

Ted Greene, 1986-01-04 [through 1987-02-20]

Soprano Organized 5-Note “Normal” Major Types*

(no 4, no #4 for now)

Every note of major scale except 4, so just omit one at a time (of these remaining 6). Coupled with the voicing spreads page, this is the actual method of determination of all practical inversions in the 45 or so (p.1 thru p.45) types.

****6 types (see description below)***

- 1) Major 9
- 2) 6/9 (lower 7 to 6)
- 3) Major 13 no 5 (raise 5 to 6 in major 9 chord)
- 4) Major 13 no 3 (raise 3 to 5 in major 13 no 5)
- 5) Major 7/6 (raise 9 to 3 in major 13 no 3)
- 6) Major 13 no R (lower R to 7 in 6/9, or raise 6/9 up a 5th)

Reorganized by Soprano

(Another semi-final step)

In case I forget:

This is my 5th or 6th recheck of the Systematic Inversion results. I've included a few doubled note types as reminders that for my final lists⁺ I should include them too. And the 6-note chords of course too. Also, I've included some with harmonic open strings (or stopped if wished) for the same reason.

⁺ Final lists:

- 1) Soprano view
- 2) Bass view
- 3) Chord quality view
- 4) Harmonics or open note(s) types
- 5) Harmonics on 2nd or lowest voice to help clarity.

All these remarks are to myself in case life's emergencies keep me from this work for a protracted time period. But to anyone else too, who finds any or all of this of value.

This series of 26 pages show 5-note major chord types, organized by the melody note (soprano), and additionally grouped by the bass note. The diagrams all illustrate *moveable* chord forms (except for a few that utilize open strings or open string harmonics), so no letter name of the chords is given, just the chord quality. The large numbers in the left margin indicate the chord tone of the bass note. On pages 1 and 2, the pink highlighted dots probably indicate ones that Ted especially liked or found useful.

~ Editor's note.

[Text for page 2:]

12:00 A.M. Sunday morning, 1986-01-05

Soprano Organization of 5-Note Major Chords

P.2, still 9th on top, 1st string.

Organized (new method) by:

3 fixed voices 1) bass, 2) middle (the middle), and 3) soprano.

The most practical [method] yet (I think), but so time-consuming that I will only apply it on all the following pages after I list in soprano organized fashion the voicings I've already got on p.1-14 ("semi-final" worksheets).

Text for page 2, row 5, diagrams 7 - 8 (in green):

In A: chromatic descending major type.

Text for page 2, row 6, diagram 8:

OT = "Over Thumb" (thumb over the top). [What Ted means is that instead of having the left thumb behind the neck, it frets the lowest note of the chord and is *in front* of the neck].

Text for page 2, row 9, diagram 4:

Right-hand pinky strum. [Ted means (for both the 3rd & 4th diagrams of this row) that the highest note of the chord is held with the right-hand index finger, while the right-hand pinky strums the chord.]

Below is a visual representation for how Ted came up with the 6 types. He took the major scale, excluded the 4th (and #4). This results in 6 notes. Eliminate one of those notes, one at a time, leaving six different 5-note chords:

1 2 3 5 6 7	major 13 no R	(Δ 13noR)
1 2 3 5 6 7	major 7/6	(Δ 7/6)
1 2 3 5 6 7	major 13 no 3	(Δ 13no3)
1 2 3 4 6 7	major 13 no 5	(Δ 13no5)
1 2 3 5 6 7	major 9	(Δ 9)
1 2 3 5 6 7	6/9	

All the chords in the following 26 pages of this series belong one of these 6 types, though some have doubled notes, indicated by Ted with "Dble." A few rare exceptions exist, especially on p.26.

Also, a few chords are listed with an "F" number, such as "F-35." These probably refer to another one of Ted's numbering systems, which is unclear as of this writing. ~ Editor's note.

Text for page 6, row 1, diagram 5:

Maybe hidden finger here. [Ted uses a dashed hollow dot to indicate that a barred finger extends behind another finger. The "hidden" part of the barre is not heard because it's blocked by another finger, but extending the barre across the additional string makes the chord easier to play.]

Text for page 7, row 5, diagram 5:

OT = "Over" Thumb (on top of the neck).

Text for page 8, row 3, diagram 2:

Right-hand: 1) Thumb arpeggio, 2) Pinky strum. [Here Ted means the same as above: hold the top note with the right-hand index finger and 2) pinky strum OR 1) arpeggiate the chord (strum slowly) using the RH thumb.]

SOPRANO ORGANIZATION
1.1 SNOTE MAJ. Reorganized by **SOPRANO**
 6 TYPES (see description at right) EVERY NOTE OF MAJ SCALE EXCEPT 4
 SO JUST OMIT ONE AT A TIME (OF THOSE REMAINING 6) BUT COULD BY THE VOICING SPREADS PAGE, THIS IS THE
 1-4-86
 ① A9 ② 6/9 (lower 7 to 6)
 ③ A13 no 5 (Raise 5 to 6 in A9 chord)
 ④ A13 no 3 (Raise 3 to 5 in A13 no 5)
 ⑤ A7/6 (Raise 9 to 3 in A13 no 3)
 ⑥ A13 no R (lower R to 7 in 6/9 or RAISE 6 to 9 in A7/6 a 5th)

ACTUAL METHOD
 4 PERMUTATIONS OF ALL THESE INVERTS IN THE 13th or 50 (Pitman's) TYPES.
 I should INCLUDE them too I think the SIX NO 12 chords of course too.
 Also I've included some w/ harmonics on strings (or stopped / worked for the same reason. All these regularity are for myself in case a piece of music keeps me from this work for a prolonged time period. But to anyone else too, who finds any of it of his or value...

1ST STRING 9th on top

A9	6/9	A13 no 3	A9	A13 no R	A13 no 3		
6/9	A13 no 3	A13 no 5					
6							
A13 no 3	6/9	A13 no 3	A13 no 5	6/9	A13 no 3	A9	A9
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12:00 A.M. SUN. MORN
-5-86

STILL 9/10 TOP 1ST STRING
Dec 19

ORGANIZED BY: 3 VOICES + 3 SOPRANO
(NEW METHOD) 6/9 A13^{ms}

3 THE MOST PRACTICE YET

SO
TIME
CONSUMING
THAT I WILL
ONLY APPLY
IT ~~ON ALL THE~~
FOLLOWING
PAGES
~~AFTER~~

all
files

LIST IN SOME ORGANIZED FASHION THE VOICINGS I'VE ALREADY GOT ON #1-4 ("SEMI-FINAL" WORKSHEETS)

for
Higher
Register

[illegible]

SOPRANO OCT.
P. 39th on top
1ST STRING

LATE SAT. NIGHT again
Begin 2-15-87
more accurately
RESUMED

$\Delta 9$ 	$6/9$ 	$\Delta 13^{mo}_3$ 	$\Delta 13^{mo}_3$ v v v v v 	$\Delta 9$ 	$6/9$ 	$\Delta 13^{mo}_5$
$\Delta 13^{mo}_3$ 	$\Delta 9$ 	$\Delta 13^{mo}_3$ 	$\Delta 13^{mo}_3$ 			
$\Delta 13^{mo}_3$ 	$6/9$ 		$\Delta 13^{mo}_5$ 	$\Delta 9$ 	$6/9$ 	$6/9$
$\Delta 13^{mo}_5 \#11!$ 	$6/9$ 	$6/9$ 				
$\Delta 13^{mo}_3$ 						
$\Delta 9$ 	$6/9$ 	$\Delta 13^{mo}_5$ 	$6/9$ 		$\Delta 9$ 	$\Delta 9$

3

SOPRANO AND ORG.
P. 4 9th May 10
1ST STRING

SUN.
2-15-87

5	A9	6/9	6/9	6/9	A9	A13mo5	A9
5	A9	A9	6/9	6/9	6/9	A9	
7	A9	A9	A13mo3	A9	A13mo5	A13mo3	A13moR
	A13moR						
5	A9	6/9	A9			A9	
	A9	6/9	A13mo3				
6	6/9	A13mo5	A13mo5	6/9	A13mo3	A13mo5	A9
3	6/9	A9					

9th May 10
2ND STRING

A13moR

SOPRANO GIG.
P.5 6th on TOP
1ST STRING

2-15-87

$\Delta 13^{mo}_3$ 	$\Delta 7/6$ 	$6/9$ 	$\Delta 13^{mo}_5$ 	$\Delta 13^{mo}_5$ 		$\Delta 7/6$ 	$\Delta 7/6$
$\Delta 13^{mo}_3$ 	$\Delta 7/6$ 	$\Delta 13^{mo}_3$ 	$\Delta 13^{mo}_3$ 	$\Delta 7/6$ 	$\Delta 13^{mo}_5$ 	$\Delta 13^{mo}_5$ 	
$\Delta 13^{mo}_3$ 	$\Delta 13^{mo}_3$ 	$\Delta 7/6$ 	$6/9 =$ 				
$\Delta 13^{mo}_3 =$ 		$\Delta 13^{mo}_5$ 	$\Delta 7/6$ 	$6/9$ 	$6/9$ 	$\Delta 13^{mo}_5$ 	$6/9$

9

P.B. 6th on top
3rd string
1st string

2-15-87

Handwritten musical notation on a grid, organized into rows and columns. The notation includes various chords and scales, such as $\Delta 7/6$, $6/9$, $\Delta 13^{no} 3$, $\Delta 12^{no} 5$, $\Delta 13^{no} 5$, $\Delta 13^{no} 3$, $\Delta 13$, $\Delta 13^{no} 5$, $\Delta 13^{no} 3$, $\Delta 13^{no} 2$, and $\Delta 13^{no} 3$. The notation is written in purple ink.

Annotations include:

- 5
- 9
- 6th string
- 1st string
- 7
- 19th fret
- MAYBE HIDDEN FINGER HERE

The grid consists of 8 columns and 10 rows of 5-line staves. The notation is written on the staves, with some notes and chords highlighted in purple. The notation is organized into groups, with some groups separated by vertical lines. The notation is written in a way that suggests it is a collection of musical ideas or exercises.

Handwritten guitar fretboard diagrams illustrating various chord voicings and progressions. The diagrams are organized into rows and columns, with labels indicating the chords and voicings:

- Row 1:** $\Delta 13^{mo}_3$, $6/9$, $\Delta 13^{mo}_3 =$, $\Delta 7/6 = \Delta 7/6$, $6/9$, $6/9$.
- Row 2:** $\Delta 7/6$, $6/9 \Delta 13^{mo}_3$, $\Delta 7/6$, $6/9$, $\Delta 7/6 \Delta 13^{mo}_3$, $6/9$, empty, empty.
- Row 3:** $\Delta 7/6$, $6/9$, $\Delta 13^{mo}_3$, $6/9 \times$, $\Delta 13^{mo}_3$, $6/9$, $\Delta 13^{mo}_3 =$, empty.
- Row 4:** $\Delta 7/6$, $\Delta 7/6$, $\Delta 13^{mo}_3$, $\Delta 7/6$, empty, empty, empty, $\Delta 7/6$.
- Row 5:** $6/9$, $\Delta 13^{mo}_5 =$, $\Delta 7/6$ "OVER THUMB (on top of the neck) or $\Delta 13^{mo}_5$ ", $6/9$, empty, empty.
- Row 6:** $\Delta 7/6 =$, empty, $\Delta 13^{mo}_3$, $\Delta 7/6 =$, $6/9$, $6/9 =$, empty, empty.
- Row 7:** $\Delta 13^{mo}_5 =$, empty, empty, $\Delta 7/6$, empty, empty, empty, empty.
- Row 8:** $\Delta 7/6$, $\Delta 7/6$, $6/9$, $F.32 \Delta 7$, $F.32 6/9$, $F.32 6/9$, empty, empty.
- Row 9:** $F.27 \Delta 7/6$, empty, empty, empty, empty, empty, empty, empty.

2-15-87