

RED NO'S are VINYLS MASTER SHEET ON VOICING & FINGERING POSSIBILITIES FOR ALL 4 NOTE CHORD TYPES (EX: AM7) 8-24-80  
 AMT DENSITY NO'S (14) (13) (6) (12) (11-29-80)

① 1357 ③ 1375 ② 1573 ④ 1735

USE 2 FRET NUMBERS IN CASES LIKE THIS

in higher keys

in higher keys

in higher keys

Some Densities are expanded

357R

3-5R7 37R5 37R-5 37-R5 3-7R5 375R

3R57 3R75 57R3

either both

57-R3

⑮

MAC... 3 (15) 3(15) 3(15)

Rt also R(15) R(15) R

SOME ARE POWER FOR THIS MODES

**4 NOTE STRING SETS of the GUITAR**  
 6543, 6542, 6541, 6532, 6531, 6521  
 6432, 6421, 6412, 6341  
 5432, 5431, 5421, 5321  
 5321

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

Example: Am7

**V-1** 1357      **V-14** 135-7      **V-13** 13-57      **V-6** 1-357

**V-3** 1375

in higher keys  
**V-12** 1-375      **V-5** 1537

**V-2** 1573      **V-9** 157-3      **V-10** 15-73

**V-7** 1-573      **V-4** 1735

**V-11** in higher keys 173-5      Some dom 7's are excellent      **V-8** 1753      in higher keys



V-1, V-2, etc., Master Sheet on Voicing & Fingering Possibilities for All Four-note Chord Types  
 Ted Greene (page 2)

[All the red V numbers on this page are editorial additions and are not on Ted's original page.]

V-1 357R      V-14 357-R      V-13 35-7R      V-6 3-57R

V-3 35R7      V-12 3-5R7      V-2 37R5

V-9 37R-5      V-10 37-R5      V-7 3-7R5      V-5 375R

V-4 3R57      V-8 3R75

V-11 3R5-7      V-1 57R3      V-14 57R-3      V-13 57-R3

Marginal: V-15? Rb7-35 (or 93)      R3(9)-b75(3)      R9(3)b7-3(5)      R-b79(3)3(5)

[The grids for these 'marginal' voicings are editorial and were not on Ted's original page.]

Some are better for 9ths with no 5ths

R b7 b3 5      R b7 9 b3      b3 R b7 5      9 R b7 b3      9 R b7 b3      b3 R b7 5      R b7 9 b3      R b7 b3 5

Am7      Am9      Am7      Am9      Am9      Am7      Am9      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

Am7 [root in bass]

V-1 V-2 V-3 V-4 V-5 V-6 V-7 V-8 V-9 V-10 V-11 V-12 V-13 V-14

A musical staff in treble clef showing 14 voicings for Am7 with the root in the bass. The notes are: V-1 (A, C, E, G), V-2 (A, C, E, G), V-3 (A, C, E, G), V-4 (A, C, E, G), V-5 (A, C, E, G), V-6 (A, C, E, G), V-7 (A, C, E, G), V-8 (A, C, E, G), V-9 (A, C, E, G), V-10 (A, C, E, G), V-11 (A, C, E, G), V-12 (A, C, E, G), V-13 (A, C, E, G), V-14 (A, C, E, G).

Am7 [b3rd in bass]

V-1 V-2 V-3 V-4 V-5 V-6 V-7 V-8 V-9 V-10 V-11 V-12 V-13 V-14

A musical staff in treble clef showing 14 voicings for Am7 with the flat third in the bass. The notes are: V-1 (A, C, E, G), V-2 (A, C, E, G), V-3 (A, C, E, G), V-4 (A, C, E, G), V-5 (A, C, E, G), V-6 (A, C, E, G), V-7 (A, C, E, G), V-8 (A, C, E, G), V-9 (A, C, E, G), V-10 (A, C, E, G), V-11 (A, C, E, G), V-12 (A, C, E, G), V-13 (A, C, E, G), V-14 (A, C, E, G). Blue notes indicate editorial additions.

Am7 [5th in bass]

V-1 V-2 V-3 V-4 V-5 V-6 V-7 V-8 V-9 V-10 V-11 V-12 V-13 V-14

A musical staff in treble clef showing 14 voicings for Am7 with the fifth in the bass. The notes are: V-1 (A, C, E, G), V-2 (A, C, E, G), V-3 (A, C, E, G), V-4 (A, C, E, G), V-5 (A, C, E, G), V-6 (A, C, E, G), V-7 (A, C, E, G), V-8 (A, C, E, G), V-9 (A, C, E, G), V-10 (A, C, E, G), V-11 (A, C, E, G), V-12 (A, C, E, G), V-13 (A, C, E, G), V-14 (A, C, E, G). Blue notes indicate editorial additions.

Am7 [b7th in bass]

V-1 V-2 V-3 V-4 V-5 V-6 V-7 V-8 V-9 V-10 V-11 V-12 V-13 V-14

A musical staff in treble clef showing 14 voicings for Am7 with the flat seventh in the bass. The notes are: V-1 (A, C, E, G), V-2 (A, C, E, G), V-3 (A, C, E, G), V-4 (A, C, E, G), V-5 (A, C, E, G), V-6 (A, C, E, G), V-7 (A, C, E, G), V-8 (A, C, E, G), V-9 (A, C, E, G), V-10 (A, C, E, G), V-11 (A, C, E, G), V-12 (A, C, E, G), V-13 (A, C, E, G), V-14 (A, C, E, G). Blue notes indicate editorial additions.

Marginal

Some are better for 9ths with no 5ths

Am7 Am9 Am7 Am9 Am9 Am7 Am9 Am7  
 R7-35 R7-93 R3-75 R9-73 R97-3 R37-5 R-793 R-735

A musical staff in treble clef showing marginal voicings for Am7 and Am9. The notes are: Am7 (A, C, E, G), Am9 (A, C, E, G, B), Am7 (A, C, E, G), Am9 (A, C, E, G, B), Am9 (A, C, E, G, B), Am7 (A, C, E, G), Am9 (A, C, E, G, B), Am7 (A, C, E, G).

## 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 Group	Root Position	First Inversion	Second Inversion	Third Inversion
V-1 =	1 3 5 7	3 5 7 1	5 7 1 3	7 1 3 5
V-2 =	1 5 7 3	3 7 1 5	5 1 3 7	7 3 5 1
V-3 =	1 3 7 5	3 5 1 7	5 7 3 1	7 1 5 3
V-4 =	1 7 3 5	3 1 5 7	5 3 7 1	7 5 1 3
V-5 =	1 5 3 7	3 7 5 1	5 1 7 3	7 3 1 5
V-6 =	1 – 3 5 7	3 – 5 7 1	5 – 7 1 3	7 – 1 3 5
V-7 =	1 – 5 7 3	3 – 7 1 5	5 – 1 3 7	7 – 3 5 1
V-8 =	1 7 5 3	3 1 7 5	5 3 1 7	7 5 3 1
V-9 =	1 5 7 – 3	3 7 1 – 5	5 1 3 – 7	7 3 5 – 1
V-10 =	1 5 – 7 3	3 7 – 1 5	5 1 – 3 7	7 3 – 5 1
V-11 =	1 7 3 – 5	3 1 5 – 7	5 3 7 – 1	7 5 1 – 3
V-12 =	1 – 3 7 5	3 – 5 1 7	5 – 7 3 1	7 – 1 5 3
V-13 =	1 3 – 5 7	3 5 – 7 1	5 7 – 1 3	7 1 – 3 5
V-14 =	1 3 5 – 7	3 5 7 – 1	5 7 1 – 3	7 1 3 – 5

### Marginal:

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

1 7 – 3 5	3 1 – 5 7	5 3 – 7 1	7 5 – 1 3
1 3 – 7 5	3 5 – 1 7	5 7 – 3 1	7 1 – 5 3
1 3 7 – 5	3 5 1 – 7	5 7 3 – 1	7 1 5 – 3
1 – 7 3 5	3 – 1 5 7	5 – 3 7 1	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:]

