

# Miscellaneous Reminders for Teaching the V-System

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1993-03-25

Fabulous way to teach

- 1) V-2 bottom 4 [string set] to top 4 hook-up.
- 2) Root-5 on middle strings
- 3) General Root in middle stuff!
- 4) General low 3rd in bass
- 5) Bottom 4 [strings] Voicings.

2001-03-24

Remember: V-2: nothing larger than a 6th between the lower 2 voices, nor the upper two!!!!

Example: 3 = X, 7 = Z, 5 = Y, 1 = W

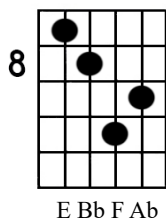
In V-2 =

Y	Z	W
W	X	Y
Z	W	X
X	Y	Z

Whereas in V-3

Y	Z	W	X
Z	W	X	Y
X	Y	Z	W
W	X	Y	Z

So,



shows itself...not V-3 either (not that this sound is that great, but raise that F and Ab 1/2 step and watch out)  
It is V-4.

V-4

Y	Z	W	X
X	Y	Z	W
Z	W	X	Y
W	X	Y	Z

V-2: no 2nds of any kind between the lowest two [voices], nor the top two voices.

So V-2 never has the alto on a higher alphabet letter than the bass!

Likewise with soprano and tenor, whereas V-4 never *doesn't*!

1985-05-18

Order of Systematic Inversions to be presented in the V-2 program:

For Top 4 [strings] only: major 6 and  $\Delta 7$ ; dominant 7 and 9; m7 and m9; major 6/9,  $\Delta 9$ , and /9;

Group 1 Dominant extensions: 7/6, 13, and 9 (with Root); 7b9, 7b9 soprano extension; 7b9 alto (optional & tenor) extensions; 7b9+ and 7#9+; m7b5 and (m)7/11b5; m6 and m6/9; diminished 7; diminished extensions (soprano); diminished extensions (alto).

1987-01-25

V-2 Projects:

Which chord qualities to show in Systematic Inversions on at least 2 of the 3 (or more “broken set V-2’s) string sets.

Working backwards because of the simpler chords at the end of my list of 35.

## Undated

New words for “Density” &/or “Inversion Rows”

Voicing Groups (abbreviation will be “V”)

Association Relation (“Relation 3” or “3rd Relation”)

Alloy Order (“1st Order”)

Arrangement

“Voicing Types” (V.T.)

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All (35 again) 4-Note chords in the dominant scale (or any and every 7-note scale if same logic of permutations is used!)

1234 | 1245 | 1256 | 1345 | 1356 | 1456 | 156<sup>b</sup>7 |  
1235 | 1246 | 125<sup>b</sup>7 | 1346 | 135<sup>b</sup>7 | 145<sup>b</sup>7 |  
1236 | 124<sup>b</sup>7 | 126<sup>b</sup>7 | 134<sup>b</sup>7 | 136<sup>b</sup>7 | 146<sup>b</sup>7 |  
123<sup>b</sup>7 |

2345 | 2356 | 2456 | 256<sup>b</sup>7 | 3456 | 356<sup>b</sup>7 | 456<sup>b</sup>7 |  
2346 | 235<sup>b</sup>7 | 245<sup>b</sup>7 | | 345<sup>b</sup>7 |  
234<sup>b</sup>7 | 236<sup>b</sup>7 | 246<sup>b</sup>7 | | 346<sup>b</sup>7 |

Decide which of these to write out thorough V-2 (and such) schemes for students, especially in new “one set at a time” with quizzes format, but also in “all 3 string sets at once” approach.

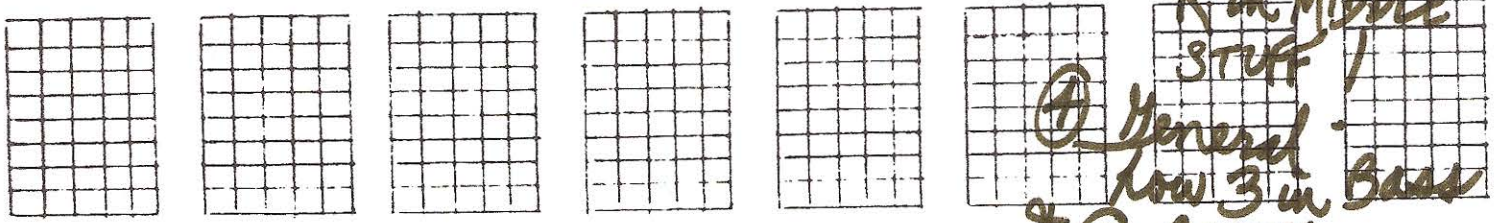
Quite a few of these are better as m7 and Lydian majors (maybe add 11’s too).

## Realization:

The V-2 fragment of 3 notes (and 2) and the 4-note V-1 (and their fragments) types (with soprano organization!) must be given earlier than I thought because of resolution tendencies of so many V-2 dominants (and others, I’m sure).

# FABULOUS WAY TO TEACH V-2 BOTTOM 4 TOP 4 HOOK-UP

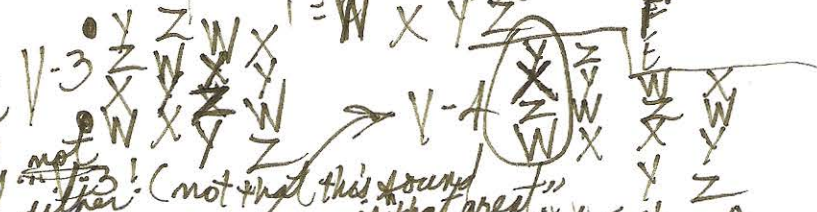
- ② RS on MIDDLE STRINGS ③ General R in MIDDLE STUFF!  
 ④ General low 3 in Bass  
 ⑤ BOTTOM VOICINGS



3-25-93

Remember:  
 ★ V-2: nothing larger than a 6th between the lower 2 voices, more the upper 2!!!

Ex: 3 = X Y Z W  
 2 = Z W X Y  
 5 = Y Z W X  
 1 = W X Y Z



so 8 shows itself not 3! (not that this sound is that great, but raise that F# to G# it is V-4)

soprano & likewise w/ tenor

V-2 no 2nds of any kind between the lowest 2, whereas V-4 never does! (not that this sound is that great, but raise that F# to G# it is V-4)

5-18-85

## SYSTEMATIC INVERSIONS ORDER of CHORDS to be presented in the V-2 PROGRAM:

for TOP 4 ONLY: <sup>MAJ</sup>6 and <sup>MAJ</sup>Δ7; <sup>DOM</sup>7 and 9; m7 and m9; <sup>MAJ</sup>6/9, <sup>MAJ</sup>Δ9 and 1/9; <sup>GROUP</sup>EXTENSIONS: 7/6, 13 and 9(w/1R); 7b9; 7b9 SOP. EXT.; 7b9 ALTO (4 TENOR) EXT.; 7b9+ and 7#9+; m7b5 and (m)7/11b5; m6 and m6/9; 7; 7 EXT. (SOP.); 7 EXT. (ALTO);

## V-2 PROJECTS:

WHICH CHORD QUALITIES TO SHOW in SYSTEMATIC INVERSIONS on AT LEAST 20 of the 30 (or more) STRING SETS BECAUSE OF THE SIMPLER CHORDS AT THE END of my list of 35

1-25-87

BROKEN SET V-23



VOICING GROUPS (which will be V)  
 ASSOCIATION  
 RELATION ("RELATIONS" or "RELATION")  
 ALSO  
 ORDER ("1ST ORDER")

New words for "DENSITY" & for "INVERSION ROWS"

ARRANGEMENT  
 \* VOICING TYPES (V.T.)

1234	1245	1256	1345	1356	1456	1567
1235	1246	12567	1346	13567	14567	1567
1236	12467	12667	13467	13667	14667	15667
12367	12467	12667	13467	13667	14667	15667
2345	2356	2456	2567	2456	3567	4567
2346	23567	24567	2567	24567	3567	4567
23467	23667	24667	25667	24667	35667	45667
23467	23667	24667	25667	24667	35667	45667

(35) AGAIN!!  
 ALL 4  
 NOTE CHORDS  
 IN THE  
 DOM. SCHE  
 (any 4 any)

7-note scale  
 if same logic  
 of permutations  
 is used!

\* Decide which  
 of these to  
 write out thorough  
 V-2 (and such) schemes  
 for students,  
 especially in new  
 one set at a time  
 w/ quinges format,  
 but also in all  
 3 string sets at once  
 approach

REALIZATION:  
 The V-2 frag of 3 NOTES (4 2)  
 and the V-1 (ind. frag.) types  
 (with SAPPANO ORGANIZ.) must  
 be given earlier than I thought  
 because of resolution tendencies  
 of so many V-2 dom's (4 others  
 4/insure)