MY PET SYSTEM V-1 thru V-14 VOICING SYSTEM(S) — ALL 3 developed independently yet amazingly similar at their core... 4:35 A.M. 5-25-89

Later reflections on 4-1-91 12:30 A.M.

3 METHODS OF DETERMINING WHAT VOICING GROUP ANY 4 NOTE (NON-DOUBLED NOTE) VOICING BELONGS TO:

THIS page = "HOW TO RECOGNIZE"... and How to BUILD types

An early method of mine (early '70's): And the FASTEST method

① FIND WHICH "CHRONOLOGICAL CHORD TONE" (OR LETTER NAME) FORMULA IS HAPPENING IN THE CHORD & CHECK against the FOLLOWING MASTER FORMULAS for V-1 thru V-14

Late 6-18-03 Wed mi.: the "CHORD TONE PATH"

Example: 1 5→7 3; 3 7 1 5; +more

V-1 = CHRONOL. ORDER from BOTTOM UP (~~OR TOP DOWN~~) TOP DOWN or

V-2 = TABS (TENOR then ALTO then BASS then SOPRANO)

or ALTERNATES: ~~BASS SOP~~ TA; ~~SABT~~; ABST; STAB

V-3 = SABT | TSAB | ABTS | BTSA (e.g. 1 3 5 7)

V-4 = TBAS | BAST | ASTB | STBA (e.g. 1 3 5 7)

V-5 = ~~TBAS~~ | ~~BATS~~ | ~~ASTB~~ | ~~STBA~~
TSBA | BATS | ATSB | SBAT

V-6 = LIKE V-1 but w/ EXTRA OCTAVE between B+T

V-7 = LIKE V-2 BUT w/OCT between B+T

V-8 = SATB | ATBS | TBSA | BSAT ("DESC ORDER" BY LUCK) "OPPOSITE OF V-1"

V-9 = LIKE V-2 BUT w/OCT. between A+S

V-10 = LIKE V-2 BUT w/oct. drop of both the B+T (or raise A+S)

V-11 = LIKE V-4 but oct. gap between A+S — or even better: V-5 w/ ALTO down 2 OCTAVES

V-12 = LIKE V-3 w/oct. drop between T+B — Now V-5 w/ T up 2 octs... BETTER!

V-13 = LIKE V-1 w/oct. drop of both the B+T (or raise A+S)

V-14 = LIKE V-1 w/ oct gap between A+S

6-18-03 the test is always simple: less than an octave (B+T) S; the missing tones... (A thinking student) are some things I fell into naturally ... But I explain this here to certain students.

② Formulated by Jim Hober: "CHORD TONE GAP" METHOD between adjac. voices

V-1 = 000	V-2 = 101	V-3 = 012	V-4 = 210		
V-5 = 121	V-6 = 400	V-7 = 501	V-8 = 222		
V-9 = 105	V-10 = 141	V-11 = 214	V-12 = 412	V-13 = 040	V-14 = 004

My latest method which I once began & never finished but did here

③ ⓐ largest & smallest possible REAL INTERVAL available between each adjacent pair of voices in each Voicing Group and ⓑ between the outer voices, this governing the overall range.

V-1 = S–A: m2 to M6; A–T: m2 to M6; T–B: m2 to M6 } m3 to M7

V-2 = S–A: M2 to b7; A–T: m2 to M6; T–B: M2 to b7 } m9 to 13th

V-3 = S–A: m3; A–T: M2; T–B: m2 to M6 } M9 to b14th (b7)

V-4 = S A T B } M9 to b14 (b7)

V-5 = S A T B } m10 (m3) to 14th (7)

V-6 = S A T B } m10 (m3) to 14th (7)

V-7 = S A T B } m16th (m9) to 20th (6)

V-8 = S A T B } m16 (m9) to 20 (6)

V-9 = S A T B } m16 (m9) to 20 (6)

V-10 = S A T B } m16 (m9) to 20 (6)

V-11 = S A T B } 16 (9) to b21 (b7)

V-12 = S A T B } 16 (9) to b21 (b7)

V-13 = S A T B } m10 (m3) to 14 (7)

V-14 = S A T B } m10 (m3) to 14 (7)

Voicing System(s) — V-1 through V-14

My pet system

Ted Greene 5-25-1989 4:35 A.M.
Later reflections on 4-1-1991, 12:30 A.M.
Late 6-18-2003, Wed. night

Three Methods of Determining What Voicing Group
Any 4-Note (non-doubled note type) Voicing Belongs to:

All three developed independently, yet amazingly similar at their core….[love] it.
This page: "How to Recognize" and "How to Build"

An *early* method of mine (early '70's) and the *fastest* method.

1) The "Chord Tone Path"

Find which "Chronological Chord Tone" (or Letter Name) formula is happening in the chord, and check against the following Master Formulas for V-1 thru V-14.

Example: 1 5 → 7 3; 3 7 1 5; and so on.

V-1 = Chronological order from top down or ♪ [*note it can also be*:] bottom up.
6-18-2003. The test is always simple: less than an octave (S to B).

V-2 = **TABS**, (**T**enor then **A**lto then **B**ass, then **S**oprano) or ♪ [*note also:*]
alternates: **B**ass **S**oprano **T**enor **A**lto; **STAB**; **ABST**

e.g. 1 3 5 7 C A Bb B

V-3 = **S A B T, TSAB, ABTS, B T S A**
C Db D Eb

e.g. 1 3 5 7

V-4 = **TBAS, BAST, ASTB, S T B A**

V-5 = **TSBA, BATS, ATSB, SBAT**

V-6 = Like V-1 but with extra octave between B and T

V-7 = Like V-2 but with octave between B and T

V-8 = **SATB, ATBS, TBSA, BSAT**
("Descending Order" by luck) "opposite of V-1"

V-9 = Like V-2 but with octave between B and T

V-10 = Like V-2 with octave drop of both the B and T (or raise A and S)

V-11 = Like V-4 but octave gap between A and S
(or even better: V-5 with Alto down 2 octaves)

V-12 = Like V-3 with octave drop between T and B
(low V-5 with Tenor up 2 octaves….better)

V-13 = Like V-1 with octave drop of both B and T (or raise A and S)

V-14 = Like V-1 with octave gap between A and S

Formulated by Jim Hober (a thinking student)

2) "Chord Tone Gap" Method between adjacent voices

The missing tones here are something I fell into naturally. Best to explain the [*chord tone gap*] size to <u>certain</u> students.

		[B-T	T-A	A-S]
V-1	=	0	0	0
V-2	=	1	0	1
V-3	=	0	1	2
V-4	=	2	1	0
V-5	=	1	2	1
V-6	=	4	0	0
V-7	=	5	0	1
V-8	=	2	2	2
V-9	=	1	0	5
V-10	=	1	4	1
V-11	=	2	1	4
V-12	=	4	1	2
V-13	=	0	4	0
V-14	=	0	0	4

3) My Latest Method Which I Once Began & Never Finished

(but did here) [*Intervals in red were added by James Hober to complete the table.*]

a) Largest & smallest possible Real <u>Interval</u> available between each adjacent pair of voices in each Voicing Group and

b) between the outer voices. ←This governing the overall range.

V-1

S
m2 – M6
A
m2 – M6
T
m2 – M6
B

} m3 to M7

V-2

S
M2 – b7
A
m2 – M6
T
M2 – b7
B

} m9 to 13th

V-3

S
m3 – M7
A
M2 – b7
T
m2 – M6
B

} M9 to b14th (b7)

V-4

S
m2 – M6
A
M2 – b7
T
m3 – M7
B

} M9 to b14 (b7)

V-5

S		m10 (m3)
A	M2 – b7	to
T	m3 – M7	14th (7)
B	M2 – b7	

V-6

S		m10 (m3)
A	m2 – M6	to
T	m2 – M6	14th (7)
B	m9 (m2) – 13 (M6)	

V-7

S		m16th (m9)
A	M2 – b7	to
T	m2 – M6	20th (6)
B	9 – b14 (b7)	

V-8

S		m16 (m9)
A	m3 – M7	to
T	m3 – M7	20 (6)
B	m3 – M7	

V-9

S		m16 (m9)
A	9 – b14 (b7)	to
T	m2 – M6	20 (6)
B	M2 – b7	

V-10

S		m16 (m9)
A	M2 – b7	to
T	m9 – 13	20 (6)
B	M2 – b7	

V-11

S		16 (9)
A	m9 – 13	to
T	M2 – b7	b21 (b7)
B	m3 – M7	

V-12

S		16 (9)
A	m3 – M7	to
T	M2 – b7	b21 (b7)
B	m9 – 13	

V-13

S		m10 (m3)
A	m2 – M6	to
T	m9 – 13	14 (7)
B	m2 – M6	

V-14

S		m10 (m3)
A	m9 – 13	to
T	m2 – M6	14 (7)
B	m2 – M6	