

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.]

P.2 SOPRANO ORGANIZ. of 5 NOTE MAJ. Chords

FIXED ① BASS ② MIDDLE (the middle) + ③ SOPRANO

12:00 A.M. SUN. 5-3-86

STILL 9th on top 1st string

ORGANIZED BY: 3 VOICES

3 THE NEXT PRACTICE LEAD (I THINK) BUT

6/9 (NEW MEANING) A9m3 6/9 A13m3 D9m3

A9 6/9 A9 D9m3 D9m3

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

A13m3 6/9 A13m3 A9 A13m3 D9m3 D9m3 = A13m3

A13m3 6/9 A13m3 A9 A13m3 D9m3 D9m3

A13m3 6/9 A13m3 A9 A13m3 D9m3 D9m3

A13m3 6/9 A13m3 A9 A13m3 D9m3 D9m3

LIST IN SOPRANO ORGANIZED FASHION THE VOICINGS I'VE ALREADY GOT ON P. 1-4 ("SEMI-FINAL" WORK SHEETS)

all notes

A9m3 6/9 in A: CARRY OVER & TYPE C6/9 BA9 to Bb6/A9

OT = 1st finger (thumb on the top) CA9

6/9 A9 A13m3 A9m3 A9 A13m3 A9

For Higher Register

A9 A9 A13m3 A13m3 A9 A13m3 A13m3 A9

6/9 A13m3 6/9 A13m3 6/9 6/9 = A13m3

A13m3 6/9 A13m3 = A13m3 A13m3 A13m3 A7/6 A13m3

Rel. hand PLUCK STRINGS

SOPRANO OCT.
P. 3 19th on top
1ST STRING

LATE SAT. AM 11:30 again
Begin 2-15-87
more accurately
RESUMED

3

SOPRANO GUITAR
P. 4 9th on top
1ST STRING

SUN.
2-15-87

5	A9	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						

9th on top
2ND STRING

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

A13moR

SOPRANO GTR.
P.5 Both on TOP
1ST STRINGS

2-15-87

$\Delta 13^{no}_3$ 	$\Delta 7/6$ 	$6/9$ 	$\Delta 13^{no}_5$ 	$\Delta 13^{no}_5$ 		$\Delta 7/6$ 	$\Delta 7/6$
$\Delta 13^{no}_3$ 	$\Delta 7/6$ 	$\Delta 13^{no}_3$ 	$\Delta 13^{no}_3$ 	$\Delta 7/6$ 	$\Delta 13^{no}_5$ 	$\Delta 13^{no}_3$ 	
$\Delta 13^{no}_3$ 	$\Delta 13^{no}_3$ 	$\Delta 7/6$ 	$6/9 =$ 				
$\Delta 13^{no}_3 =$ 		$\Delta 13^{no}_5$ 	$\Delta 7/6$ 	$6/9$ 	$6/9$ 	$\Delta 13^{no}_5$ 	$6/9$

9

P. 6 6th on TOP
3rd string
orig. 1st string

2-15-87

5

9

6th string R

7

$\Delta 7/6$ $6/9$ $6/9$ $\Delta 7/6$ $6/9$ $6/9$ $6/9$ $6/9$

$\Delta 13 no 5$ $6/9$ $6/9$ $6/9$ $6/9$ $6/9$ $6/9$ $6/9$

$\Delta 13 no 3$ $6/9$ $6/9$ $\Delta 13 no 3$ $6/9$ $\Delta 7/6$ $\Delta 13 no 3$ $\Delta 7/6$

$\Delta 7/6$ $\Delta 13 no 5$ $6/9$ $6/9$ $\Delta 13 no 5$ $\Delta 13 no 3$ $6/9$ $\Delta 13 no 5$

$\Delta 7/6$ $\Delta 13 no 3$ $\Delta 7/6$ $\Delta 13 no 5$ $\Delta 7/6$ $\Delta 13 no 3$ $\Delta 13 no 5$

$\Delta 13 no 3$ $\Delta 7/6$ $\Delta 13 no 3$ $\Delta 13$ $\Delta 13 no 5$ $\Delta 13 no 5$ $\Delta 13 no 3$

$\Delta 13 no 3$ $\Delta 7/6$ $\Delta 7/6$ $\Delta 13 no 3$ $\Delta 13 no 2$

19th fret

MAYBE HIDDEN FINGER HERE

MAYBE HIDDEN FINGER HERE

Handwritten guitar chord diagrams for the first string (6th fret on top) in the soprano position. The diagrams are arranged in two rows of eight columns each. The first row contains chords: 6/9, A13no5, A13no5, A13no3, 6/9, 6/9, 6/9, and A13no5. The second row contains: 6/9, A13no5, A13no3, A13no3, A13no3, A13no3, 6/9, and A13no5. Annotations include '9th in the bass' with a circled 9, 'F.30' with a circled 30, and 'F.33' with a circled 33. A circled '6' is also present. A note says '3rd string' with an arrow pointing to the 3rd string.

6th on top
2ND STRING

Handwritten guitar chord diagrams for the second string (6th fret on top) in the soprano position. The diagrams are arranged in four rows of eight columns each. The first row contains: A7/6, 6/9, A13no3, 6/9, 6/9, A13no3, 6/9, and 6/9. The second row contains: A13no5, A13no3, 6/9, A7/6, 6/9, A13no3, A13no5, and 6/9. The third row contains: A13no3, A7/6, A13no3, A13no3, A13no3, A7/6, A13no5, and empty. The fourth row contains: A13no3, A13no3, empty, empty, empty, empty, empty, and empty. Annotations include '3' and '5' with arrows pointing to frets, and 'R' with an arrow pointing to the root note.