

V-System Conversion Methods

Ted Greene, 2-4-1989 and 6-19-2003

Hints and Reminders on “How to Make” (each style or size) V-1 thru V-14:
The 14 Four-note Non-doubling Voicing Groups of Chords for Six-string Guitar in Normal Tuning.

This page is about: **Conversion Methods**...*not* “how to recognize...” For this, see 5-25-1989 page.

V-1: is easy, i.e. the “cluster(s)” close harmony, 4-way close, “top down(ward) coolest way. (Early 6-19-03): And “the test”: outer voices are always less than an octave.

V-2: is easy: “Dropped 2” — one octave (alto)....*the* easiest overall on guitar....*the real* working *basic* voicing group.
And faster, the “Chord Tone Path,” e.g. $1 \quad 5 \rightarrow 7 \rightarrow 3$ a.k.a. **BSTA** and friends.

V-3: is to V-2 as V-2 is to V-1 (drop alto in V-2) and $1 \rightarrow 3 \rightarrow 7 \rightarrow 5$

V-4: 1) Different Soprano. On the *lower* 5 strings can be derived from: the top 4 V-2 by ↓ [lowering] the soprano 2 octaves. (“right across the board” from 1st to 6th string.) This is *so* fast and great.
2) Fixed Soprano. Raise tenor in V-3
3) Fixed Soprano. Switch or trade the bass and alto in V-2. “Voice Swap” and use the diatonic passing tones.

V-5: Fixed Soprano: 1) Drop tenor in V-2
Different Soprano: 2) Raise alto in 2nd or 3rd set of V-2

V-6: Fixed Soprano: 1) Drop bass in V-1
Different Soprano: 2) Raise tenor in lower set V-4
Same Soprano: 3) Raise tenor in lower set V-5

V-7: Different Soprano: 1) Reverse the outer strings in V-6. I still love this uniquely easy to love “Voice Swap” (between soprano and bass)
Same Soprano: 2) Drop bass in V-2. And this 2nd method is even better (can’t ask for more practical)

V-8: Different Soprano: 1) Raise alto in lower set of V-4: These are often visually so congruent.
Same Soprano: 2) Lower tenor in V-3

V-9: Different Soprano: 1) Raise soprano 2 octaves in lowest V-2 set
Same Soprano: 2) Lower alto in V-8

- V-10:** Same Soprano: 1) Raise alto in V-9
2) Lower bottom 2 voices in highest set of V-2
Nice visual congruence: 3) Lower tenor in higher set of V-5
- V-11:** Different Soprano: 1) Raise soprano in lowest set of V-4 and reconfigure, fingeringwise
Same Soprano: 2) Lower alto 2 octaves in V-5 higher set and reconfigure
- V-12:** Same Soprano: 1) Lower alto 2 octaves in highest V-2 set, or lower bass in highest V-3
Different Soprano: 2) Raise tenor 2 octaves in lowest V-5 set
Same Soprano: 3) Raise tenor in V-11
- V-13:** Same Soprano: 1) Lower tenor in V-6, or lower tenor and bass in V-1
Different Soprano: 2) Raise alto in lowest V-3 set
- V-14:** Different Soprano: 1) Raise Soprano from lowest V-1 set.
Same Soprano: 2) Lower alto in higher V-5 or V-3
Same Soprano: 3) Lower alto in V-13
Same Soprano: 4) Lower bottom 3 voices in high V-1
- } Three different styles!

Early Thursday 19-03-89 **HOW TO MAKE "each style or size" the 1st + NOTE NON-DOUBLING** SAT. 2-4-89
 & Reminders this page is about: Conversion Methods ... not VOICING GROUPS of CHORDS for 6 STRING GUITAR IN NORMAL TUNING
 "low to treble" ... the real working basic VOICING GROUP (57) a.k.a. **BST** and friends

Early to 14-03-89: is easy i.e. the 'CLUSTERS' 'CLOSE HARM. TUNING' close together (upward) or close together (downward) ... the real working basic VOICING GROUP (57) a.k.a. **BST** and friends
 FIXED SOPR. V-2: "DROPPED 2" ... ONE OCTAVE (ALTO) ... the easiest one on guitar ... the real working basic VOICING GROUP (57) a.k.a. **BST** and friends

FIXED SOPRANO V-3: is to V-2 as V-2 is to V-1 (Drop A/D in V-2) and (3 7 5 5)
 DIFFERENT SOPRANO V-4: on the lower 5 strings can be derived from the top V-2 by the
 FIXED SOPR. ① raise tenor in V-3 and use the NAT. Passing ("right across the board" Soprano from 1st to 6th str. 2 set. This is SO fast & great)
 " " ② switch or trade the ~~base~~ & alto in V-2 zone

V-5: FIXED SOPR.
 DIFF. SOPR. ① Drop tenor in V-2
 ② Raise alto in 2nd or 3rd set of V-2

V-6: FIXED SOPR.
 DIFF. SOPR. ① Drop bass in V-1
 Same " ② Raise tenor in lowest set V-4
 Same " ③ Raise " " " " V-5

V-7: DIFF. SOPR.
 Same SOPR. ① Reverse the outer strings in V-6
 ② Drop bass in V-2
 I still love this, uniquely easy to love "VOICE SWAP" (between soprano & base) and this 2nd method is even better (can't ask for more practical)

V-8: DIFF. SOPR.
 Same SOPR. ① Raise alto in lowest set of V-4
 Same SOPR. ② lower tenor in V-3
 These are often VISUALLY so congruent

V-9: DIFF. SOPR.
 Same SOPR. ① Raise sopr. in lowest V-2 set
 Same SOPR. ② lower alto in V-8

Nice VISUAL CONGRUENCE!
 ③ lower tenor in highest set of V-5

V-10: Same SOPR.
 ① Raise A/D in V-9 ② lower bottom 2 voices in highest set of V-2

V-11: DIFF. SOPR.
 ① Raise sopr. in lowest set of V-4 and reconfigure, fingerwise
 ② Same sopr.: lower A/D 2 oct. in V-5 higher and reconfigure
 or lower bass in highest V-3

V-12: Same SOPR.
 ① lower alto 2 oct. in highest V-2 set
 ② Raise tenor 2 oct. in lowest V-5 set
 DIFF. SOPR. ③ Raise tenor in V-11

V-13: Same SOPR.
 ① lower tenor in V-6 or "Tenor Base in V-1" Diff. sopr. ③ Raise alto in lowest V-3 set
 3 different styles!
 V-3 or V-5 or

V-14: DIFF. SOPR.
 ① Raise sopr. from lowest V-1 set Same sopr. ② lower alto in higher V-5 set
 " ③ lower alto in V-13
 ④ lower bottom 3 voices in HIGH V-1