

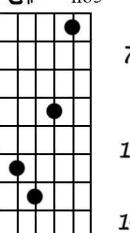
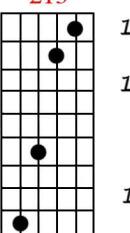
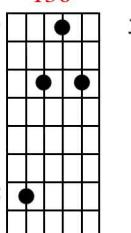
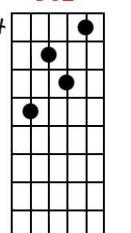
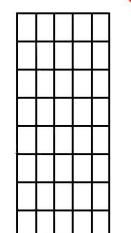
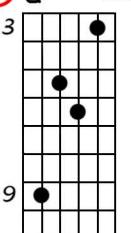
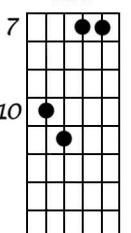
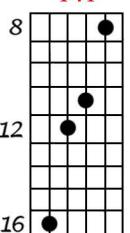
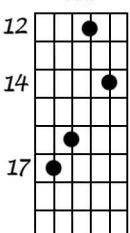
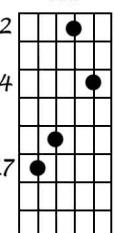
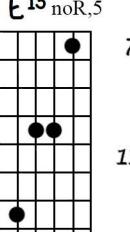
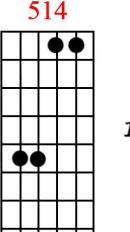
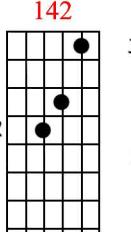
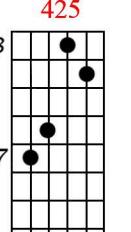
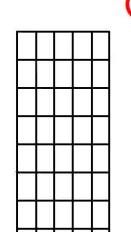
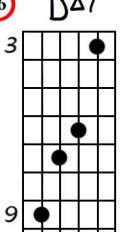
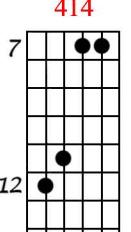
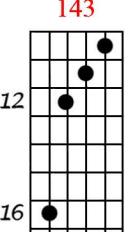
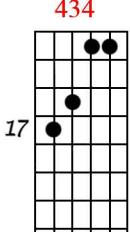
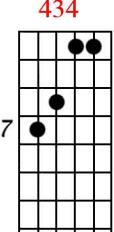
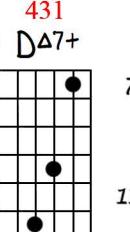
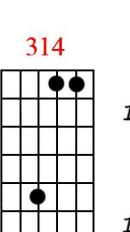
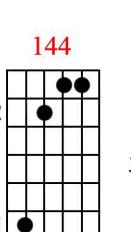
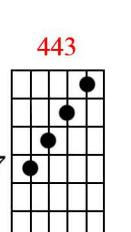
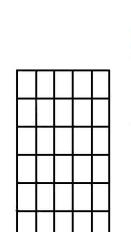
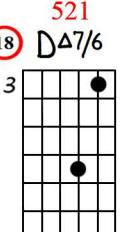
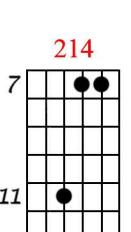
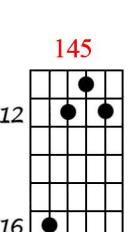
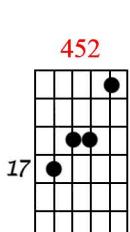
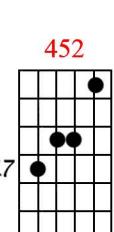
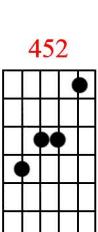
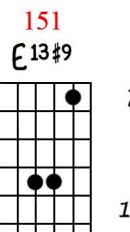
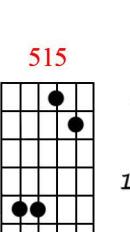
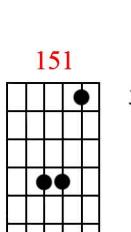
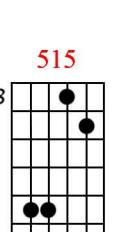
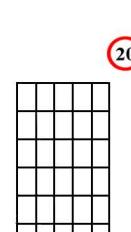
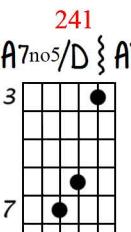
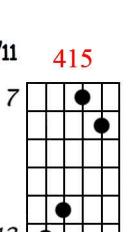
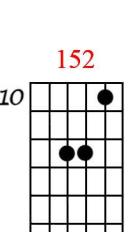
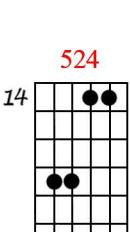
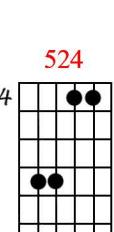
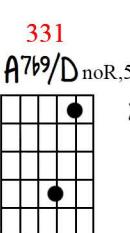
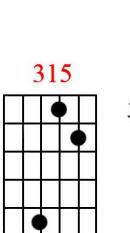
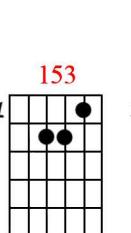
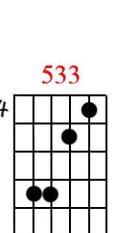
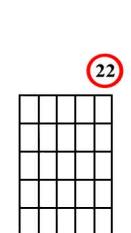
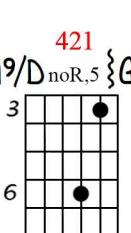
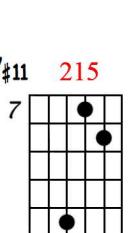
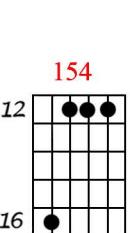
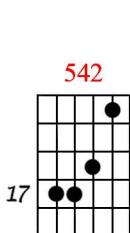
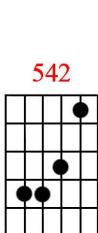
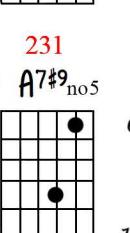
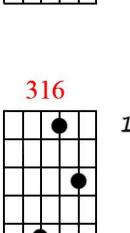
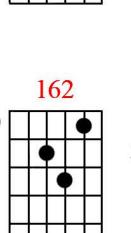
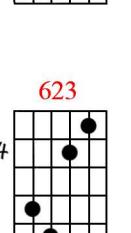
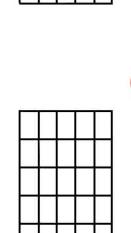
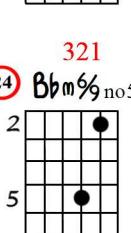
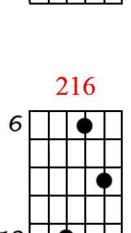
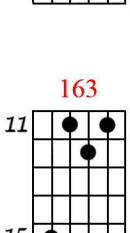
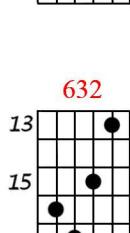
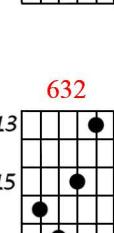
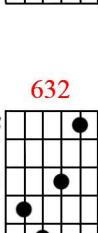
V-1 Middle Strings: The 35 + 8 Systematic Inversions

Red numbers = intervals of 1/2 steps between adjacent notes

Ted Greene
1992-11-27, 28
Friday night at Ron & Elaine's

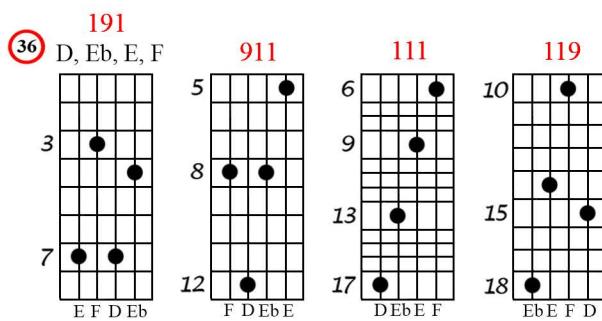
Chord tone →

"V-1 Middle Strings: The 35 + 8 Systematic Inversions" -- Ted Greene, p.2

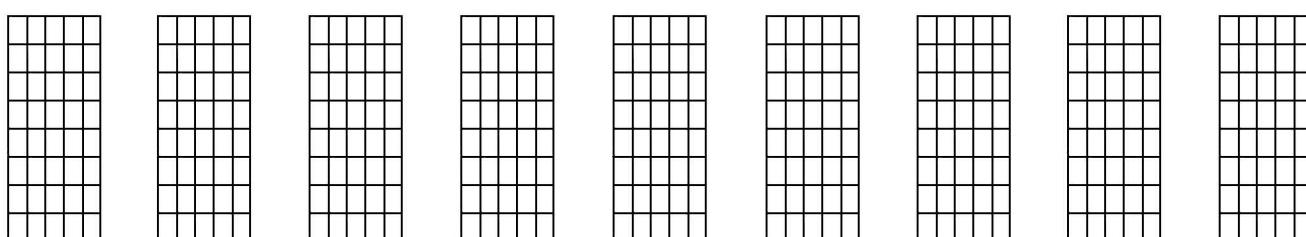
<p>(13) C[#]7b9_{no5}</p>  <p>213</p>  <p>136</p>  <p>362</p>  <p>14</p>  <p>161 (D,F#,G,C#)</p>  <p>GΔ7#11_{no3}</p>  <p>614</p>  <p>141</p>  <p>416</p>  <p>D F# G C#</p>
<p>251</p>  <p>E13_{noR,5}</p>  <p>514</p>  <p>142</p>  <p>425</p>  <p>16</p>  <p>DΔ7</p>  <p>414</p>  <p>143</p>  <p>434</p> 
<p>431</p>  <p>DΔ7+</p>  <p>314</p>  <p>144</p>  <p>443</p>  <p>18</p>  <p>DΔ7/6</p>  <p>521</p>  <p>214</p>  <p>145</p>  <p>452</p> 
<p>151</p>  <p>E13#9</p>  <p>515</p>  <p>151</p>  <p>515</p>  <p>20</p>  <p>A7no5/D { A7/11</p>  <p>415</p>  <p>152</p>  <p>524</p> 
<p>331</p>  <p>A7b9/D_{noR,5}</p>  <p>315</p>  <p>153</p>  <p>533</p>  <p>22</p>  <p>A9/D_{noR,5} { G/#11</p>  <p>421</p>  <p>215</p>  <p>154</p>  <p>542</p> 
<p>231</p>  <p>A7#9_{no5}</p>  <p>316</p>  <p>162</p>  <p>623</p>  <p>14</p>  <p>321</p>  <p>Bb^m%_{no5}</p>  <p>216</p>  <p>163</p>  <p>632</p>  <p>b7 R #9 3</p> <p>R #9 3 b7</p> <p>#9 3 b7 R</p> <p>#9</p> <p>6 R 9 b3</p> <p>10</p> <p>13</p> <p>15</p> <p>9 b3 6</p> <p>R</p>

<p>221 25 Bbm⁹ no5</p>	<p>217 6 172 11 722 15 262 3 D9 no5</p>	<p>222 5 622 7 226 11 226 17 226</p>
<p>352 27 C/g</p>	<p>522 5 223 8 235 13 442 7 E7+</p>	<p>422 5 224 12 244 13 244</p>
<p>532 29 Am/11</p>	<p>322 5 225 12 253 13 252 8 Dm7/11 no5</p>	<p>523 6 232 8 325 10 325 13 325</p>
<p>342 31 Dm7b5</p>	<p>423 6 233 10 334 13 343 3 f6</p>	<p>432 6 323 12 234 10 234 15 234</p>
<p>424 33 D7b5</p>	<p>242 3 424 7 242 12 433 5 D7</p>	<p>332 3 324 7 243 10 243 12 243</p>
<p>333 35 D7b9 noR</p>	<p>333 5 333 9 333 12 333</p>	<p>Continued →</p>

The remaining 8 involve
3 chromatic tones.....
Whoa!



<p>36 281 D, Eb, E, F#</p> <p>37 811 D, Eb, E, F#</p> <p>38 112 D, Eb, E, F#</p> <p>39 128 D, Eb, E, F#</p> <p>40 371 D, Eb, E, G</p> <p>41 711 D, Eb, E, G</p> <p>42 113 D, Eb, E, G</p> <p>43 137 D, Eb, E, G</p> <p>44 461 D, Eb, E, Ab</p> <p>45 611 D, Eb, E, Ab</p> <p>46 114 D, Eb, E, Ab</p> <p>47 146 D, Eb, E, Ab</p> <p>48 551 D, Eb, E, A</p> <p>49 511 D, Eb, E, A</p> <p>50 115 D, Eb, E, A</p> <p>51 155 D, Eb, E, A</p> <p>52 641 D, Eb, E, Bb</p> <p>53 411 D, Eb, E, Bb</p> <p>54 116 D, Eb, E, Bb</p> <p>55 164 D, Eb, E, Bb</p> <p>56 731 D, Eb, E, B</p> <p>57 311 D, Eb, E, B</p> <p>58 117 D, Eb, E, B</p> <p>59 173 D, Eb, E, B</p>
<p>60 821 D, Eb, E, C</p> <p>61 211 D, Eb, E, C</p> <p>62 118 D, Eb, E, C</p> <p>63 182 D, Eb, E, C</p>



V-1 MIDDLE Red note = intervals of 1/2 step between adjacent notes

This is a handwritten chart of 28 guitar chords, numbered 1 through 28, arranged in four columns. Each chord is shown as a grid of six strings (E, B, G, D, A, E) with dots indicating finger placement. The numbers 1-28 are circled in red. Some chords have additional labels like 'no5' or 'R'. The chart includes various common chords and some more complex voicings.

See p. 2

