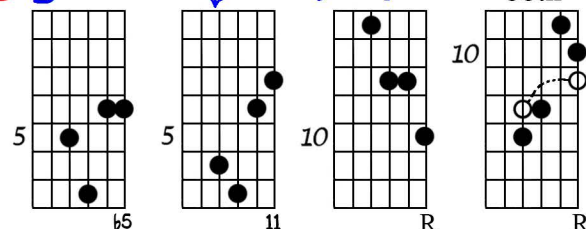


14 D7/6/11 noR (D7/6 sus/17)

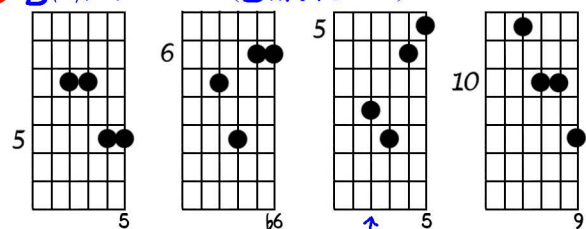
[V-1 adjusted]



14 D11♭9♭5no7 [V-1 adjusted]

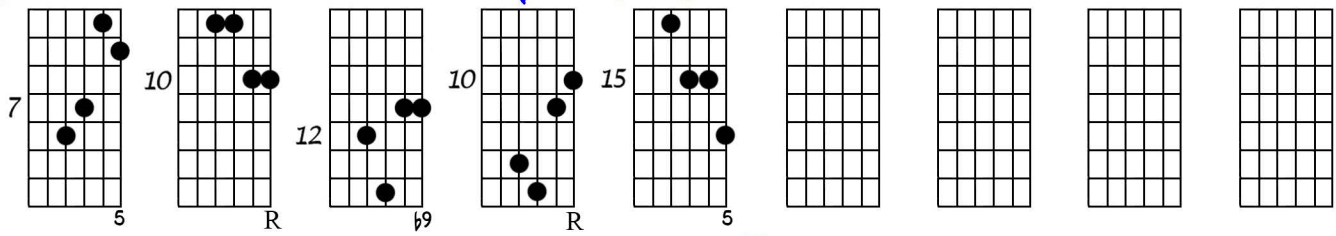


14 D(7)♭9♭9♭6noR (Dm/9♭6noR)

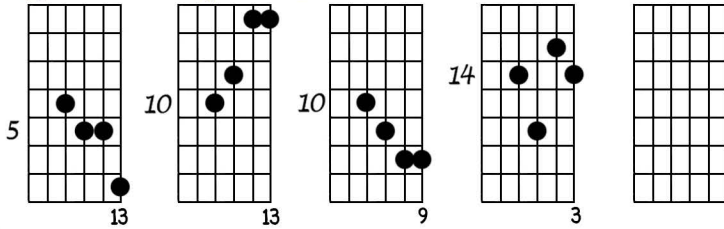


[V-1 adjusted]

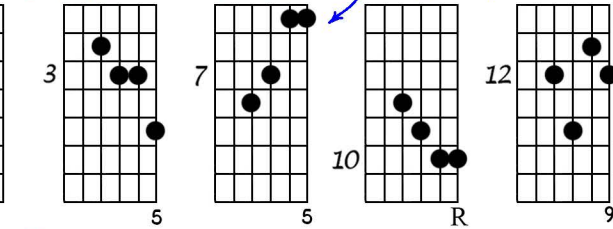
14 D(7)b9b13 noR,3



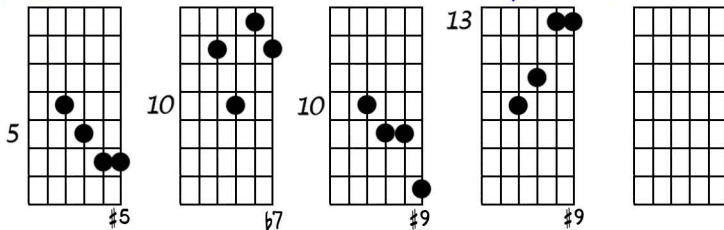
15 D13 noR,5



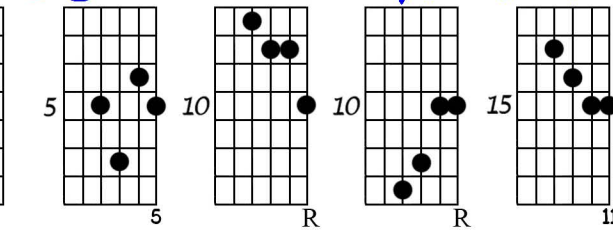
15 D/9b6 no3 (C13/D)



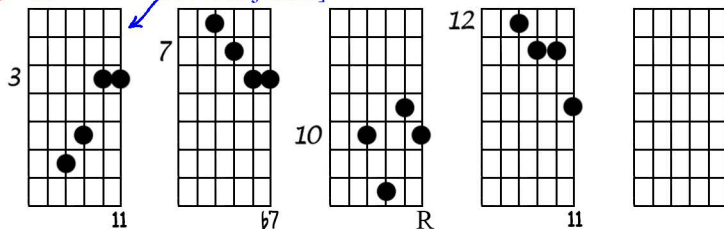
15 D7#9+



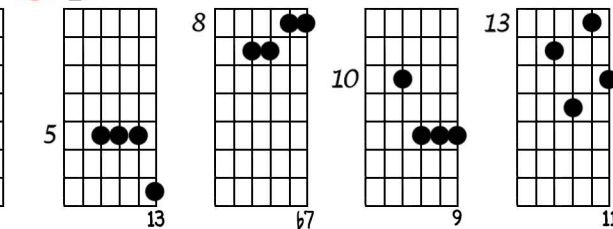
15 D11b9 nob7



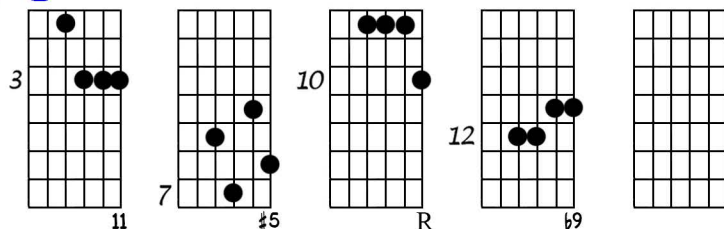
15 D7b5 sus



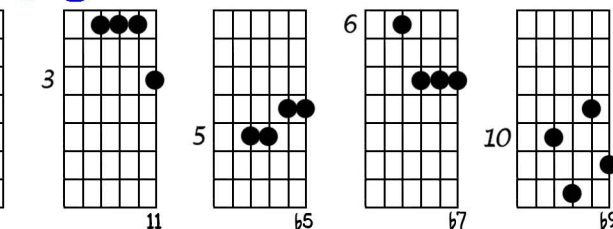
16 D13sus4



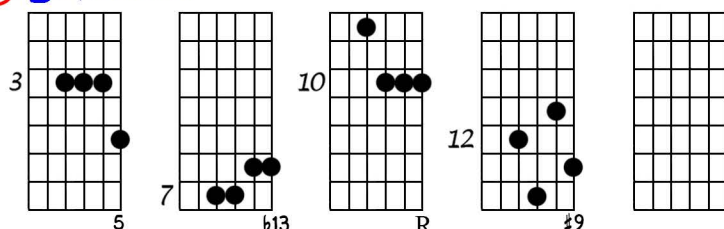
16 D11b9+ nob7



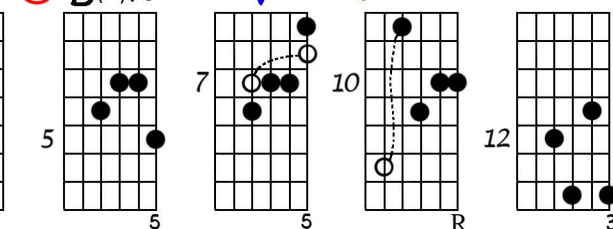
16 D11b9b5 noR



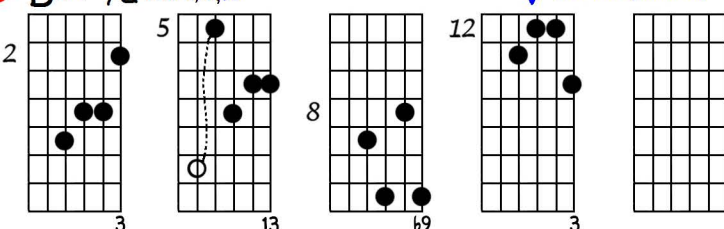
16 D(7)#9b13 no3



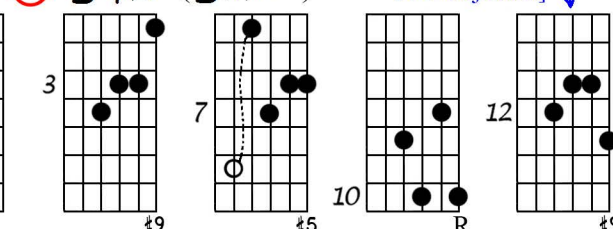
17 D(7)b6



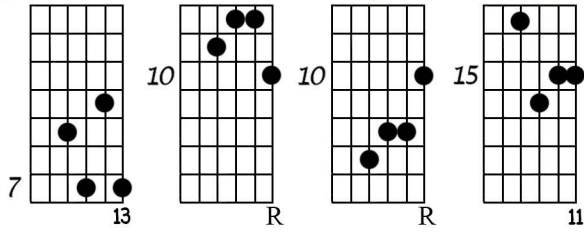
17 D13b9/G noR,5,b7



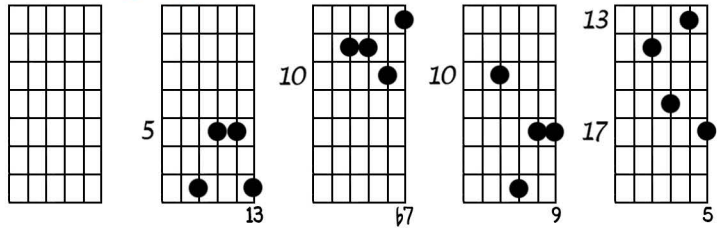
17 D+/#9 (D(7)#9+)



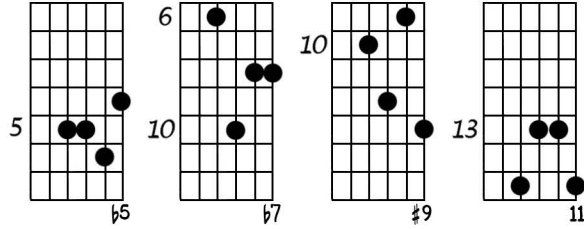
17 D13/11b9 no5,7



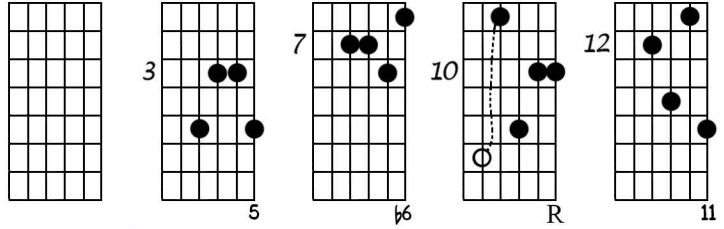
18 D13 noR,3



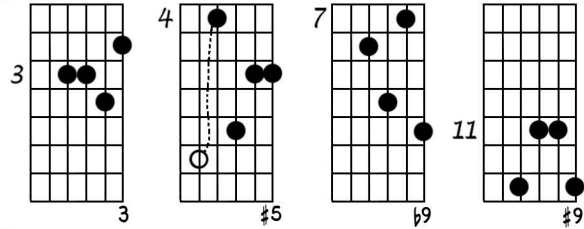
18 D11#9b5 noR



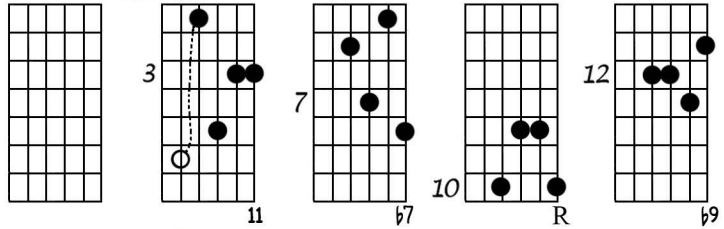
18 Dsus/b6



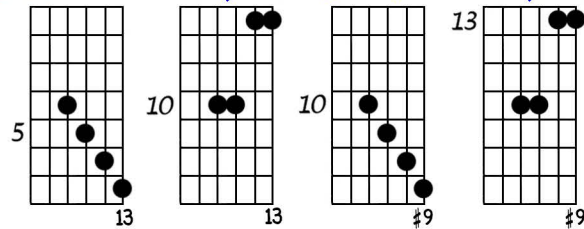
18 D(7)b9#9+noR



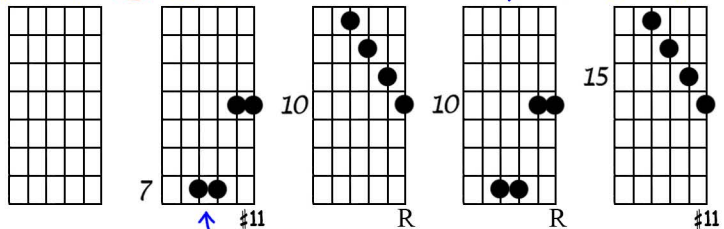
18 D11b9



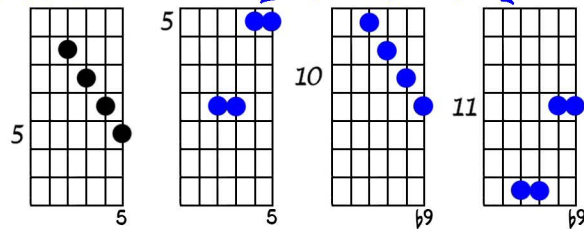
19 D13#9 noR,5



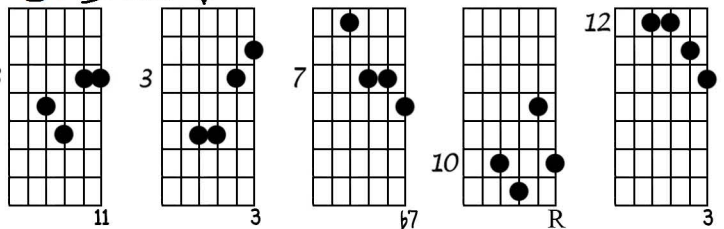
19 D(7)b9#11 no3



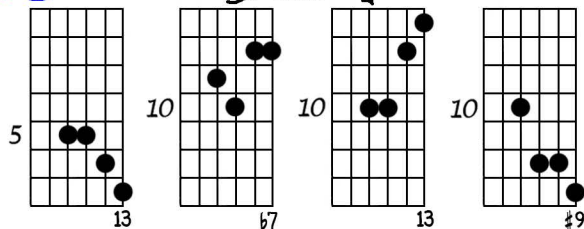
19 D(7)b9b9#5b5 no3



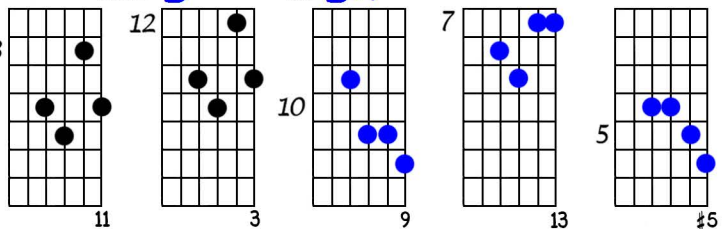
20 D7/11 and



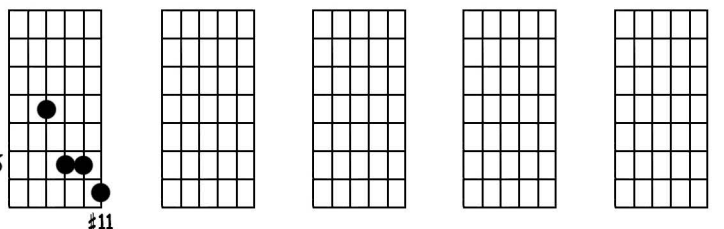
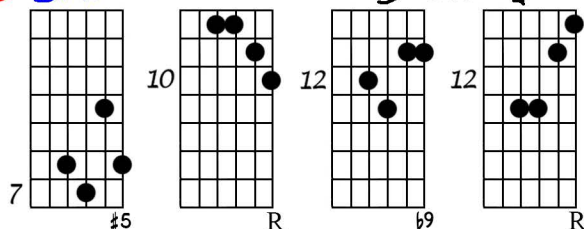
20 D13sus#9



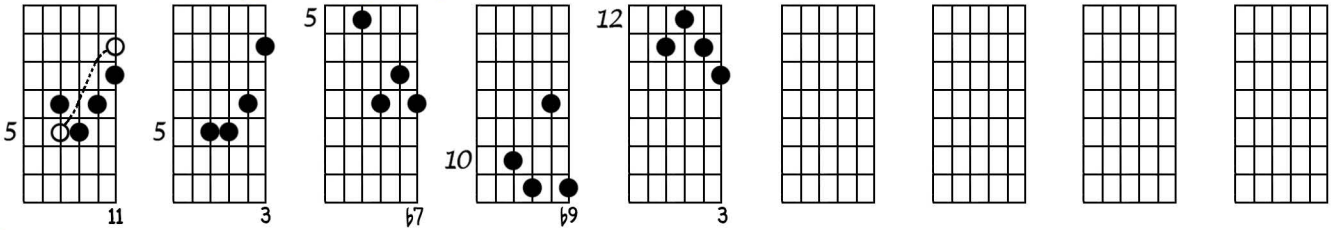
also: D13+no7 or D#9+



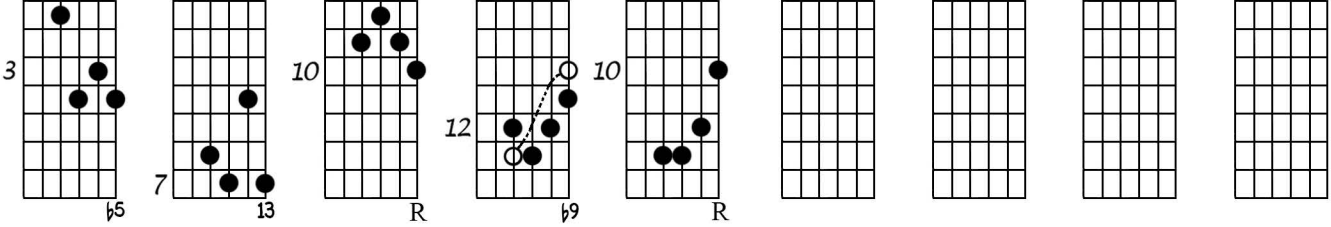
20 D(7)b9#11+no3



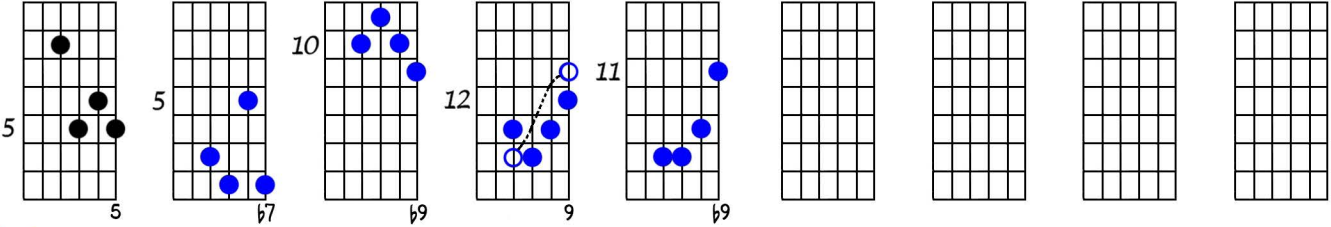
21 D7b9 noR/G [V-1 adjusted]



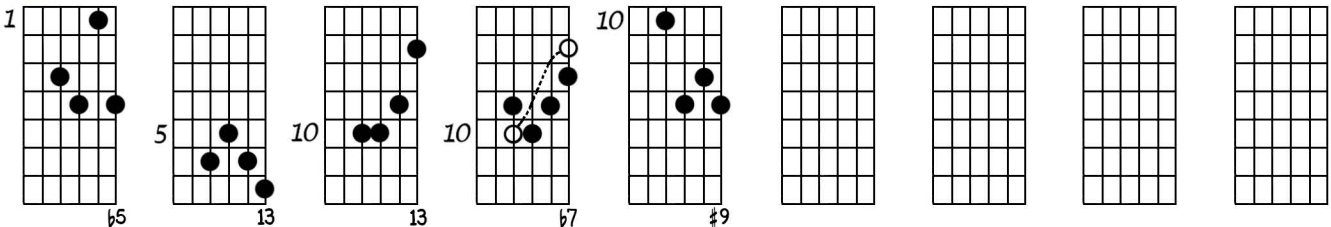
21 D13b9b5 no3,b7 [V-1 adjusted]



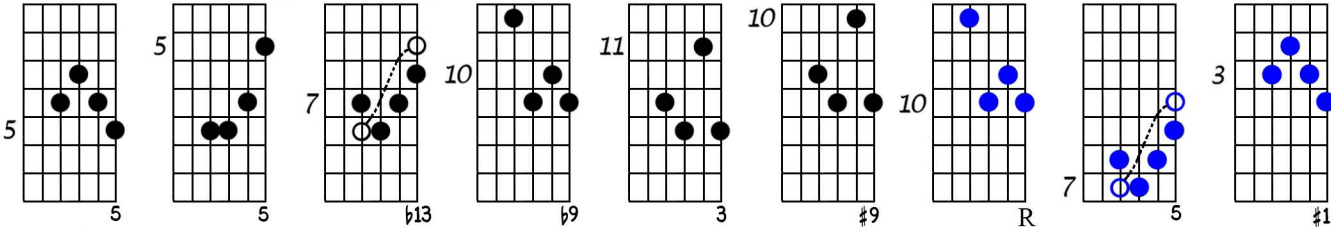
21 D7b9b9 no3



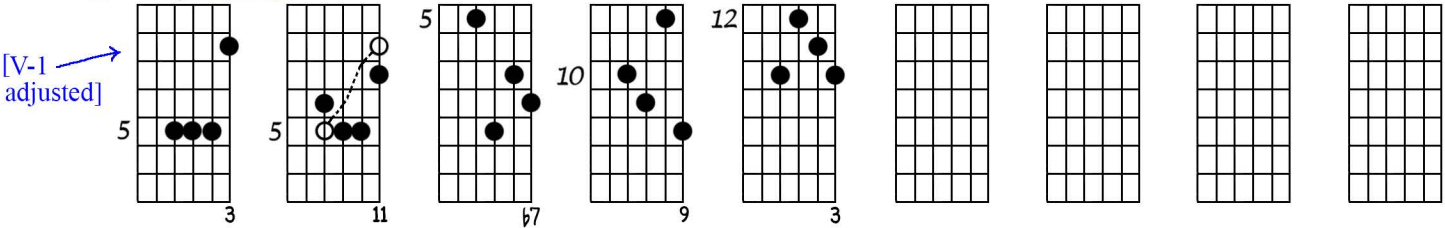
21 D13#9b5 no3



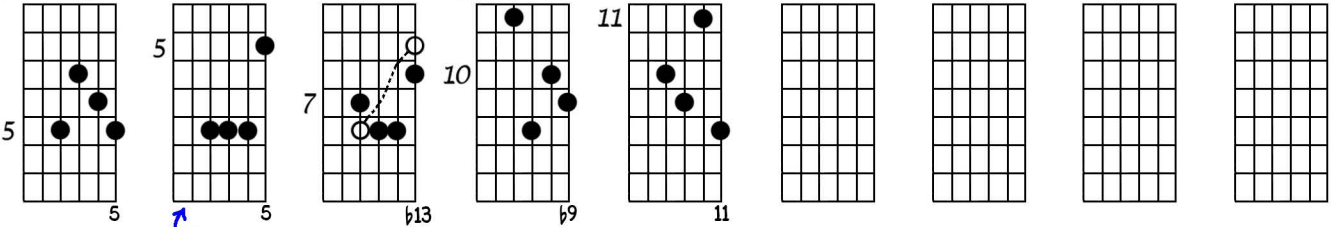
21 D(7)b13b9 and D(7)#9#11 no3



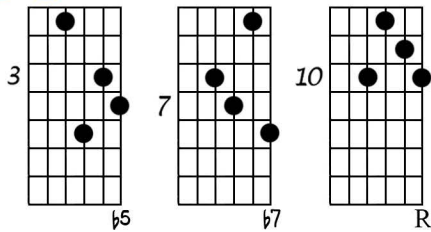
22 D9/G noR,5



22 Pretty much Eb-ish on some or D(7)b13b9sus noR

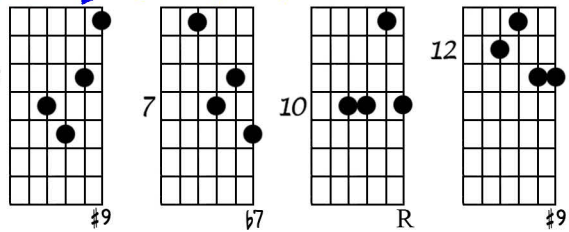


22 D7b9b5

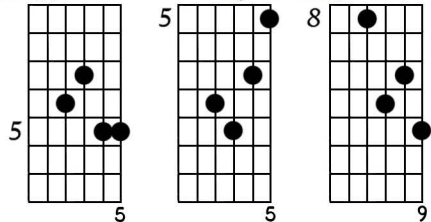


[V-1 adjusted]

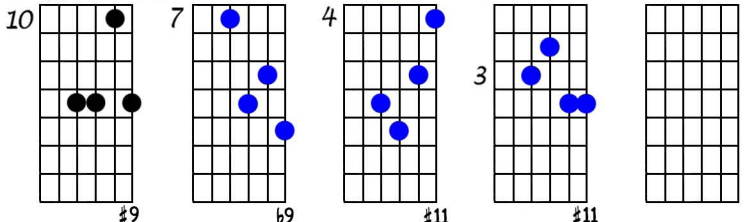
23 D7#9



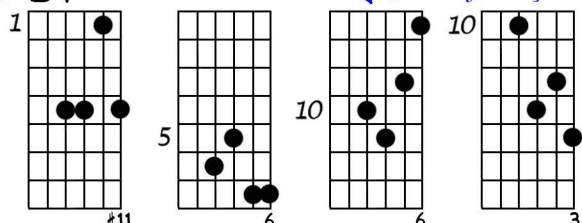
23 D9b6 noR,7



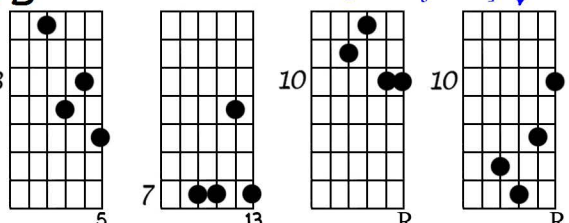
also D(7)b9#9#11 noR,3



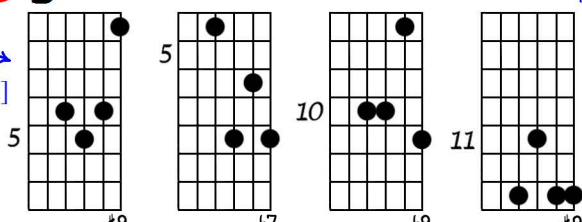
23 D7/6#11 noR,5



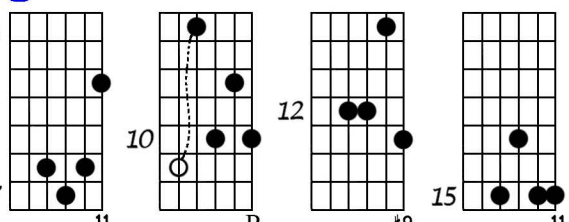
23 D13b9 no3,b7



24 D7b9#9 noR,5

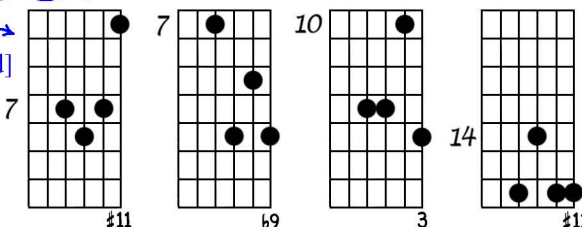


24 D11#9b5 nob7

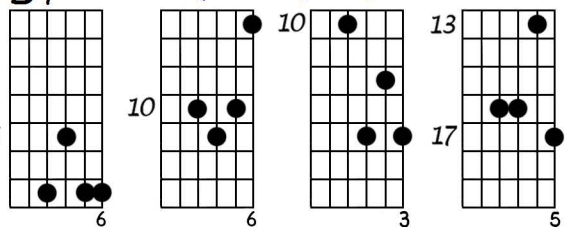


[V-1 adjusted]

24 D(7)b9#11 no3

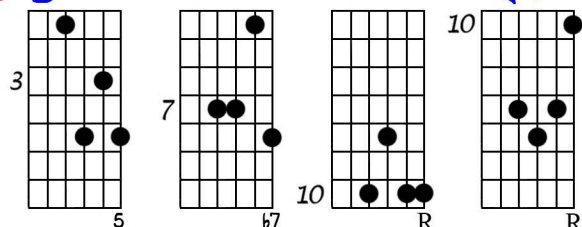


24 D7/6 noR

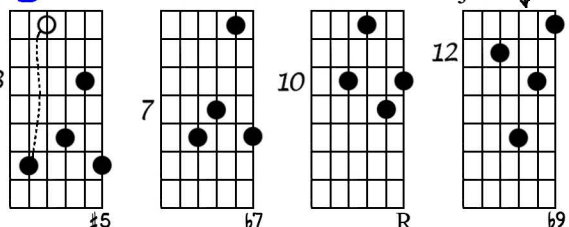


[V-1 adjusted]

24 D7b9 no3

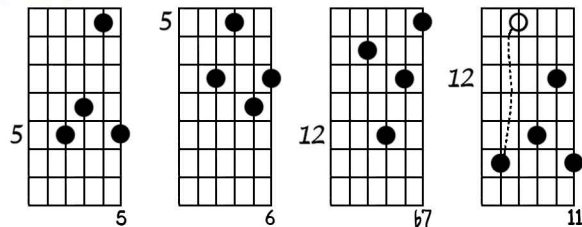


25 D7b9+ no3

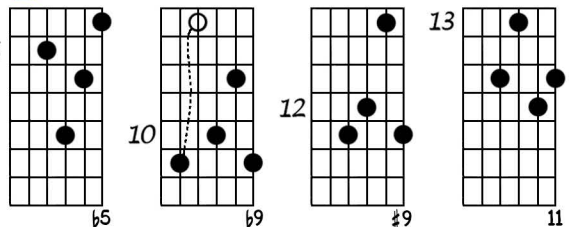


or V-1 adjust

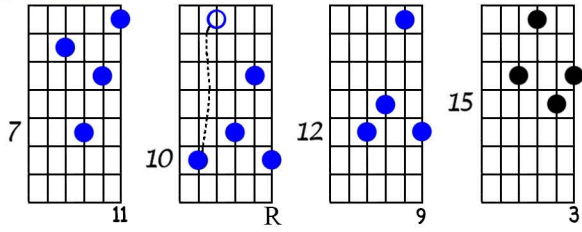
25 D7/6 sus



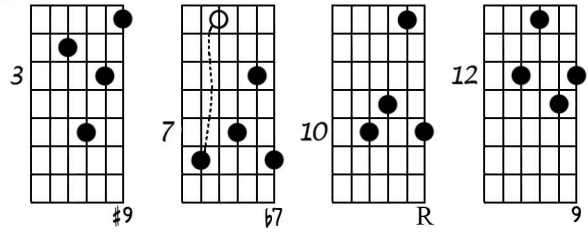
25 D11b9#9b5 nob7



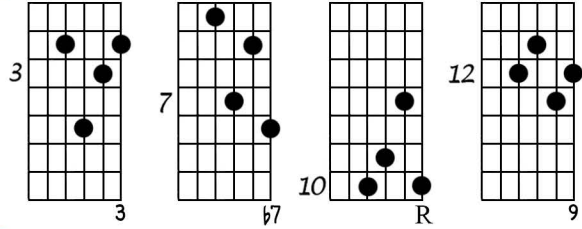
25 D/9/11 no5



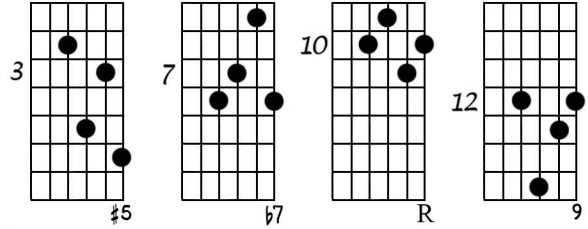
25 D7#9b9 no3,5



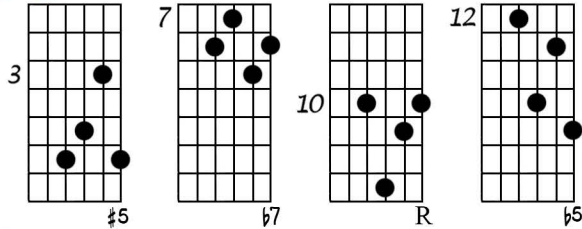
26 D9 no5



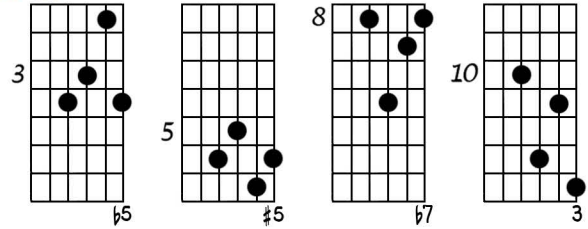
26 D9+ no3



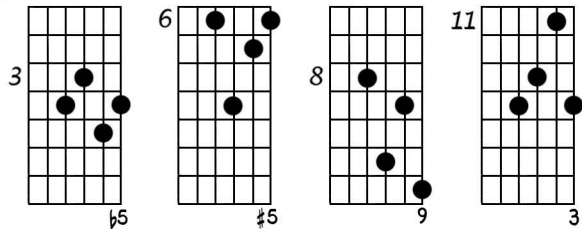
26 D7b5+ no3



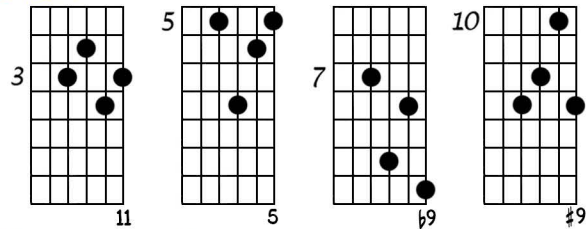
26 D7#5b5 noR



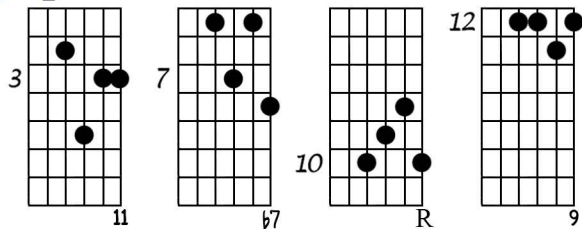
26 D/9#5b5 noR



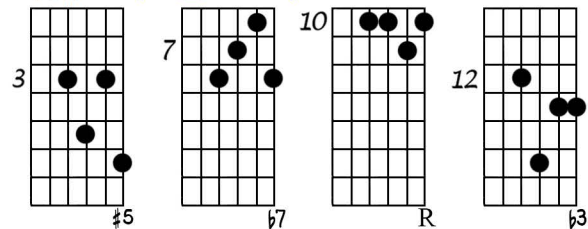
26 D(7)b9#9 sus noR



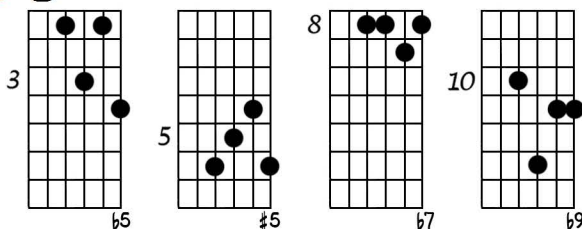
27 D11 no3,5



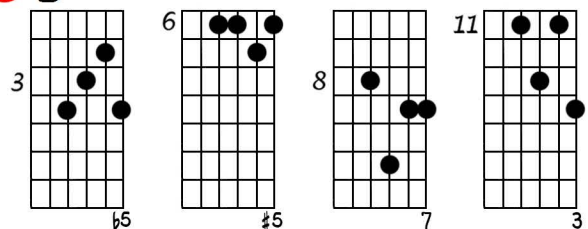
27 Dm7+ (or D7#9 no3)



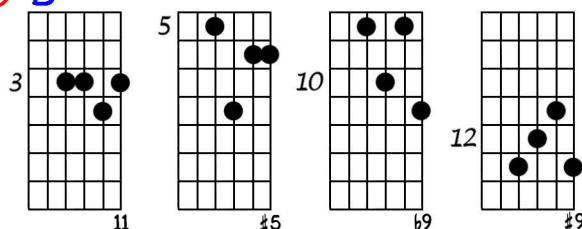
27 D7b9#5b5 noR,3



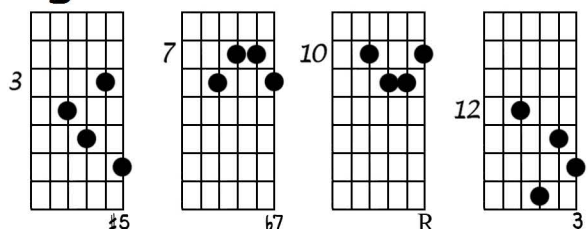
27 DΔ7#5b5 noR



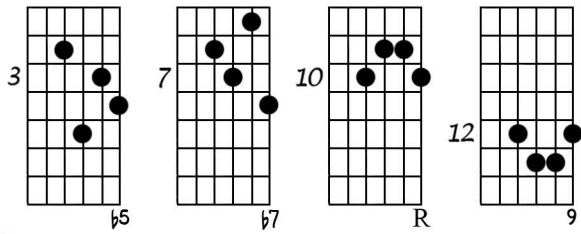
27 D11b9#9+ nob7 (optional)



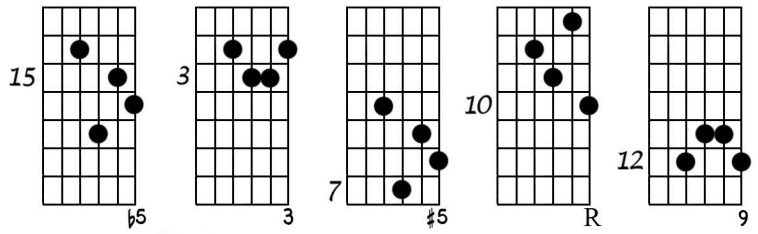
28 D7+



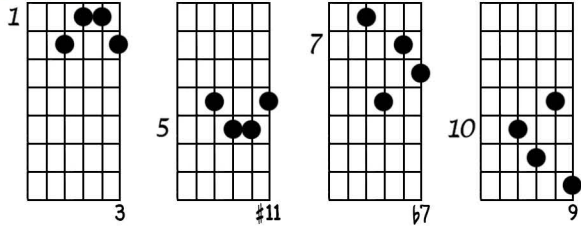
28 D9b5no3 also: D9#11 no3,5



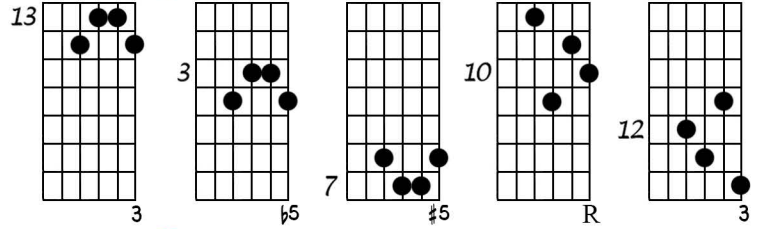
28 D/9+



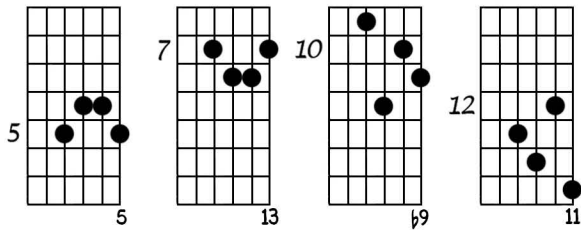
28 D9#11 noR,5



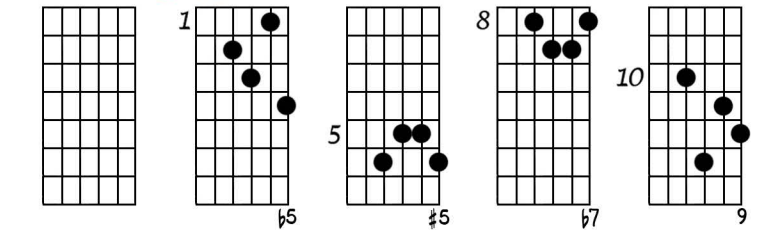
28 D+/b5



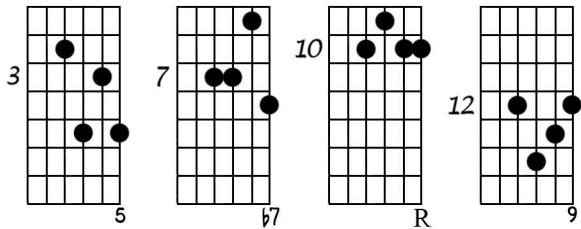
28 D11b9/13 noR,b7



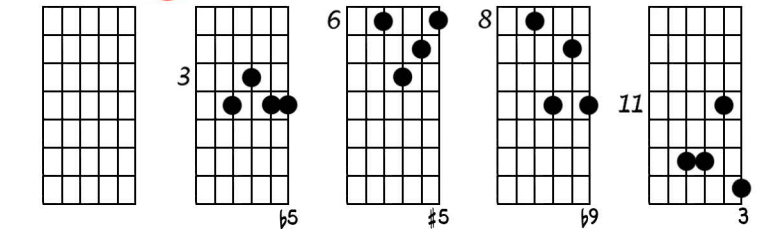
28 D9#5b5noR,3



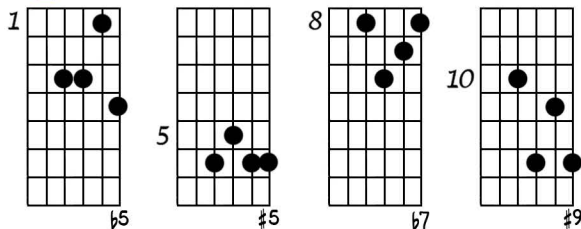
29 D9no3



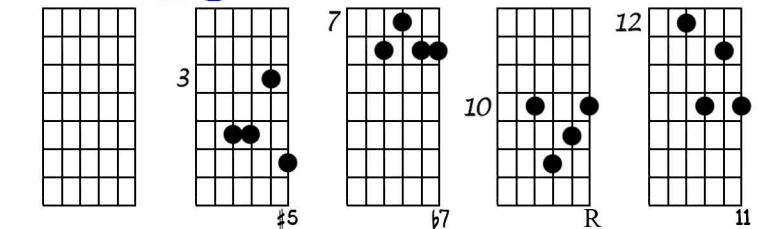
29 D(7)b9b5#5noR,7



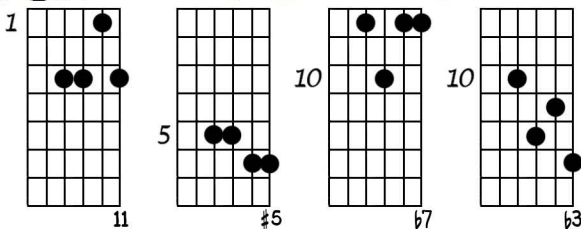
29 D7#9b5#5noR,3



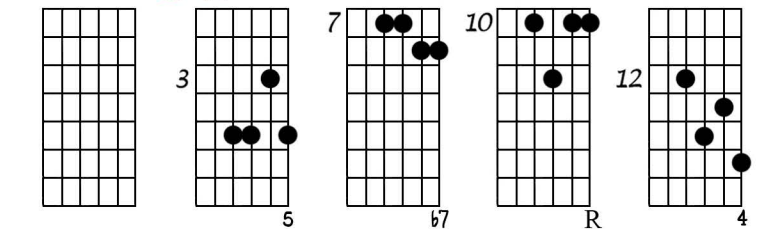
29 D7sus#5



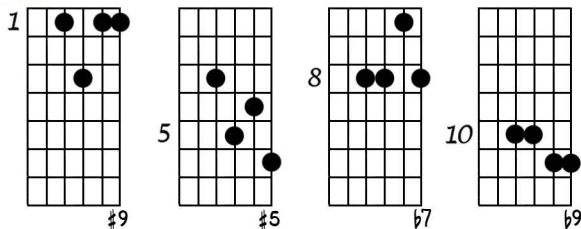
30 Dm7/11+noR (or D11#9+noR,3)



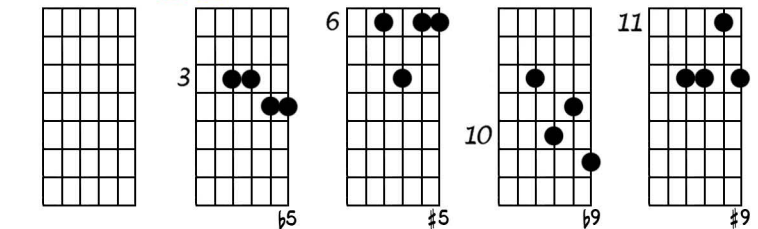
30 D7sus4



30 D7b9#9+noR,3



30 D(7)b9#9b5#5noR,3,7



<p>30 D_m7/11 D11#9</p>	<p>31 D9noR</p>
<p>31 D11b9noR</p>	<p>31 D7b9+ noR</p>
<p>31 Dø7 (D7#9#11no3,5)</p>	<p>31 D11+ nob7</p>
<p>32 D11</p>	<p>32 D11b9+ noR</p>
<p>32 D7b9#9b5noR,3</p>	<p>32 D11#9+ nob7</p>
<p>32 D_m7 (D7#9no3)</p>	<p>33 D7b5 also: D7#11</p>
<p>33 D9+noR</p>	<p>33 D9#5b5 no3,7</p>

34 **D7**

34 **D7b9b5 noR**

34 **D(7)#9b5#5 no3,b7**

34 **D11+ noR**

35 **D7b9**

Additional ones from p.7 of Ted's worksheet:

9 **D7#11no3**

[V-1 adjusted]

11 **D9#11 noR,3 [V-1 adjusted]**

17 **D13#11 noR,3,5 [V-1 adjusted]**

WORK SHEETS - STEP 2
 V-2 CHORDS TOP 4 (all 35 types)

107 UP A 1/2 step 2 on many
 DOMINANT LIST (1ST as "17" feel, later additional others such as #11, 7#9)

11-15-84

① D7b9 no 5 ② D7 no 5 ③ D7/11 no 5 ④ D7b9 ⑤ D7/11 ⑥ D7b9 ⑦ D7/11 ⑧ D7b9 ⑨ D7/11 ⑩ D7b9 ⑪ D7/11 ⑫ D7b9 ⑬ D7/11 ⑭ D7b9 ⑮ D7/11 ⑯ D7b9 ⑰ D7/11 ⑱ D7b9 ⑲ D7/11 ⑳ D7b9 ㉑ D7/11 ㉒ D7b9 ㉓ D7/11 ㉔ D7b9 ㉕ D7/11 ㉖ D7b9 ㉗ D7/11 ㉘ D7b9 ㉙ D7/11 ㉚ D7b9 ㉛ D7/11 ㉜ D7b9 ㉝ D7/11 ㉞ D7b9 ㉟ D7/11 ㊱ D7b9 ㊲ D7/11 ㊳ D7b9 ㊴ D7/11 ㊵ D7b9 ㊶ D7/11 ㊷ D7b9 ㊸ D7/11 ㊹ D7b9 ㊺ D7/11 ㊻ D7b9 ㊼ D7/11 ㊽ D7b9 ㊾ D7/11 ㊿ D7b9

⑩ D7b9 no 5 ⑪ D7 no 5 ⑫ D7/11 no 5 ⑬ D7b9 ⑭ D7/11 ⑮ D7b9 ⑯ D7/11 ⑰ D7b9 ⑱ D7/11 ⑲ D7b9 ⑳ D7/11 ㉑ D7b9 ㉒ D7/11 ㉓ D7b9 ㉔ D7/11 ㉕ D7b9 ㉖ D7/11 ㉗ D7b9 ㉘ D7/11 ㉙ D7b9 ㉚ D7/11 ㉛ D7b9 ㉜ D7/11 ㉝ D7b9 ㉞ D7/11 ㉟ D7b9 ㊱ D7/11 ㊲ D7b9 ㊳ D7/11 ㊴ D7b9 ㊵ D7/11 ㊶ D7b9 ㊷ D7/11 ㊸ D7b9 ㊹ D7/11 ㊺ D7b9 ㊻ D7/11 ㊼ D7b9 ㊽ D7/11 ㊾ D7b9 ㊿ D7/11

① D7b9 no 5 ② D7 no 5 ③ D7/11 no 5 ④ D7b9 ⑤ D7/11 ⑥ D7b9 ⑦ D7/11 ⑧ D7b9 ⑨ D7/11 ⑩ D7b9 ⑪ D7/11 ⑫ D7b9 ⑬ D7/11 ⑭ D7b9 ⑮ D7/11 ⑯ D7b9 ⑰ D7/11 ⑱ D7b9 ⑲ D7/11 ㉑ D7b9 ㉒ D7/11 ㉓ D7b9 ㉔ D7/11 ㉕ D7b9 ㉖ D7/11 ㉗ D7b9 ㉘ D7/11 ㉙ D7b9 ㉚ D7/11 ㉛ D7b9 ㉜ D7/11 ㉝ D7b9 ㉞ D7/11 ㉟ D7b9 ㊱ D7/11 ㊲ D7b9 ㊳ D7/11 ㊴ D7b9 ㊵ D7/11 ㊶ D7b9 ㊷ D7/11 ㊸ D7b9 ㊹ D7/11 ㊺ D7b9 ㊻ D7/11 ㊼ D7b9 ㊽ D7/11 ㊾ D7b9 ㊿ D7/11

● = R
● = 3rd
● = #5 (b13)
● = #9
● = b9
● = #7
● = 5th
● = A7

P. 2 FORMS (ALL 35)
DOM C13 add

(11.18.94)

Handwritten musical notation on a grid, showing 35 numbered forms (1-35) with various notes and markings. The forms are arranged in rows and columns, with some forms containing asterisks (*). The notation includes notes on a grid, often with stems and flags, and some forms have additional markings like "no R, S, b7" or "no 5, 7".

Forms 1-15: Row 1 (Forms 1-5), Row 2 (Forms 6-10), Row 3 (Forms 11-15).
Forms 16-25: Row 4 (Forms 16-20), Row 5 (Forms 21-25).
Forms 26-35: Row 6 (Forms 26-30), Row 7 (Forms 31-35).

Forms 16-25 include annotations: (16) D13sus2, (17) D7(b6), (18) D13(b9), (19) D7(#9), (20) D7(b9), (21) D7(b9) no R, S, b7, (22) D7(b9) no 5, 7.

Forms 26-35 include annotations: (26) D7(b9) no R, S, b7, (27) D7(b9) no 5, 7, (28) D7(b9) no R, S, b7, (29) D7(b9) no 5, 7, (30) D7(b9) no R, S, b7, (31) D7(b9) no R, S, b7, (32) D7(b9) no R, S, b7, (33) D7(b9) no R, S, b7, (34) D7(b9) no R, S, b7, (35) D7(b9) no R, S, b7.

Handwritten musical notation on a grid, consisting of numbered boxes (21-32) and guitar fretboard diagrams. The diagrams show fingerings and chord voicings with colored dots (green, yellow, orange, red, purple, blue) indicating specific notes or finger positions. Some diagrams are marked with an asterisk (*).

Annotations include:

- 22 PRETTY MUCH 2nd one
- 23 D9#9
- 23 D9b6 no R, 7
- 23 D7b9 no R, 5
- 23 D7b9 no R, 7
- 24 D7b9 no R, 5
- 24 D7b9 no R, 7
- 24 D7b9 no R, 5
- 24 D7b9 no R, 7
- 25 D9#9
- 25 D9#9 no R, 3
- 25 D7#9 no R, 5
- 25 D7#9 no R, 7
- 26 D11 no R, 3, 5
- 26 Dm7+

Other markings include circled numbers (21-32), asterisks (*), and various musical symbols like ♯, ♭, and ♯. A large red bracket on the left side groups boxes 21 through 25. A red arrow points from box 21 down to box 22. A red arrow points from box 25 down to box 22. A red arrow points from box 25 down to box 26. A red arrow points from box 25 down to box 27. A red arrow points from box 25 down to box 28. A red arrow points from box 25 down to box 29. A red arrow points from box 25 down to box 30. A red arrow points from box 25 down to box 31. A red arrow points from box 25 down to box 32. A red arrow points from box 25 down to box 33. A red arrow points from box 25 down to box 34. A red arrow points from box 25 down to box 35. A red arrow points from box 25 down to box 36. A red arrow points from box 25 down to box 37. A red arrow points from box 25 down to box 38. A red arrow points from box 25 down to box 39. A red arrow points from box 25 down to box 40. A red arrow points from box 25 down to box 41. A red arrow points from box 25 down to box 42. A red arrow points from box 25 down to box 43. A red arrow points from box 25 down to box 44. A red arrow points from box 25 down to box 45. A red arrow points from box 25 down to box 46. A red arrow points from box 25 down to box 47. A red arrow points from box 25 down to box 48. A red arrow points from box 25 down to box 49. A red arrow points from box 25 down to box 50. A red arrow points from box 25 down to box 51. A red arrow points from box 25 down to box 52. A red arrow points from box 25 down to box 53. A red arrow points from box 25 down to box 54. A red arrow points from box 25 down to box 55. A red arrow points from box 25 down to box 56. A red arrow points from box 25 down to box 57. A red arrow points from box 25 down to box 58. A red arrow points from box 25 down to box 59. A red arrow points from box 25 down to box 60. A red arrow points from box 25 down to box 61. A red arrow points from box 25 down to box 62. A red arrow points from box 25 down to box 63. A red arrow points from box 25 down to box 64. A red arrow points from box 25 down to box 65. A red arrow points from box 25 down to box 66. A red arrow points from box 25 down to box 67. A red arrow points from box 25 down to box 68. A red arrow points from box 25 down to box 69. A red arrow points from box 25 down to box 70. A red arrow points from box 25 down to box 71. A red arrow points from box 25 down to box 72. A red arrow points from box 25 down to box 73. A red arrow points from box 25 down to box 74. A red arrow points from box 25 down to box 75. A red arrow points from box 25 down to box 76. A red arrow points from box 25 down to box 77. A red arrow points from box 25 down to box 78. A red arrow points from box 25 down to box 79. A red arrow points from box 25 down to box 80. A red arrow points from box 25 down to box 81. A red arrow points from box 25 down to box 82. A red arrow points from box 25 down to box 83. A red arrow points from box 25 down to box 84. A red arrow points from box 25 down to box 85. A red arrow points from box 25 down to box 86. A red arrow points from box 25 down to box 87. A red arrow points from box 25 down to box 88. A red arrow points from box 25 down to box 89. A red arrow points from box 25 down to box 90. A red arrow points from box 25 down to box 91. A red arrow points from box 25 down to box 92. A red arrow points from box 25 down to box 93. A red arrow points from box 25 down to box 94. A red arrow points from box 25 down to box 95. A red arrow points from box 25 down to box 96. A red arrow points from box 25 down to box 97. A red arrow points from box 25 down to box 98. A red arrow points from box 25 down to box 99. A red arrow points from box 25 down to box 100.

P.A

#11' D.A.S MOST of these have been temporarily omitted 11-18-84

(21) D7b9#5 no R,3 (22) D7#5 no R (23) OPT. (24) D7+ (25) D9#5 no 3 (26) D9+ (27) D9#11 no R,5 (28) D7+ b5 (29) D11b9/3 (30) D9#5 no R,3 (31) D9 no 3 (32) D7b9#5 no R,7

1 2 3 3 2 2 1 3 4 1 2 3

4 6 5 7 5 4 4 6 7 5 5 6

8 8 9 10 9 7 6 8 9 8 10 8

10 11 11 12 12 11 9 11 12 10 12 11

(29) (29) (30) D7+ no R (30) D7sus4 (30) (30) (31) D9 no R (31) D11b9 no R (31) D7+ no R (31) D7#11 no R,5 (31)

1 3 12 3 1 3 1 1 1 3 3 2

5 7 5 7 3 6 4 4 4 6 5 5

8 10 8 10 6 8 7 7 7 9 8 8

10 12 10 12 10 11 10 10 10 12 11 11

Empty 5x5 grids for chords 32-40.

(32) D4 (32) D11b9+mar (32) (33) D7b5 (33) D7+mar (33) D9+5b5 no 3,7 (34) D7 (34) D7b9b5 mar (34) (34) (35) D7b9 (16)

5

7 8 6 9 7 8 10 6 8 8 7 8

10 10 9 12 10 11 12 9 11 10 10 11

(16) (16) (12) D7+9+mar (12) * (12) (12) (11) * (10) (10) D7+9+mar (10) (8)

A 6 4 5 A 6 5 7 7 A 5

6 8 7 8 7 9 8 8 10 10 7 8

9 11 10 11 10 12 11 11 13 13 10 10

see p. 5 & p. 11

Handwritten musical notation on a grid, consisting of 12 columns and 8 rows of notes. The notes are decorated with various colors (red, green, blue, purple, orange, yellow) and numbers (1-10) in circles. Some notes have asterisks or other symbols above them.

Annotations include:

- Row 1: Circled numbers 8, 8, 7, 7, 7, 7, 6, 6, 6, 6, 5, 5. A note in the 7th column has "MORE DIM: 4" written above it.
- Row 2: Circled numbers 8, 9, 6, 6, 8, 5, 6, 7, 7, 6, 6, 6.
- Row 3: Circled numbers 11, 12, 10, 9, 11, 8, 9, 10, 11, 9, 10, 8.
- Row 4: Circled numbers 13, 14, 13, 13, 15, 10, 11, 12, 14, 13, 13, 11.
- Row 5: Circled numbers 5, 4, 4, 4, 4, 3, 3, 3, 3, 3, 2, 2, 2.
- Row 6: Circled numbers 5, 6, 5, 4, 6, 4, 3, 6, 5, 6, 6, 6, 8.
- Row 7: Circled numbers 8, 10, 6, 6, 8, 8, 8, 6, 9, 8, 8, 8, 10.
- Row 8: Circled numbers 10, 13, 10, 9, 11, 10, 10, 13, 11, 12, 11, 13.

There are also several asterisks (*) scattered throughout the notation, often above specific notes.

P:7

Handwritten notes and diagrams on a grid. The grid consists of 10 columns and 10 rows of 5x5 squares. The squares contain black dots and are annotated with numbers and colored circles. A vertical line runs through the center of the grid, with various markings and annotations around it. Some squares are crossed out with diagonal lines. The numbers 1 through 33 are scattered throughout the grid, often with small circles or other symbols next to them. The numbers 25, 9, 6, 28, 11, 17, 13, 23, 1, 33, and 28 are circled in red at the bottom of the page.

- ↑
25
- ↑
9
- ↑
6
- ↑
28
- ↑
11
- ↑
17
- ↑
13
- ↑
23
- ↑
1
- ↑
33
- ↑
28

Duplicate

Duplicate

Duplicate

Duplicate

9

13

