

# Voice Switches

## Explanation for Ted Greene Lesson Pages, 1976-03-20

In reference to Ted's pages for "Voice Switching" from 1976-03-20, some explanation is required in order to understand what he's doing here.

For all the examples given in this lesson, Ted is going from an E7b9 chord to another E7b9 chord with a slightly different voicing. In between these two chords is what we will call a "transition chord." (We'll talk about that chord in a minute.) If we look at the two E7b9 chords, we see that two voices are "switched" or swapped, but in different registers. The chord tones that are switched are usually either 3rd and 5th, the 5th and 7th, or 7th and b9th. The new chord is not a systematic inversion of the first chord, but a different voicing – a change from one voicing group to another.

So, we have a Starting Chord → Transition Chord → New Chord.

The "transition chord" results by continuing or filling in a note in between each of the switched notes.

Let's look at Ted's first example.

The bass G# note (the 3rd) in the starting chord is switched to become the bass B note (the 5th) in the new chord. The transition chord's bass note will therefore fall somewhere between the G# and the B. That means we can use either A or Bb.

In this same example, the B note in the middle voice (tenor) in the starting chord is switched to become a G# note in the new chord. The notes that can be used for the transition chord will fall between B and G#...which in this case is again A or Bb.

The other notes of the starting chord and the new chord remain the same, or stationary. And in many cases those same stationary tones are also present in the transition chord (but not always).

The combination of the "follow thru" notes of the switched chords, plus keeping the stationary notes, results in the transition chord, which in this case is a D minor with a doubled 5th (A).

If you study the notation and follow the voice-leading you'll see.

If Ted would have chosen to use a Bb instead of the A note, then the transition chord would have been a Bb major triad. This would be fine, but not what Ted was looking for in these examples, since he was thinking of the key of A minor. For these pages Ted usually used a Dm, F, Fm, or E as the transition chord.

The only time voices truly "switch" is when, as in the first example (and others), we have a G# moving up to a B, and a B moving down to a G#. Or in example 12, where B moves up to D, and D moves down to B. In other examples there is no "switch," as in the third example (G# up to B, and D down to B). But you'll get the idea if you analyze a few of the examples.

Notice that on Ted's pages he has certain starting chords that he has drawn boxes around. The chords that follow it are the Transition Chord and the New Chord. He usually made several switches for each one of the different starting Chords, and instead of drawing that chord over and over, he simply put a box around it. After each of the switches he draws a squiggly line, to indicate a new switch, but you're supposed to use the same boxed starting chord again until another boxed chord is drawn.

Of course, Voice Switching can be done for any chord, and you can create your own catalog of swaps if you feel so inspired and like this kind of move. In Ted's examples the E7b9 chord is a 4-note chord without a root. But you can start off by working on regular 4-note chords, like major 7, minor 7, and dominant 7ths. This will give you lots of excellent "chord moves" that can be used in hundreds of situations where you want to add some extra movement between two voicings of the same chord.

Good luck and have fun exploring this wonderful concept!

# Voice Switches

(Do in both directions)

Substitute m6 for dim.7  
at end for surprise

Key of Am

1 *E7b9* 1 *Dm* 1 *E7b9* 1 *E7b9* 5 *Dm* 6 *E7b9* 1 *E7b9* 1 *F* 1 *E7b9 no3*

3 *E7b9* 2 *Dm* 1 *E7b9* 3 *E7b9* 5 *Dm* 6 *E7b9* 3 *E7b9* 2 *E* 4 *E7b9*

or C

4 *E7b9* 5 *Dm* 5 *E7b9* 4 *E7b9* 3 *F* 6 *E7b9 no3* 3 *E7b9* 3 *F* 2 *E7b9 no3*

or E

4 *E7b9* 5 *Dm* 4 *E7b9* 4 *E7b9* 5 *F* 7 *E7b9 no3* 2 *E7b9* 3 *Fm* 3 *E7b9*

2 *E7b9* 3 *F* 3 *E7b9 no3* 3 *E7b9* 3 *Dm* 2 *E7b9* 3 *E7b9* 5 *F* 7 *E7b9 no3*

or E

or C

or Am

E7b9 E E7b9 E7b9 F E7b9 no3 E7b9 Fm E7b9

16

E7b9 Fm E7b9 E7b9 Dm E7b9 E7b9 Fm E7b9

19

E7b9 Fm E7b9 E7b9 F E7b9 no3 E7b9 F E7b9

22

E7b9 Dm E7b9 E7b9 Fm E7b9 E7b9 F E7b9 no3

or C or E

25

or Am6

E7b9 E E7b9 E7b9 F E7b9 no3 E7b9 Fm E7b9

28

31

E7b9 or Am<sub>6</sub> E E7b9 E7b9 F E7b9 E7b9 Fm E7b9

34

E7b9 F E7b9 no3 E7b9 F E7b9 no3 E7b9 E or Am<sub>6</sub> E7b9

37

E7b9 Dm E7b9 E7b9 Fm E7b9 E7b9 E or Am<sub>6</sub> E7b9

40

E7b9 F E7b9 no3 E7b9 Dm E7b9 E7b9 Fm E7b9

43

E7b9 F E7b9 no3 E7b9 E or Am<sub>6</sub> E7b9 E7b9 F E7b9

8 **E7b9** 8 **F** 7 **E7b9 no3** 10 **E7b9** 12 **E** 10 **E7b9** 11 **E7b9** 10 **Dm** 12 **E7b9**

or E

46

11 **E7b9** 10 **F** 13 **E7b9 no3** 9 **E7b9** 10 **Dm** 10 **E7b9** 9 **E7b9** 9 **Fm** 7 **E7b9**

or C

49

9 **E7b9** or Am<sup>6</sup><sub>4</sub> 9 **E** 8 **E7b9** 10 **E7b9** 12 **Am** 10 **E7b9** 12 **E7b9** 10 **Fm** 13 **E7b9**

52

12 **E7b9** or Am<sup>6</sup><sub>4</sub> 12 **E** 11 **E7b9** 12 **E7b9** 13 **F** 13 **E7b9** 13 **E7b9** 12 **E** or Am<sup>6</sup><sub>4</sub> 9 **E7b9**

or E

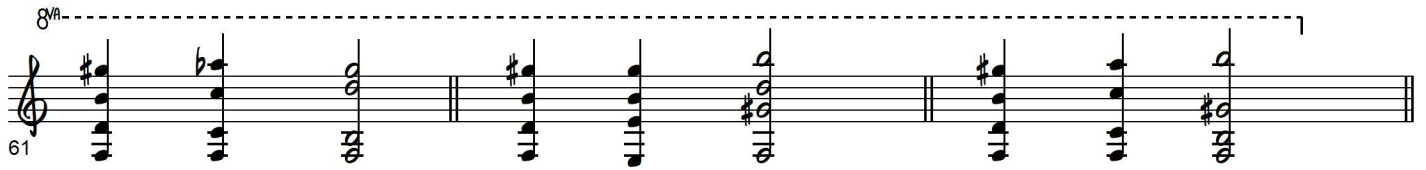
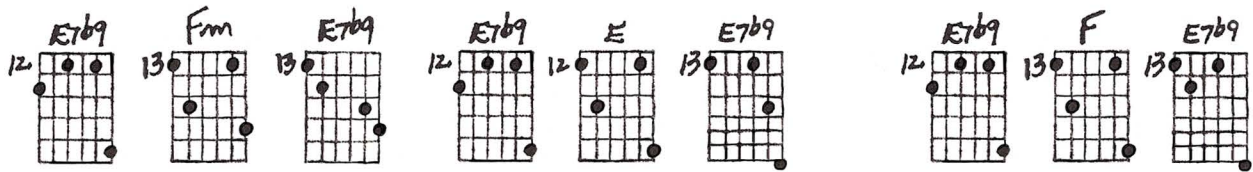
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13 **E7b9** 13 **F** 12 **E7b9 no3** 12 **E7b9** or Am<sup>6</sup><sub>4</sub> 12 **E** 11 **E7b9** 13 **E7b9** 13 **Dm** 13 **E7b9**

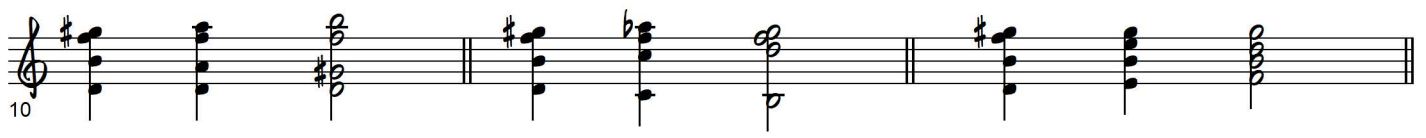
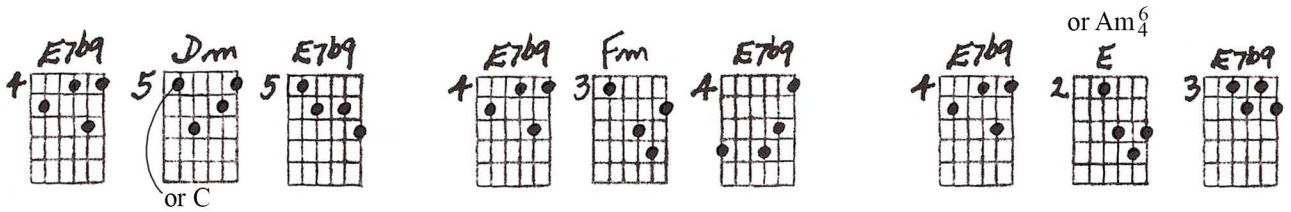
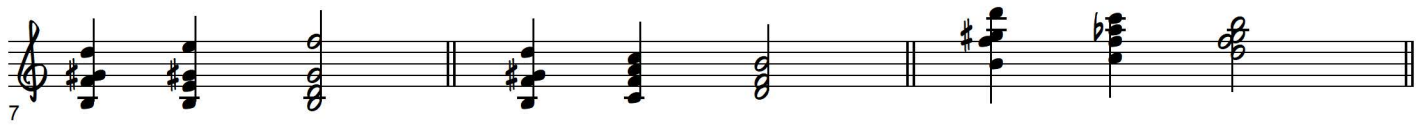
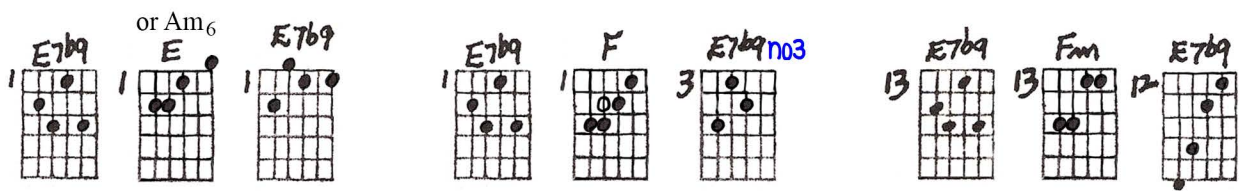
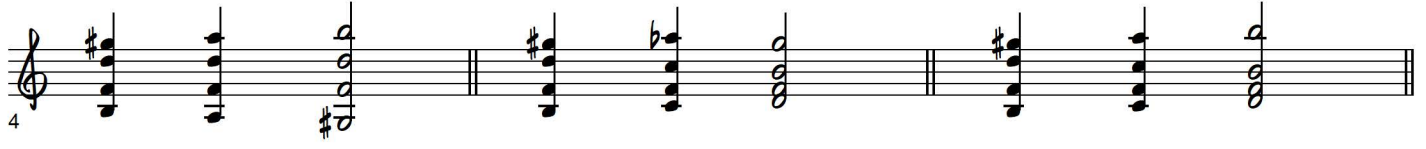
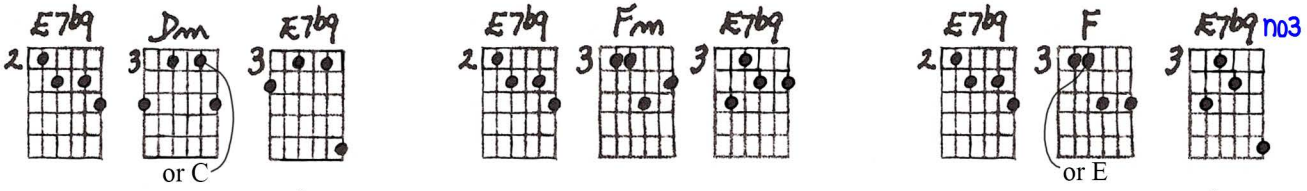
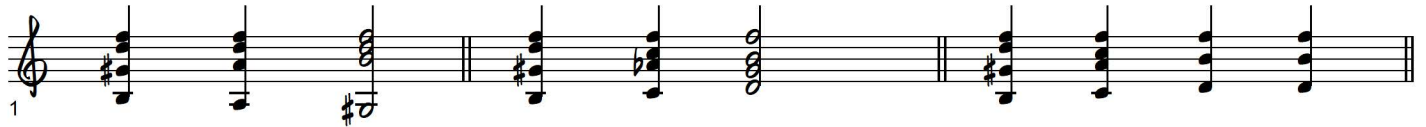
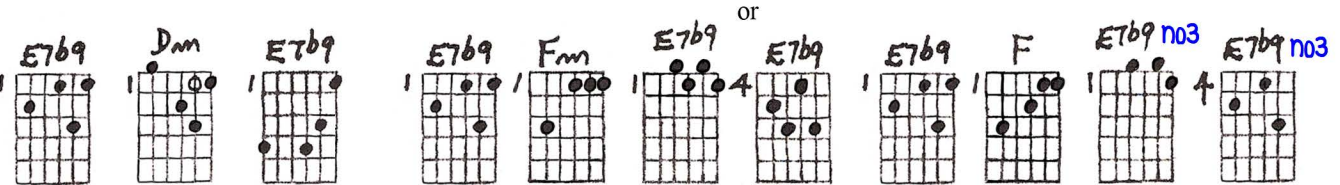
or E

8va

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Page 2:



13

16

or other strings

or E

19

22

or E

or E

25

7 **E7b9** or **Am<sup>6</sup><sub>4</sub>** **E** 9 **E7b9** or **E7b9** 10 **E7b9** **Dm** 9 **E7b9** or **E7b9** 10 **E7b9** 9 **E** 11 **E7b9**

28

11 **E7b9** 12 **Dm** 12 **E7b9** 11 **E7b9** 10 **F** 13 **E7b9 no3** 10 **E7b9** 10 **F** 9 **E7b9 no3** or **E** 14 **E7b9 no3**

31

10 **E7b9** 10 **Dm** 9 **E7b9** 9 **E7b9** 10 **Fm** 10 **E7b9** 9 **E7b9** 10 **F** or **E** 10 **E7b9 no3**

34

3 **E7b9** or **Am<sup>6</sup><sub>4</sub>** **E** or **E** 4 **E7b9** 4 **E7b9** 6 **E7b9** 5 **F** 9 **E7b9 no3** 6 **E7b9** 5 **Dm** 4 **E7b9**

37

9 **E7b9** 8 **F** 7 **E7b9** or **E7b9 no3** 10 **E7b9 no3** 9 **E7b9** or **Am<sup>6</sup><sub>6</sub>** **E** 12 **E7b9**

40

12 **E7b9** or **Am<sup>6</sup><sub>4</sub>** **E** 12 **E7b9** 10 **E7b9** 12 **E7b9** 13 **F** 13 **E7b9 no3** 7 **E7b9** 8 **F** 9 **E7b9 no3**

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VOICE SWITCHES (do in both directions)

Key of Am

1 E7b9 2 Dm E7b9 3 Dm E7b9 4 F E7b9 5 E7b9 6 Dm E7b9 7 Dm E7b9 8 E7b9 9 E 10 E7b9 11 Dm E7b9 12 Dm E7b9 13 F E7b9 14 E7b9 15 Dm E7b9 16 F E7b9 17 E7b9 18 Dm E7b9 19 F E7b9 20 E7b9 21 Dm E7b9 22 F E7b9 23 E7b9 24 Dm E7b9 25 F E7b9 26 E7b9 27 Dm E7b9 28 F E7b9 29 E7b9 30 Dm E7b9 31 F E7b9 32 E7b9 33 Dm E7b9 34 F E7b9 35 E7b9 36 Dm E7b9 37 F E7b9 38 E7b9 39 Dm E7b9 40 F E7b9 41 E7b9 42 Dm E7b9 43 F E7b9 44 E7b9 45 Dm E7b9 46 F E7b9 47 E7b9 48 Dm E7b9 49 F E7b9 50 E7b9 51 Dm E7b9 52 F E7b9 53 E7b9 54 Dm E7b9 55 F E7b9 56 E7b9 57 Dm E7b9 58 F E7b9 59 E7b9 60 Dm E7b9 61 F E7b9 62 E7b9 63 Dm E7b9 64 F E7b9 65 E7b9 66 Dm E7b9 67 F E7b9 68 E7b9 69 Dm E7b9 70 F E7b9 71 E7b9 72 Dm E7b9 73 F E7b9 74 E7b9 75 Dm E7b9 76 F E7b9 77 E7b9 78 Dm E7b9 79 F E7b9 80 E7b9 81 Dm E7b9 82 F E7b9 83 E7b9 84 Dm E7b9 85 F E7b9 86 E7b9 87 Dm E7b9 88 F E7b9 89 E7b9 90 Dm E7b9 91 F E7b9 92 E7b9 93 Dm E7b9 94 F E7b9 95 E7b9 96 Dm E7b9 97 F E7b9 98 E7b9 99 Dm E7b9 100 F E7b9 101 E7b9 102 Dm E7b9 103 F E7b9 104 E7b9 105 Dm E7b9 106 F E7b9 107 E7b9 108 Dm E7b9 109 F E7b9 110 E7b9 111 Dm E7b9 112 F E7b9 113 E7b9 114 Dm E7b9 115 F E7b9 116 E7b9 117 Dm E7b9 118 F E7b9 119 E7b9 120 Dm E7b9 121 F E7b9 122 E7b9 123 Dm E7b9 124 F E7b9 125 E7b9 126 Dm E7b9 127 F E7b9 128 E7b9 129 Dm E7b9 130 F E7b9

Compound: AoxR Am<sup>R</sup> AoxR  
 5/3 B7b9 5/3 E5/R

substitute m6 for 7 at end for surprise

This page contains a collection of handwritten guitar chord diagrams for various chords, primarily E7b9, Dm, Fm, F, E, and Am. The diagrams are arranged in approximately 10 rows, with each row containing several chord shapes. Each diagram shows the fretboard with dots indicating finger positions. Some diagrams include additional notes such as 'or Am7', 'or E', 'or F', 'or Dm', and 'or C'. The diagrams are numbered, often with a fret number (e.g., 1, 3, 5, 7, 9, 10, 11, 12) and a chord name (e.g., E7b9, Dm, Fm, F, E, Am). The handwriting is in black ink on a white background.