

V-1 Middle Strings: The 35 + 8 Systematic Inversions

Red numbers = intervals of 1/2 steps between adjacent notes

Chord tone →

<p>① D_mΔ⁹_{no5} 181</p> <p>R</p>	<p>812</p> <p>9</p>	<p>121</p> <p>b3</p>	<p>218</p> <p>R</p>		<p>② D^Δ_{9no5} 271</p> <p>R</p>	<p>712</p> <p>9</p>	<p>122</p> <p>3</p>	<p>227</p> <p>R 9 3 7</p>
<p>③ A⁷_{noR} (3,11,5,b7) 361</p> <p>11</p>	<p>612</p> <p>b7 3 11 5</p>	<p>123</p> <p>3 11 5 b7</p>	<p>236</p>		<p>④ E⁷/6 451</p> <p>b7</p>	<p>512</p>	<p>124</p>	<p>245</p>
<p>⑤ D^Δ_{9no3} 541</p> <p>R</p>	<p>412</p> <p>9</p>	<p>125</p> <p>7 R 9 5</p>	<p>254</p> <p>7</p>		<p>⑥ A⁷_{b9}/D 631 (D,C#,Bb,E)</p>	<p>312</p> <p>Bb C# D E</p>	<p>126</p> <p>C# D E Bb</p>	<p>263</p>
<p>⑦ D^Δ_{13no3,5} 721 (D,E,B,C#)</p> <p>D</p>	<p>212</p> <p>BC#DE</p>	<p>127</p> <p>E B</p>	<p>272</p> <p>C#</p>		<p>⑧ D^Δ_{7#9} 171</p> <p>#9</p>	<p>713</p>	<p>131</p> <p>#9 3</p>	<p>317</p> <p>R#9 3 7</p>
<p>⑨ G⁷_{#11no3} 261</p> <p>F G C# D</p>	<p>613</p>	<p>132</p>	<p>326</p>		<p>⑩ E¹³_{b9noR,5} 351</p>	<p>513</p>	<p>133</p>	<p>335</p>
<p>⑪ D_mΔ⁷ 441</p>	<p>413</p>	<p>134</p>	<p>344</p>		<p>⑫ E¹³_{b9#11noR,3,5} 531</p>	<p>313</p>	<p>135</p>	<p>353</p>

"V-1 Middle Strings: The 35 + 8 Systematic Inversions" -- Ted Greene, p.2

<p>621 13 C#7b9_{no5}</p>	<p>213</p>	<p>136</p>	<p>362</p>		<p>161 (D,F#,G,C#) 14 GΔ7#11_{no3}</p>	<p>614</p>	<p>141</p>	<p>416</p> <p>D F# G C#</p>
<p>251 15 E13_{noR,5}</p>	<p>514</p>	<p>142</p>	<p>425</p>		<p>341 16 DΔ7</p>	<p>414</p>	<p>143</p>	<p>434</p>
<p>431 17 DΔ7+</p>	<p>314</p>	<p>144</p>	<p>443</p>		<p>521 18 DΔ7/6</p>	<p>214</p>	<p>145</p>	<p>452</p>
<p>151 19 E13#9</p>	<p>515</p>	<p>151</p>	<p>515</p>		<p>241 20 A7_{no5}/D } A7/11</p>	<p>415</p>	<p>152</p>	<p>524</p>
<p>331 21 A7b9/D_{noR,5}</p>	<p>315</p>	<p>153</p>	<p>533</p>		<p>421 22 A9/D_{noR,5} } G/#11</p>	<p>215</p>	<p>154</p>	<p>542</p>
<p>231 23 A7#9_{no5}</p> <p>b7 R #9 3</p>	<p>316</p> <p>R #9 3 b7</p>	<p>162</p> <p>#9 3 b7 R</p>	<p>623</p> <p>#9</p>		<p>321 24 Bbm6/9_{no5}</p> <p>6 R 9 b3</p>	<p>216</p> <p>b3 6</p>	<p>163</p> <p>9 b3 6 R</p>	<p>632</p>

<p>221 25 $Bb m^9_{no5}$</p> <p>b7 R 9 b3</p>	<p>217</p> <p>b3 b7</p>	<p>172</p> <p>R</p>	<p>722</p> <p>9</p>		<p>262 26 D^9_{no5}</p>	<p>622</p>	<p>222</p> <p>b7 R 9 3</p>	<p>226</p> <p>R 9 3 b7</p>
<p>352 27 $C/9$</p> <p>9</p>	<p>522</p> <p>3</p>	<p>223</p> <p>5</p>	<p>235</p>		<p>442 28 $E7^+$</p> <p>b7</p>	<p>422</p> <p>R</p>	<p>224</p> <p>3</p>	<p>244</p> <p>#5</p>
<p>532 29 $A m/11$</p> <p>11</p>	<p>322</p> <p>5</p>	<p>225</p> <p>R</p>	<p>253</p> <p>b3</p>		<p>252 30 $D m^7/11_{no5}$</p> <p>b3 R</p>	<p>523</p> <p>b3</p>	<p>232</p> <p>11</p>	<p>325</p> <p>b7</p>
<p>342 31 $D m^7 b5$</p> <p>R</p>	<p>423</p> <p>b3</p>	<p>233</p> <p>b5</p>	<p>334</p> <p>b7</p>		<p>343 32 F^6</p> <p>5</p>	<p>432</p> <p>6</p>	<p>323</p> <p>R</p>	<p>234</p> <p>3</p>
<p>424 33 $D^7 b5$</p>	<p>242</p> <p>3</p>	<p>424</p> <p>7</p>	<p>242</p> <p>12</p>		<p>433 34 D^7</p> <p>5</p>	<p>332</p> <p>9</p>	<p>324</p> <p>10</p>	<p>243</p> <p>15</p>
<p>333 35 $D^7 b9_{noR}$</p> <p>5</p>	<p>333</p> <p>5</p>	<p>333</p> <p>7</p>	<p>333</p> <p>10</p>					

Continued →

The remaining 8 involve
3 chromatic tones.....
Whoa!

36 ¹⁹¹ D, Eb, E, F

37 ⁹¹¹ F D Eb E

38 ¹¹¹ D Eb E F

39 ¹¹⁹ Eb E F D

37 ²⁸¹ D, Eb, E, F#

38 ⁸¹¹ F# D Eb E

39 ¹¹² D Eb E F#

40 ¹²⁸ Eb E F# D

38 ³⁷¹ D, Eb, E, G

39 ⁷¹¹ E G D Eb

40 ¹¹³ D Eb E G

41 ¹³⁷ Eb E G D

39 ⁴⁶¹ D, Eb, E, Ab

40 ⁶¹¹ Ab D Eb E

41 ¹¹⁴ D Eb E Ab

42 ¹⁴⁶ Eb E Ab D

40 ⁵⁵¹ D, Eb, E, A

41 ⁵¹¹ E A D Eb

42 ¹¹⁵ D Eb E A

43 ¹⁵⁵ Eb E A D

41 ⁶⁴¹ D, Eb, E, Bb

42 ⁴¹¹ Bb D Eb E

43 ¹¹⁶ D Eb E Bb

44 ¹⁶⁴ Eb E Bb D

42 ⁷³¹ D, Eb, E, B

43 ³¹¹ E B D Eb

44 ¹¹⁷ D Eb E B

45 ¹⁷³ Eb E B D

43 ⁸²¹ D, Eb, E, C

44 ²¹¹ C D Eb E

45 ¹¹⁸ D Eb E C

46 ¹⁸² Eb E C D

44 ³¹¹ E B D Eb

45 ¹¹⁷ D Eb E B

46 ¹⁷³ Eb E B D

V-I MIDDLE Red nos. = intervals of 1/2 steps between adjacent notes

Handwritten guitar chord diagrams on a grid, numbered 1 through 27. Each diagram shows a six-string guitar fretboard with dots representing notes. Red numbers are written above or below the diagrams, often indicating intervals between adjacent notes. Some diagrams include additional markings like 'R' for barre, 'C#' for sharp, and 'b7' for flat. The diagrams are arranged in a grid-like fashion across the page.

Additional notes at the top right include: "FAT NIGHT 11-27-92 AT RONS ELAINE'S" and "AT RONS ELAINE'S".

Some diagrams are highlighted in green.

P. 2 V-1 middle strings: The 35 + 8 Systematic Inversions SAT. 11-28-92

Handwritten guitar chord diagrams for various chords and inversions, including E7+, Am/11, F6, Dm7b5, and D7. Each diagram is accompanied by a circled number and a red label. The diagrams are arranged in a grid format, with some diagrams showing specific fingerings and string numbers.

Chord diagrams shown include:

- 28 E7+ (A2, 122, 22A, 2AA, 532, 322, 225, 253, 252, 523, 232)
- 29 Am/11 (532, 322, 225, 253, 252, 523, 232)
- 30 Dm7b5 (325, 3A7, 233, 33A, F6, 432, 323, 23A, 27b5, 2A2)
- 31 D7 (A2A, 2A2, 34, 332, 32A, 2A3, 35, 333, 333)
- 32 F6 (432, 323, 23A, 27b5, 2A2)
- 33 D7 (A2A, 2A2, 34, 332, 32A, 2A3, 35, 333, 333)
- 34 DEBEF (191, 911E, 111F, 9119, 281, 811E, F#, 128F#, 38, 2E2EG, 711)
- 35 D7b9 (no R) (333, 333)
- 36 DEBEF (191, 911E, 111F, 9119, 281, 811E, F#, 128F#, 38, 2E2EG, 711)
- 37 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 38 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 39 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 40 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 41 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 42 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 43 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 44 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 45 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 46 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 47 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 48 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 49 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 50 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 51 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 52 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 53 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 54 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 55 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 56 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 57 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 58 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 59 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 60 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 61 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 62 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 63 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 64 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 65 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 66 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 67 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 68 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 69 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 70 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 71 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 72 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 73 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 74 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 75 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 76 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 77 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 78 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 79 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 80 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 81 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 82 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 83 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 84 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 85 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 86 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 87 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 88 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 89 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 90 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 91 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 92 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 93 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 94 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 95 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 96 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 97 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 98 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 99 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)
- 100 DEBEA (146, 451, 551, 511, 115, 155, 41, 6A1, 111)

The remaining 8 inversions 3 chromatic tones...

A grid of 100 empty guitar chord diagrams, arranged in 10 rows and 10 columns, intended for practicing the remaining 8 inversions and chromatic tones.