

# Voice Switches

## Explanation for Ted Greene Lesson Pages, 1976-03-20

In reference to Ted's pages for "Voice Switching" from 1976-03-20, some explanation is required in order to understand what he's doing here.

For all the examples given in this lesson, Ted is going from an E7b9 chord to another E7b9 chord with a slightly different voicing. In between these two chords is what we will call a "transition chord." (We'll talk about that chord in a minute.) If we look at the two E7b9 chords, we see that two voices are "switched" or swapped, but in different registers. The chord tones that are switched are usually either 3rd and 5th, the 5th and 7th, or 7th and b9th. The new chord is not a systematic inversion of the first chord, but a different voicing – a change from one voicing group to another.

So, we have a Starting Chord → Transition Chord → New Chord.

The "transition chord" results by continuing or filling in a note in between each of the switched notes.

Let's look at Ted's first example.

The bass G# note (the 3rd) in the starting chord is switched to become the bass B note (the 5th) in the new chord. The transition chord's bass note will therefore fall somewhere between the G# and the B. That means we can use either A or Bb.

In this same example, the B note in the middle voice (tenor) in the starting chord is switched to become a G# note in the new chord. The notes that can be used for the transition chord will fall between B and G#...which in this case is again A or Bb.

The other notes of the starting chord and the new chord remain the same, or stationary. And in many cases those same stationary tones are also present in the transition chord (but not always).

The combination of the "follow thru" notes of the switched chords, plus keeping the stationary notes, results in the transition chord, which in this case is a D minor with a doubled 5th (A).

If you study the notation and follow the voice-leading you'll see.

If Ted would have chosen to use a Bb instead of the A note, then the transition chord would have been a Bb major triad. This would be fine, but not what Ted was looking for in these examples, since he was thinking of the key of A minor. For these pages Ted usually used a Dm, F, Fm, or E as the transition chord.

The only time voices truly "switch" is when, as in the first example (and others), we have a G# moving up to a B, and a B moving down to a G#. Or in example 12, where B moves up to D, and D moves down to B. In other examples there is no "switch," as in the third example (G# up to B, and D down to B). But you'll get the idea if you analyze a few of the examples.

Notice that on Ted's pages he has certain starting chords that he has drawn boxes around. The chords that follow it are the Transition Chord and the New Chord. He usually made several switches for each one of the different starting Chords, and instead of drawing that chord over and over, he simply put a box around it. After each of the switches he draws a squiggly line, to indicate a new switch, but you're supposed to use the same boxed starting chord again until another boxed chord is drawn.

Of course, Voice Switching can be done for any chord, and you can create your own catalog of swaps if you feel so inspired and like this kind of move. In Ted's examples the E7b9 chord is a 4-note chord without a root. But you can start off by working on regular 4-note chords, like major 7, minor 7, and dominant 7ths. This will give you lots of excellent "chord moves" that can be used in hundreds of situations where you want to add some extra movement between two voicings of the same chord.

Good luck and have fun exploring this wonderful concept!

# Voice Switches

Ted Greene  
1976-03-20

(Do in both directions)

Substitute m6 for dim.7  
at end for surprise

Key of Am

1

1 1 1 1 5 6 1 1 1

3

3 2 1 3 5 6 3 2 4

or C

4

4 5 5 4 3 6 3 3 2

or E

4

4 5 4 4 5 7 2 3 3

2

3 3 3 3 2 3 5 7

or E

or C

or Am

16

19

22

25

or Am<sub>6</sub>

28

31

E7b9 or Am<sub>6</sub> E E7b9 E7b9 F E7b9 E7b9 Fm E7b9

34

E7b9 F E7b9 no3 E7b9 F E7b9 no3 E7b9 E or Am<sub>4</sub> E7b9

37

E7b9 Dm E7b9 E7b9 Fm E7b9 E7b9 E or Am<sub>4</sub> E7b9

40

E7b9 F E7b9 no3 E7b9 Dm E7b9 E7b9 Fm E7b9

43

E7b9 F E7b9 no3 E7b9 E or Am<sub>4</sub> E7b9 E7b9 F E7b9

8 E7b9 F E7b9 no3 E7b9 E E7b9 E7b9 Dm E7b9

46

11 E7b9 F E7b9 no3 E7b9 Dm E7b9 E7b9 Fm E7b9

49

9 E7b9 or Am6 E E7b9 E7b9 Am E7b9 E7b9 Fm E7b9

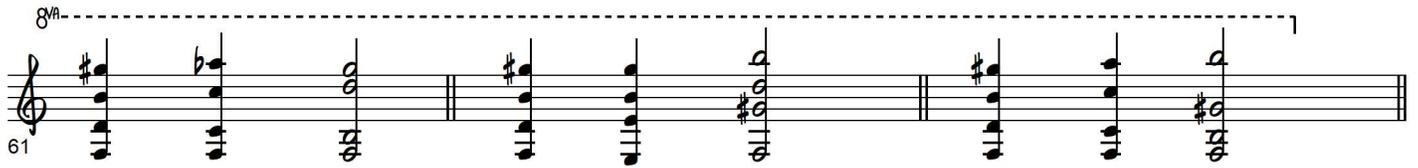
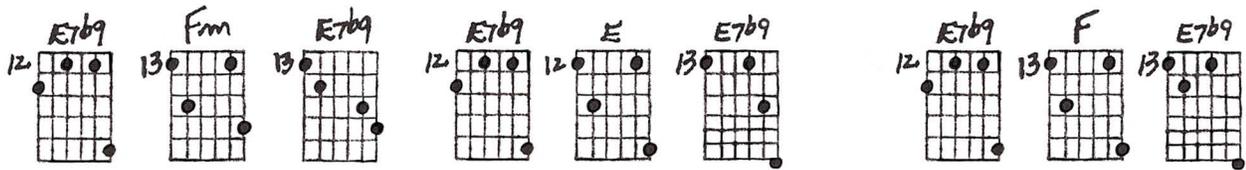
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12 E7b9 or Am6 E E7b9 E7b9 F E7b9 E7b9 or Am6 E E7b9

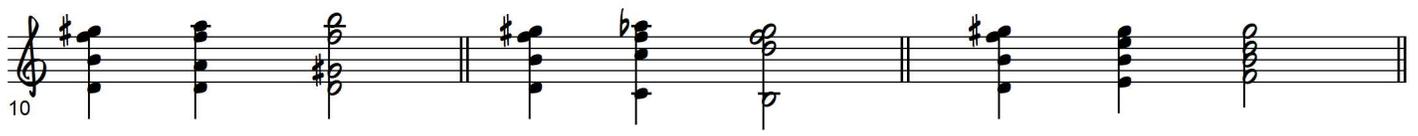
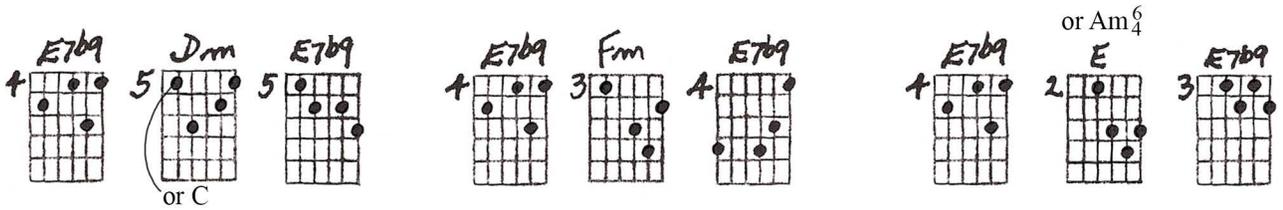
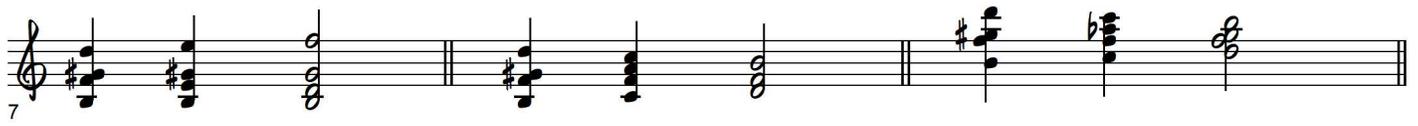
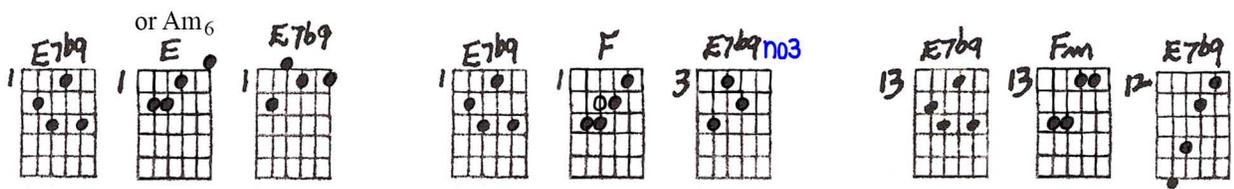
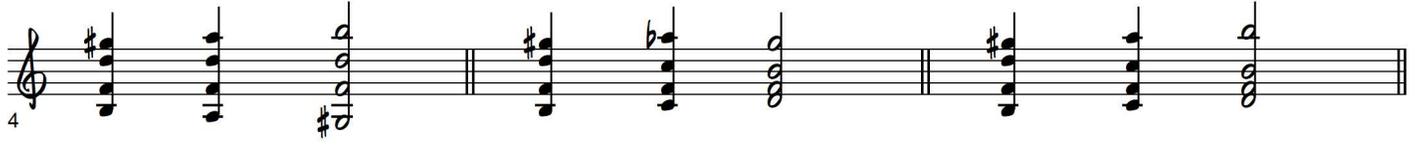
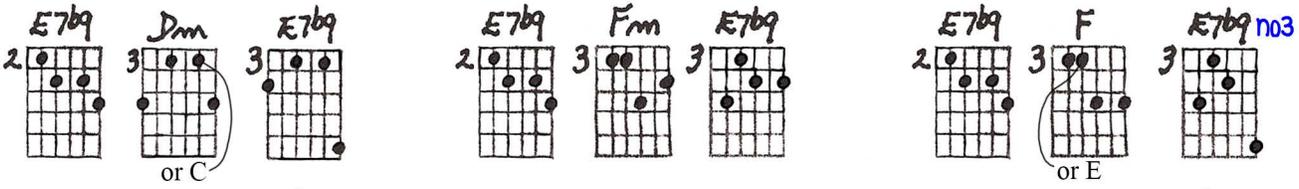
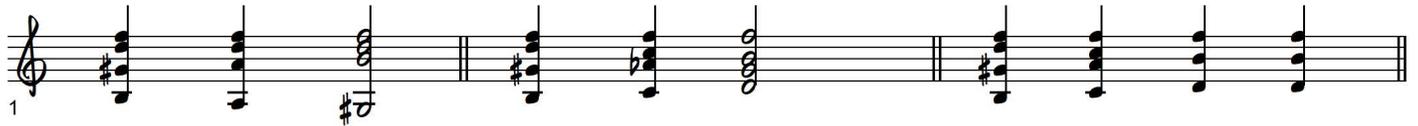
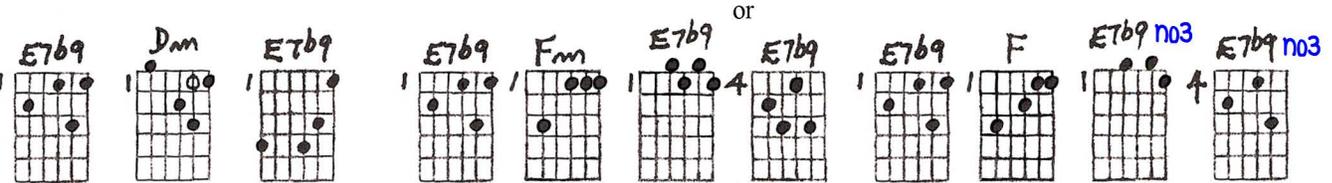
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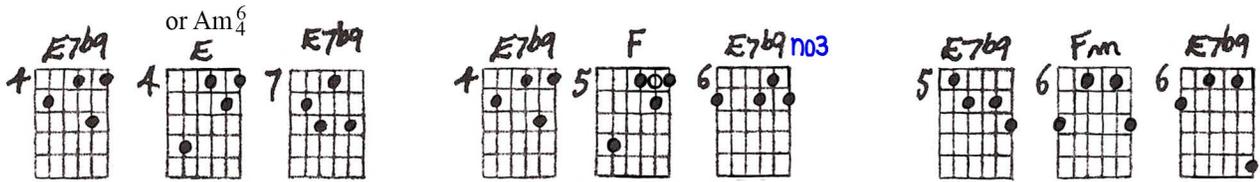
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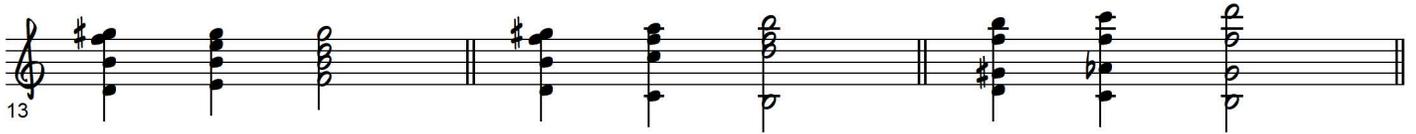
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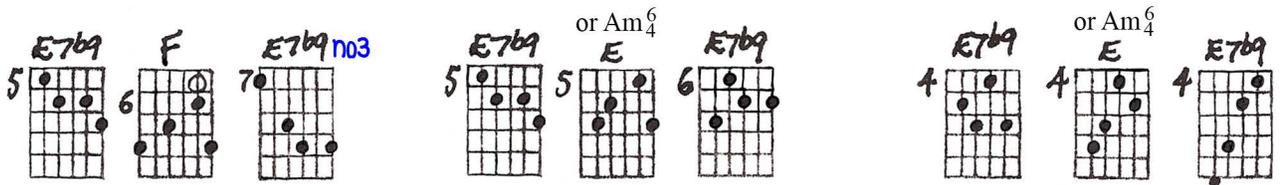
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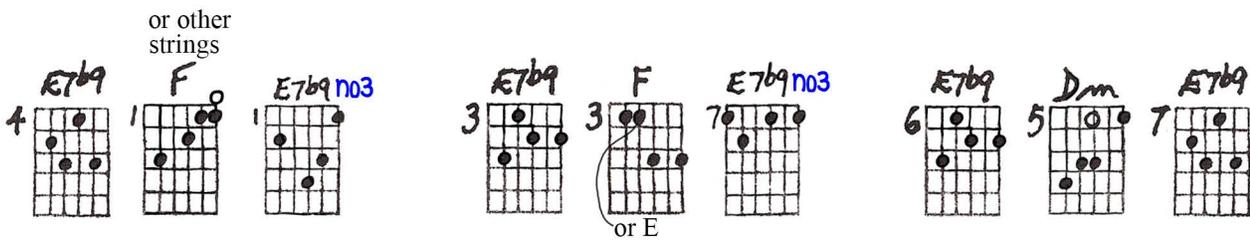


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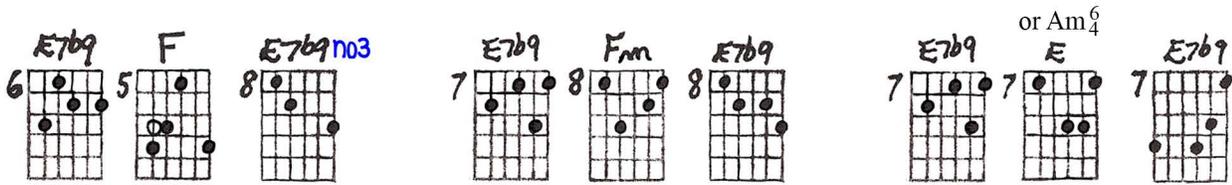


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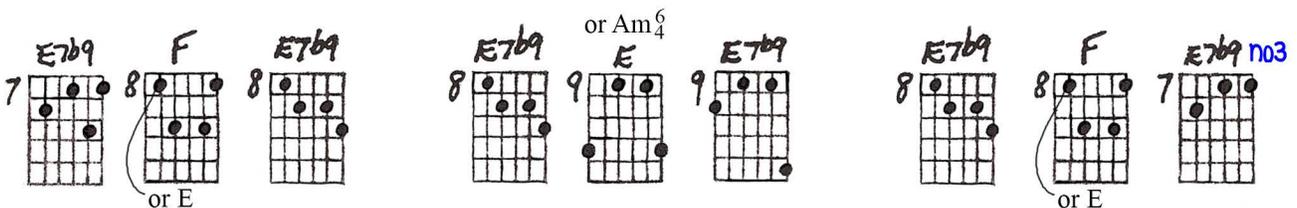


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22





25

7 **E7b9** or **Am<sup>6</sup><sub>4</sub>** **E** 9 **E7b9** or **E7b9** 10 **E7b9** **Dm** 9 **E7b9** or **E7b9** 10 **E7b9** 9 **E** 11 **E7b9**

28

11 **E7b9** 12 **Dm** 12 **E7b9** 11 **E7b9** 10 **F** 13 **E7b9 no3** 10 **E7b9** 10 **F** 9 **E7b9 no3** or **E** 14 **E7b9 no3**

31

10 **E7b9** 10 **Dm** 9 **E7b9** 9 **E7b9** 10 **Fm** 10 **E7b9** 9 **E7b9** 10 **F** or **E** 10 **E7b9 no3**

34

3 **E7b9** or **Am<sup>6</sup><sub>4</sub>** **E** or **E** 4 **E7b9** 4 **E7b9** 6 **E7b9** 5 **F** 9 **E7b9 no3** 6 **E7b9** 5 **Dm** 4 **E7b9**

37

9 **E7b9** 8 **F** 7 **E7b9** or **E7b9 no3** 9 **E7b9** or **Am<sup>6</sup><sub>6</sub>** **E** 12 **E7b9**

40

12 **E7b9** or **Am<sup>6</sup><sub>4</sub>** **E** 10 **E7b9** 12 **E7b9** 13 **F** 13 **E7b9 no3** 7 **E7b9** 8 **F** 9 **E7b9 no3**

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VOICE SWITCHES (do in both directions)

Key of Am

Compound: AozR AmR AozR  
 6b7 6b7 5 6b5  
 5/R B7b9 5/R E5/R  
 5/3 5/3 5/R

substitute m6 for 07 at end for surprise

