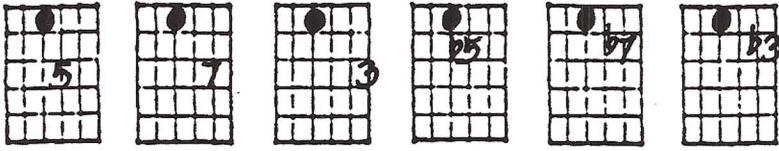


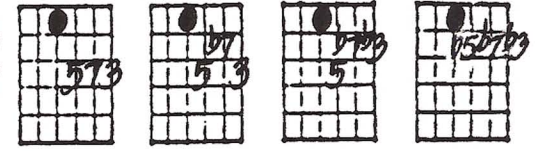
1 5 7 3 Voicings on the Top 4 Strings

Ted Greene, 1985-10-02

INTERVALS



CHORDS

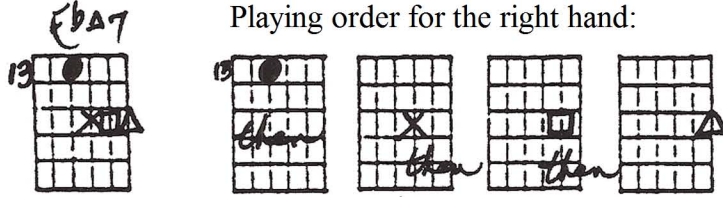


Use a harp-like broken chord texture in all of the following by hitting the bass 1st, then the 2nd voice up from the bass next, and so on.

And let all the notes ring once they've sounded

Remember: even though the chords are written as blocks here, use the broken-chord texture.

Playing order for the right hand:



Playing order here: Use "whatever works" in the right hand in this kind of a 5-note situation.

1)

2)

3)

This one's in 3/4 or 12/16

4)

instead of F#m7

Optional: add a form of D7b5 before the G.

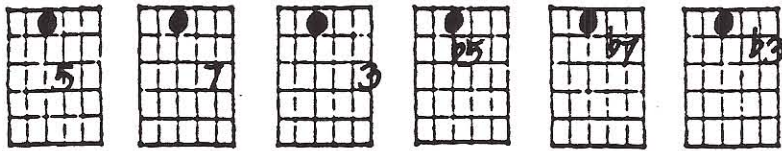
For the more brave or less busy:

5)

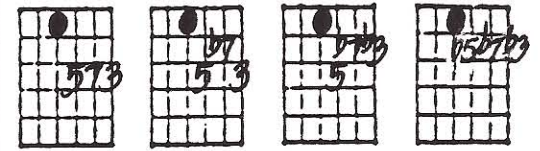
1-5-7-3 VOICINGS on the TOP 4 STRINGS

©10-2-85
Jed Johnson

INTERVALS

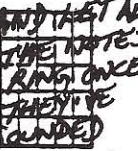
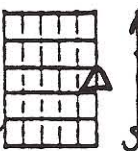
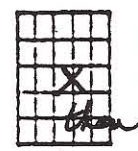


CHORDS



USE A HARP-LIKE BROKEN CHORD TEXTURE IN ALL OF THE FOLLOWING BY HITTING THE BASS 1ST, THEN THE 2ND VOICE UP FROM THE BASS NEXT & SO ON

E^bΔ7

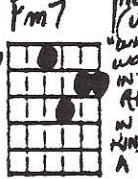
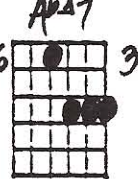
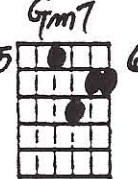
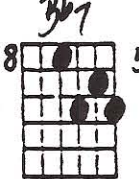
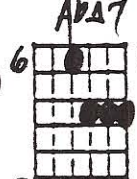
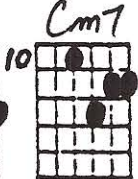
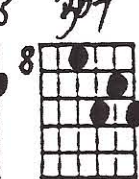
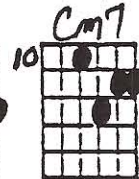


PLAYING ORDER FOR THE RT. HAND

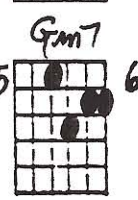
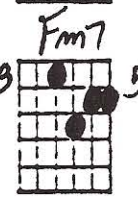
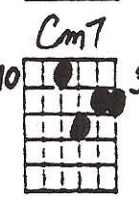
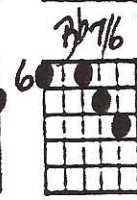
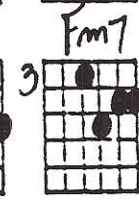
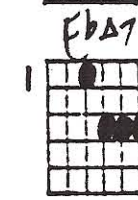
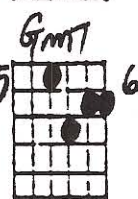
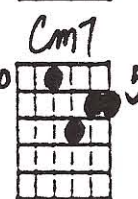
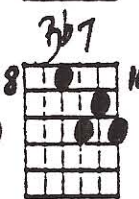
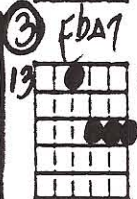
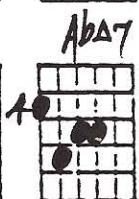
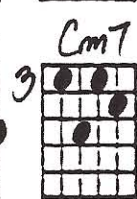
AND THAT ALL THESE NOTES RING ONCE THEY'RE SOUNDED

REMEMBER! EVEN THOUGH THE CHORDS ARE WRITTEN AS BUCKS HERE, USE THE BUCKS TEXTURE.

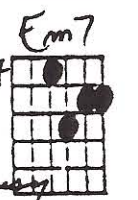
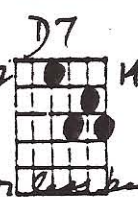
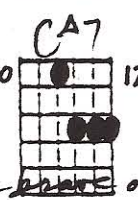
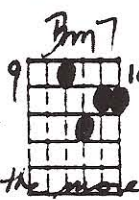
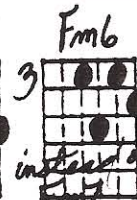
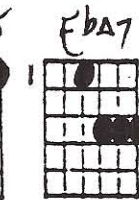
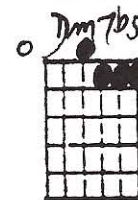
②



PLAYING ORDER HERE (USE "WHATEVER WORKS" IN THE RT. HAND IN THIS KIND OF A SITUATION)

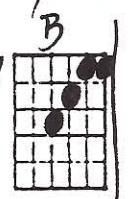
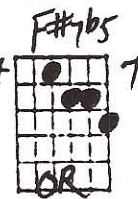
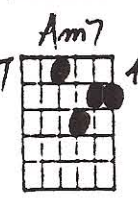
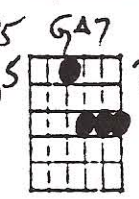
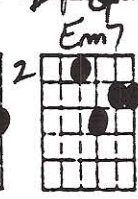
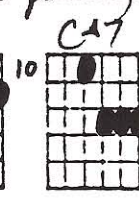
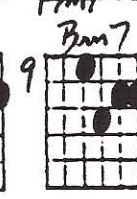
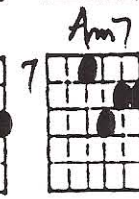
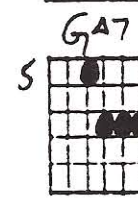


this one in 3/4 or 3/8

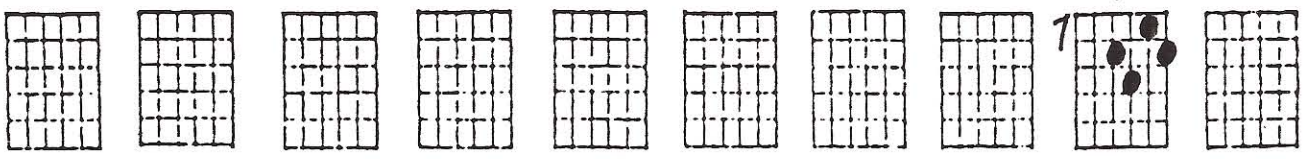


opt. add 9th or 13th before the 5th

for the more power or less busy



OR



1-5-7-3 VOICINGS on the TOP 4 MIDDLE STRINGS

© 1994-95
J. Williams

as before, use the Hand of hand texture

① D^bA7, A[#]m7b5, G[#]m7, F[#]7, E^bA7, D[#]m7, C[#]m7, F[#]7/6

② E^bA7, C[#]m7, D[#]m7b5, B7, C[#]m7, A^bA7, B7, G[#]m7, A^bA7, F[#]m7

③ E^bA7, B^b7, C^bm7, G^m7, A^bA7

④ A7/6, F^bA7, B^bA7, C7, D^m7, G^m7, A^m7, B^bA7, E^m7b5, F^bA7

⑤ D[#]m7b5, E^bA7, F[#]m7, D[#]7, G[#]/11, G[#]7, G^bA7, B^bm7, C^bA7, D^b7

⑥ E^bm7, G^bA7, A^bm7, B^bm7, C^bA7, F^bm7, F^m7b5, G^bA7, A^bm7, F7

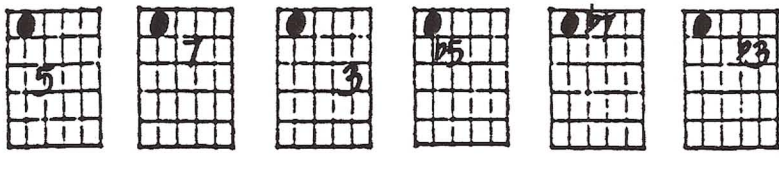
⑦ B^b, E^b7, A^bm, D^b7, G^b, G^b7, G^b, D^b7, G^b, C^b, G^b

Handwritten notes:
 - "occasional strings" (pointing to fret 11 in diagram 2)
 - "occasional strings" (pointing to fret 10 in diagram 3)
 - "3 frets here" (pointing to fret 15 in diagram 4)
 - "etc" (under diagram 5)

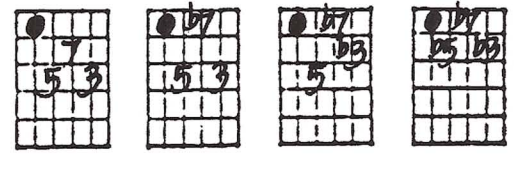
1 5 7 3 Voicings on the Middle Strings

Ted Greene, 1985-10-04

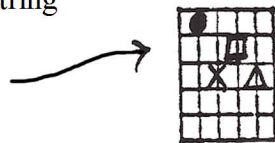
INTERVALS



CHORDS



As on the page of the top string voicings, use the harp-like broken chord pattern throughout the page.



1)

2)

3)

16 *D9A7* 11 *Ab7* 13 *Bbm7* 8 *Fm7* 9 *Gba7* 4 *DbA7* 6 *Ebm7* 4 *Ab13*

This one's
in 3/4 or
12/16

4)

16 *D9A7* 9 *Gba7* 11 *Ab7* 13 *Bbm7* 6 *Ebm7* 8 *Fm7*

9 *Gba7* 3 *Cm7b5* 4 *DbA7* 6 *Ebm7* 7 *C7b5* 8 *F*

5)

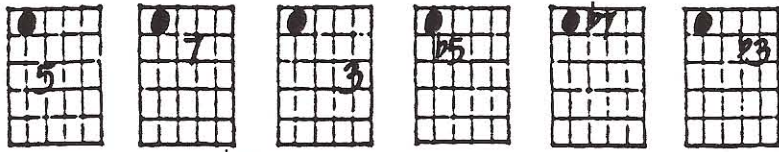
17 *DA7* 9 *F#m7* 10 *GA7* 12 *A7* 14 *Bbm7* 5 *DA7* 7 *Fm7* 9 *F#m7*

10 *GA7* 2 *Bbm7* 4 *C#m7b5* 5 *DA7* 7 *Fm7* 8 *C#7b5* 4 *F#* 9

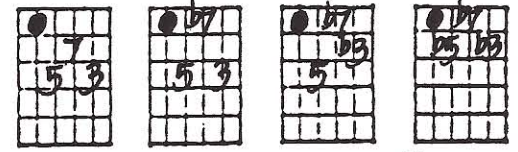
1-5-7-3 VOICINGS on the MIDDLE STRINGS

*© 1985
J. J. Johnson*

INTERVALS



CHORDS



AS ON THE PAGE
OF TOP STRINGS,
VOICINGS USE
THE HARD LINE
BROKEN CHORD
PATTERN THROUGHOUT THE PAGE.

②

①

AA7, G#m7b5, F#m7, F7, DA7, C#m7, Bm7, F13 (open)

②

16, 13, 15, 11, 13, 9, 11, 8, 9, 6, 8, 4, 1, 2, 1, 16, 11, 13, 8, 9, 4, 6, 16, 9, 11, 13, 6, 8, 9, 3, 4, 6, 7, 8, 17, 9, 10, 12, 14, 5, 7, 9, 10, 2, 8, 9, 8, 9, 4, 8, 9

③

DA7, Ab7, Bbm7, Fm7, Gba7

④

DA7, Gba7, Ab7, Bbm7, Fbm7, Fm7, Gba7

⑤

DA7, Fm7, F#m7, Gba7, Bm7, C#m7b5, DA7, Fm7, C#7b5, F#

This one is in 3/4 or 12/8

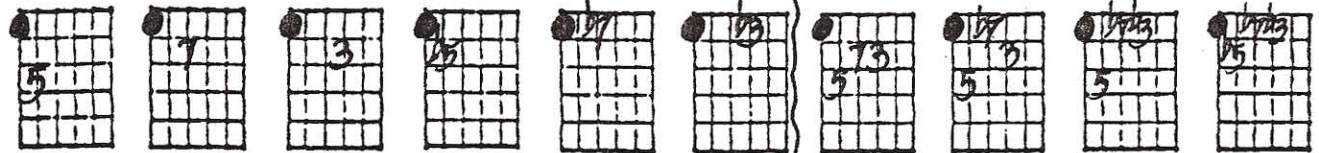
or

1573 VOICINGS on the BOTTOM 4 STRINGS

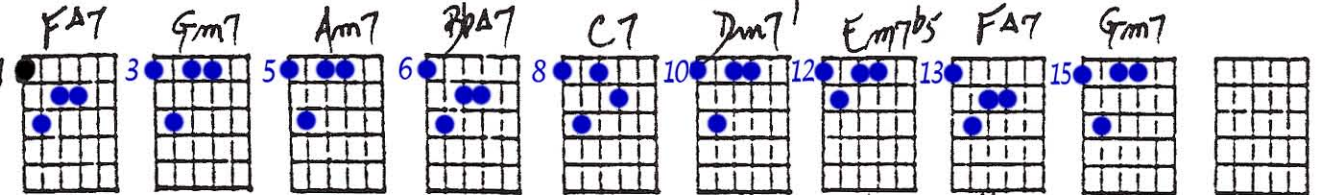
©10-11-26
J. Williams

INTERVALS

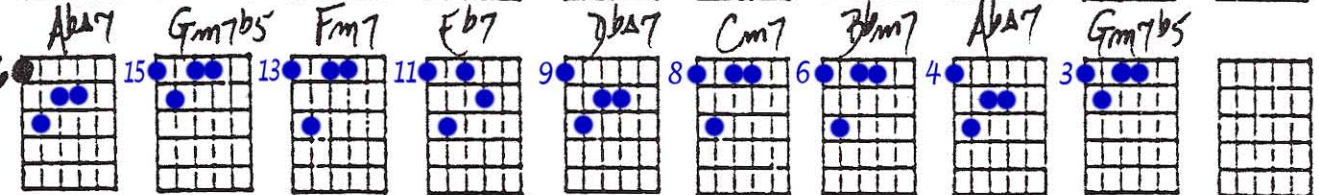
CHORDS



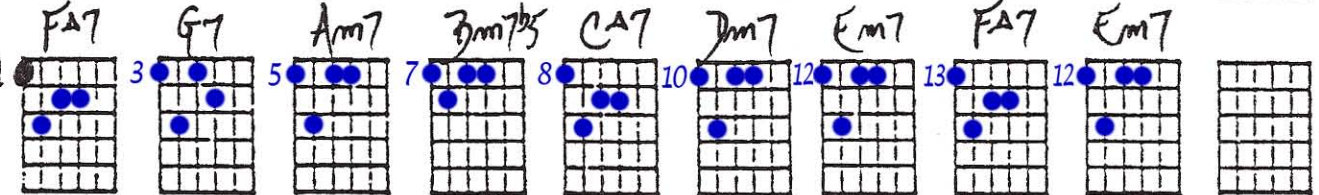
① Key of F



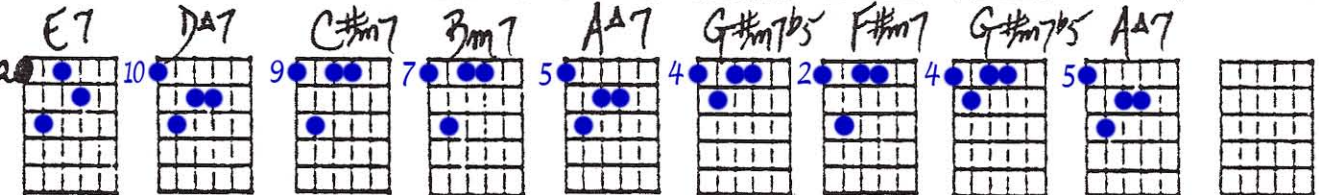
② Key of Ab



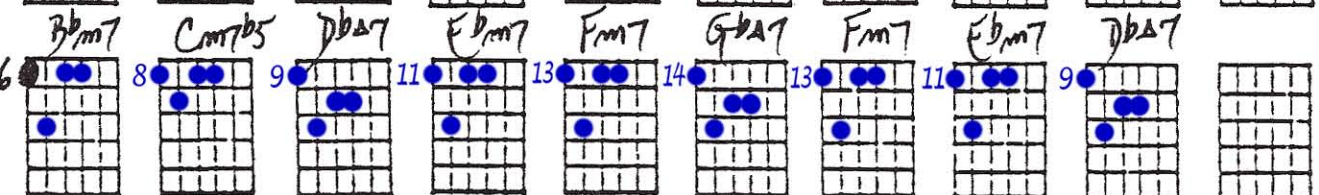
③ Key of C



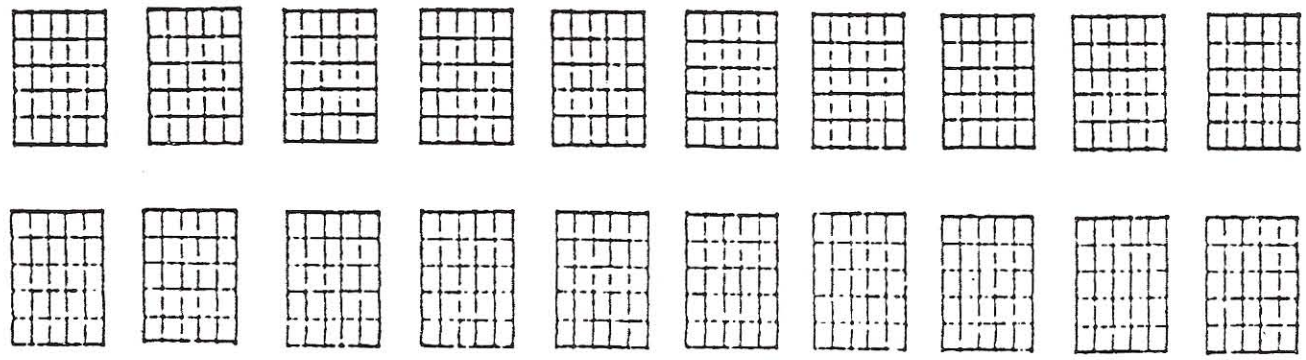
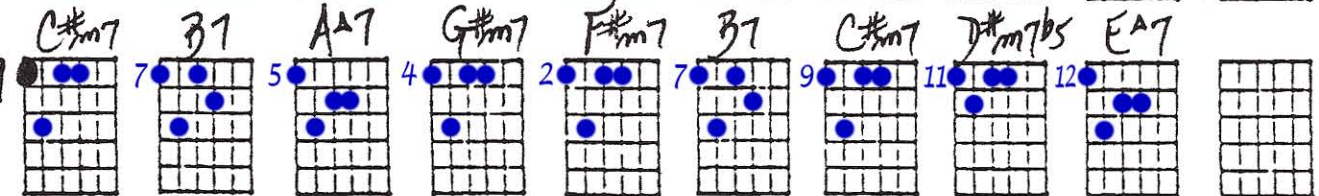
④ Key of A



⑤ Key of Db



⑥ Key of E

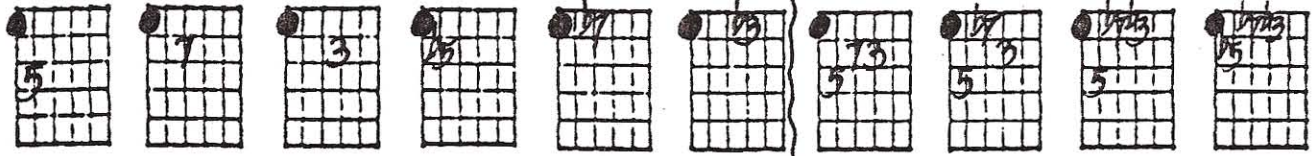


1573 VOICINGS on the BOTTOM 4 STRINGS

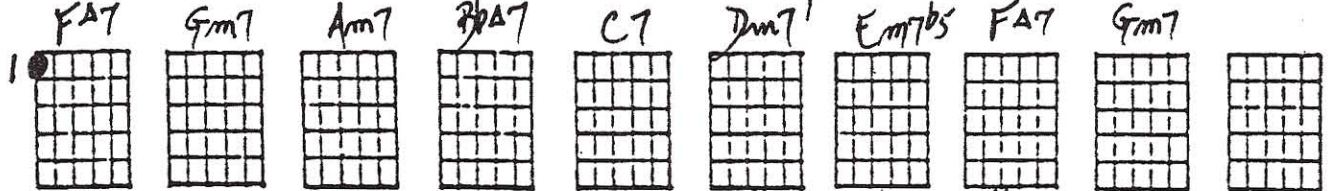
©10-11-86
J. Williams

INTERVALS

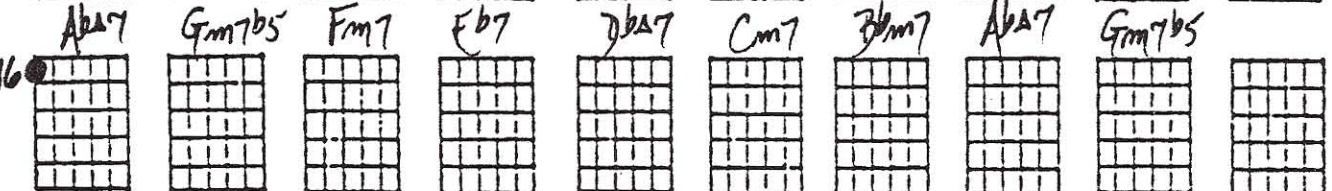
CHORDS



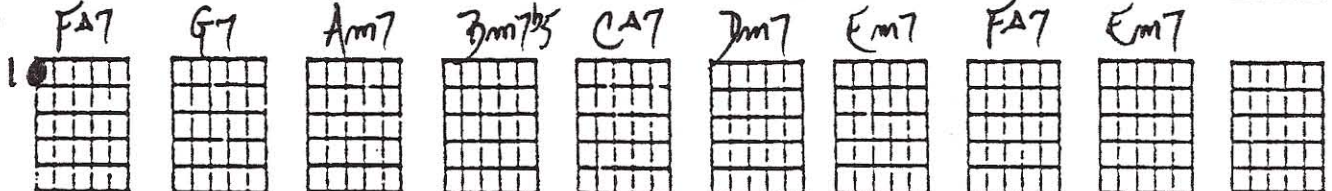
① Key of F



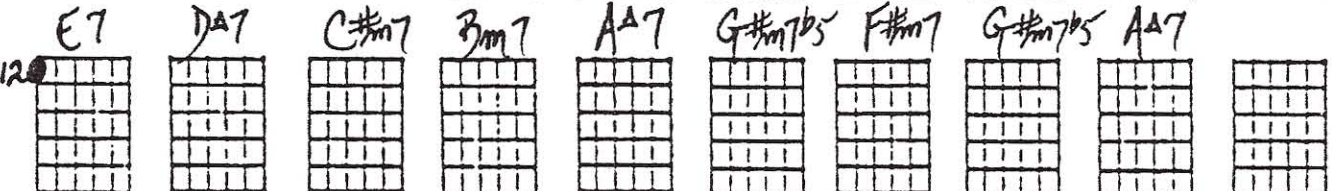
② Key of Ab



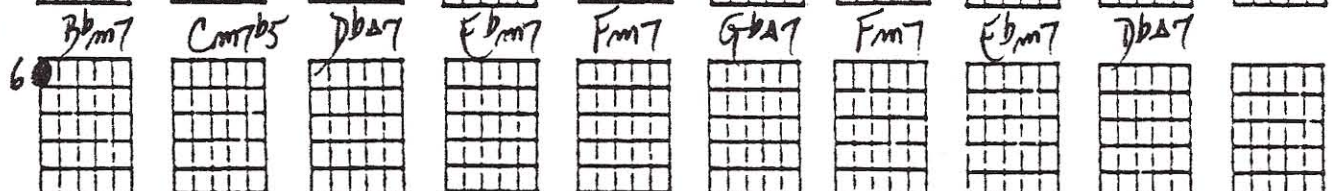
③ Key of C



④ Key of A



⑤ Key of Db



⑥ Key of E

