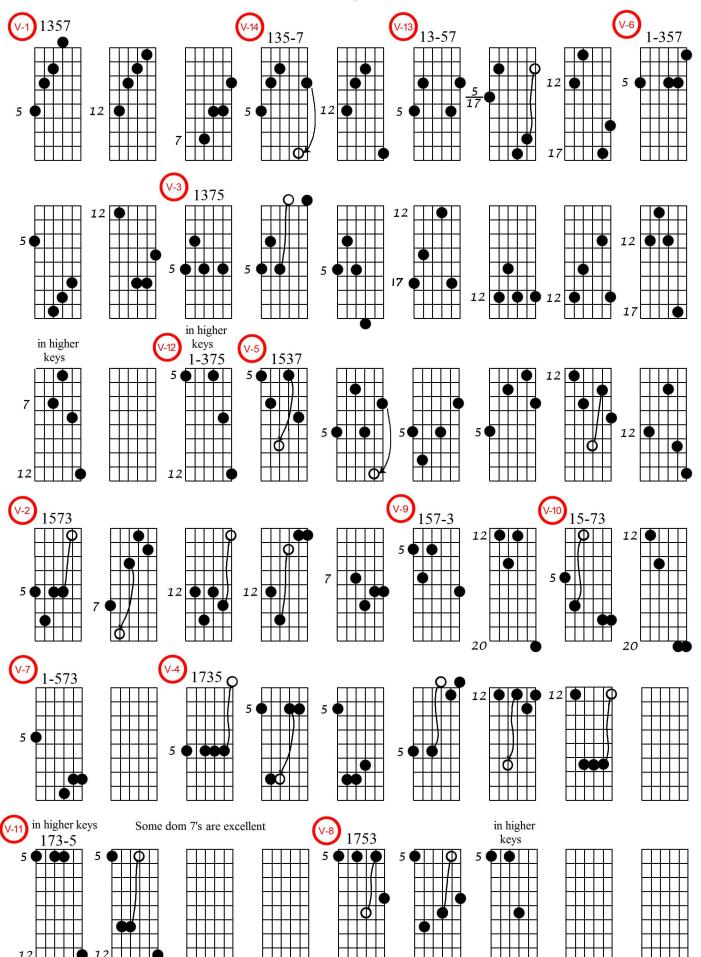
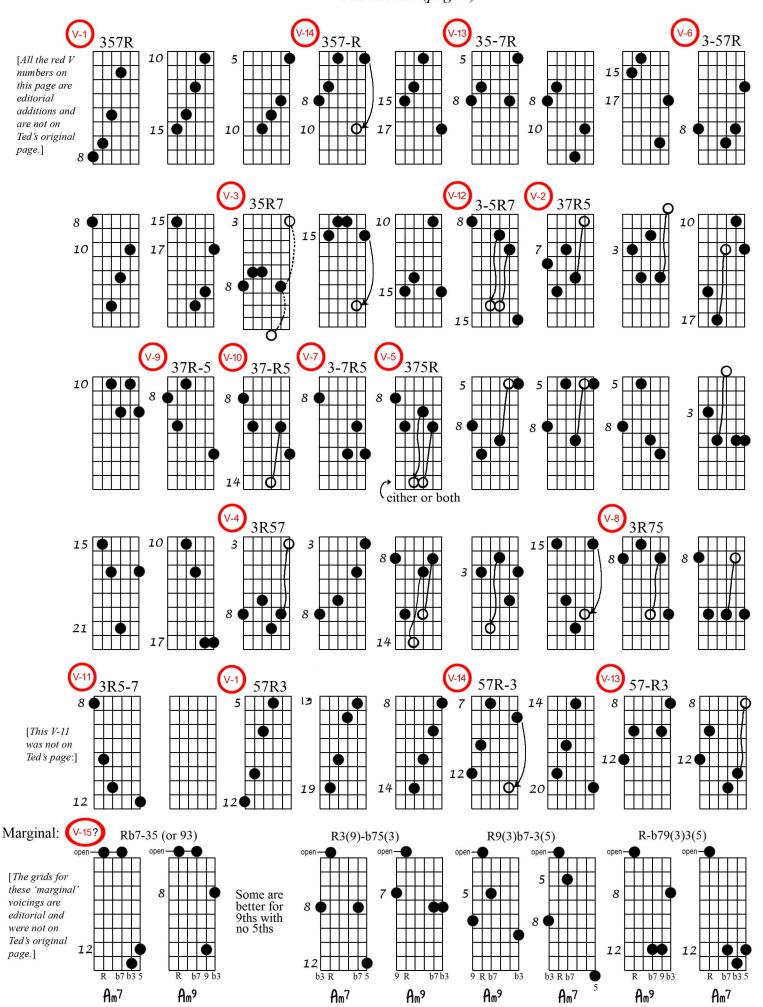


# V-1, V-2, etc., Master Sheet on Voicing & Fingering Possibilities for All Four-note Chord Types

Ted Greene 1980-08-24 1980-11-29

Example: Am7





### **Notation Summary**

The following staff notation was derived from Ted's chord grids on the original page. Blue notes indicate chords that were added editorially to complete the series.

#### Example: Am7 Am<sup>7</sup> [root in bass] V-1 V-11 V-12 V-2 V-3 V-5 V-6 V-7 V-8 V-9 V-10 V-13 A<sub>m</sub>7 [b3rd in bass] V-1 V-2 V-5 V-6 V-8 Am<sup>7</sup> [5th in bass] V-1 V-2 V-3 V-5 V-6 V-7 V-8 V-9 V-13 V-14 Am7 [b7th in bass] V-3 V-5 V-6 V-13 V-14 V-2 1

### Marginal

Some are better for 9ths with no 5ths

<b>A</b> <sub>m</sub> 7 R7-35	<b>A</b> m <sup>9</sup> R7-93	<b>A</b> <sub>m</sub> 7 R3-75	Am <sup>9</sup> R9-73	<b>A</b> m <sup>9</sup> R97-3	<b>A</b> m <sup>7</sup> R37-5	<b>A<sub>m</sub>9</b> R-793	<b>A</b> <sub>m</sub> 7 R-735	
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# Chord Tone Orderings for V-1 through V-14 and Four "Marginal" Voicing Groups

As derived from Ted Greene's "Master Sheet" 1980-08-24 document

Most common four-note chords are tertian harmony. That is, they have a root, and some kind of third, fifth, and seventh. Such chords include the maj7, dom7, m7, m7b5, dim7, and more. For each voicing group below, the bass to soprano order of the four chord tones (1357) is shown. A dash (–) indicates an octave skip. The first column for root position chords is derived from Ted's original sheet where he writes a red circled number next to a chord tone ordering. The other three columns are calculated by systematic inversion: the root moves up to the third, the third to the fifth, the fifth to the seventh, and the seventh to the root. If there's an octave skip, it remains in place between the same voices (i.e., between bass and tenor).

Voicing	Root	First	Second	Third
Group	Position	Inversion	Inversion	Inversion
V-1 =	1357	3571	5713	7135
V-2 =	1573	3715	5137	7 3 5 1
V-3 =	1375	3517	5731	7153
V-4 =	1735	3157	5371	7513
V-5 =	1537	3751	5173	7315
V-6 =	1 - 357	3 - 571	5 - 713	7 – 1 3 5
V-7 =	1 - 573	3 - 715	5 – 1 3 7	7 – 3 5 1
V-8 =	1753	3175	5317	7531
V-9 =	157 - 3	371-5	5 1 3 – 7	7 3 5 – 1
V-10 =	15 - 73	37 - 15	51-37	73-51
V-11 =	173 - 5	315 - 7	5 3 7 – 1	751-3
V-12 =	1 - 375	3 - 5 1 7	5 – 7 3 1	7 – 1 5 3
V-13 =	13 - 57	35 - 71	57-13	71-35
V-14 =	1 3 5 – 7	3 5 7 – 1	571-3	7 1 3 – 5

# Marginal:

Additional, mostly unreachable voicing groups not assigned a number by Ted:

17 - 35	31-57	53-71	75-13
13 - 75	35-17	57-31	71-53
137-5	351-7	573-1	715-3
1 - 735	3 – 1 5 7	5 - 371	7 – 5 1 3

## **Four-Note String Sets of the Guitar**

As derived from Ted Greene's "Master Sheet" 1980-08-24 document

6543	6542	6541	6532	6531	6521
6432	6431	6421	6321		
5432	5431	5421	5321		
4321					

[A visual representation of the above:]

