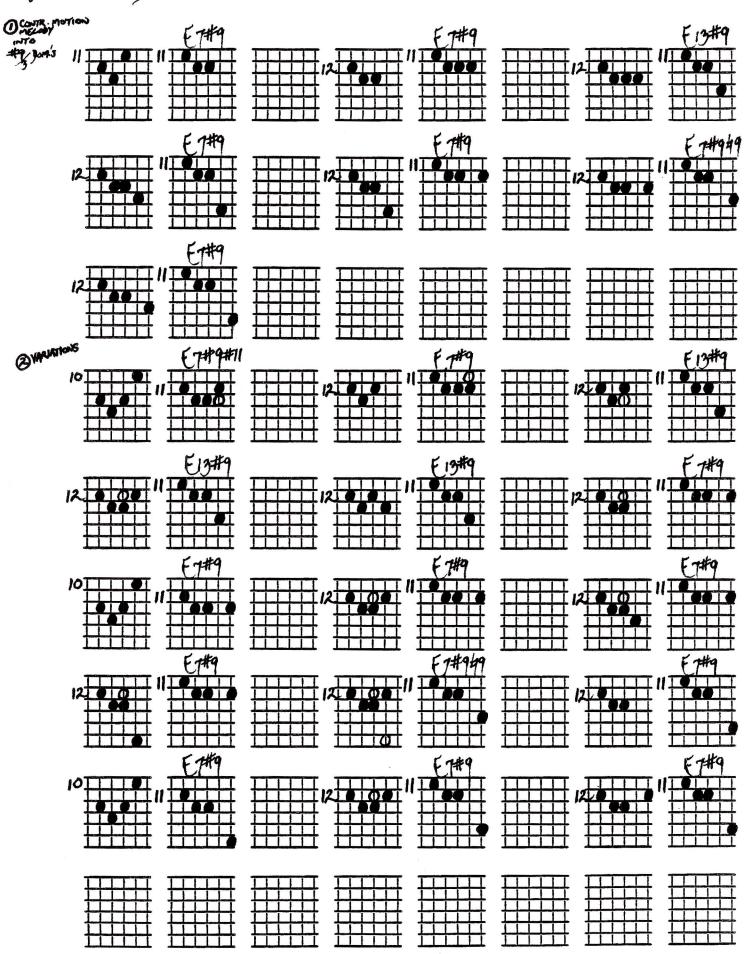
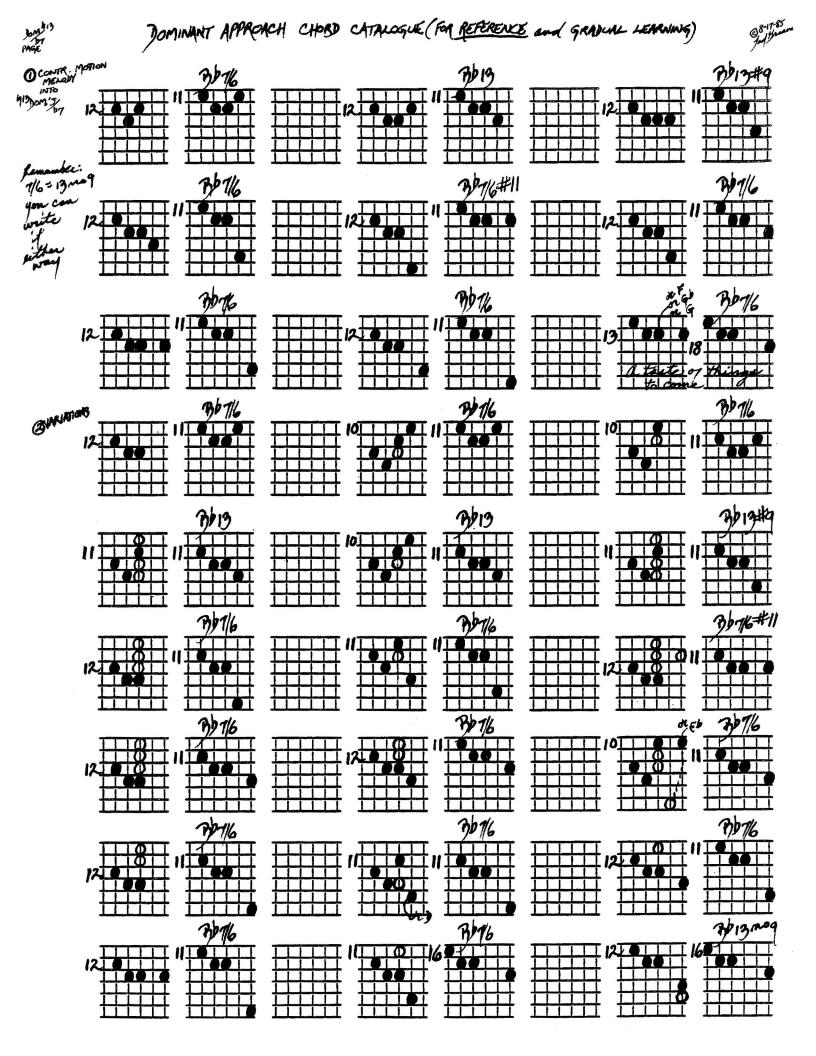
#9 MSE

DOMINANT APPROACH CHORD CATALOGUE (FOR REFERENCE & GRANUL LEARNING)

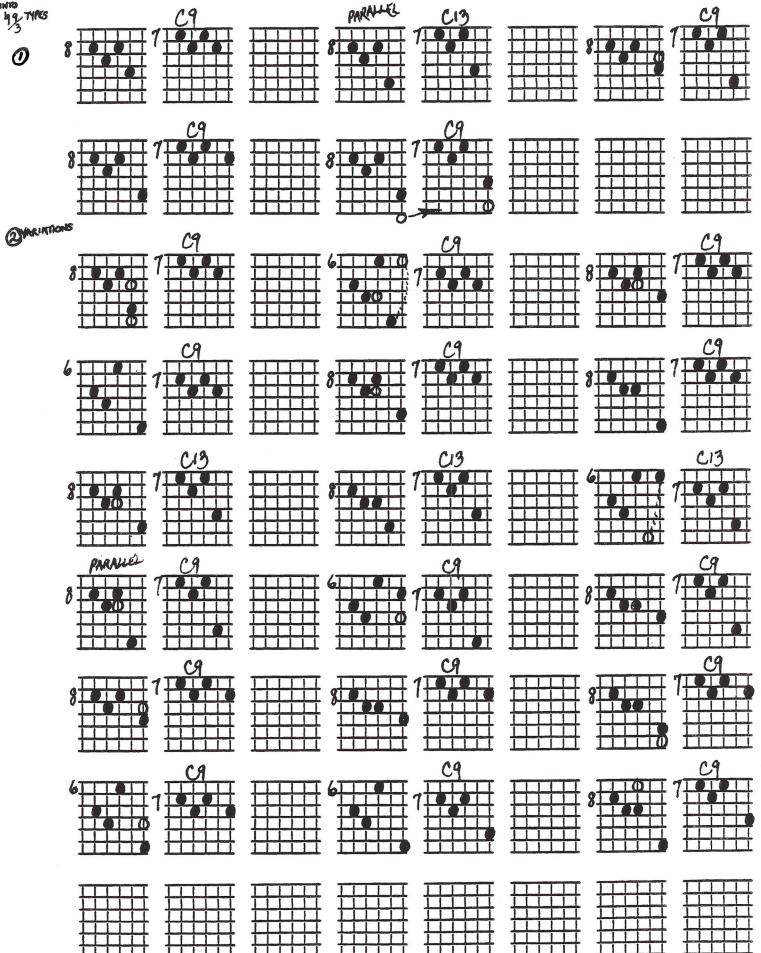
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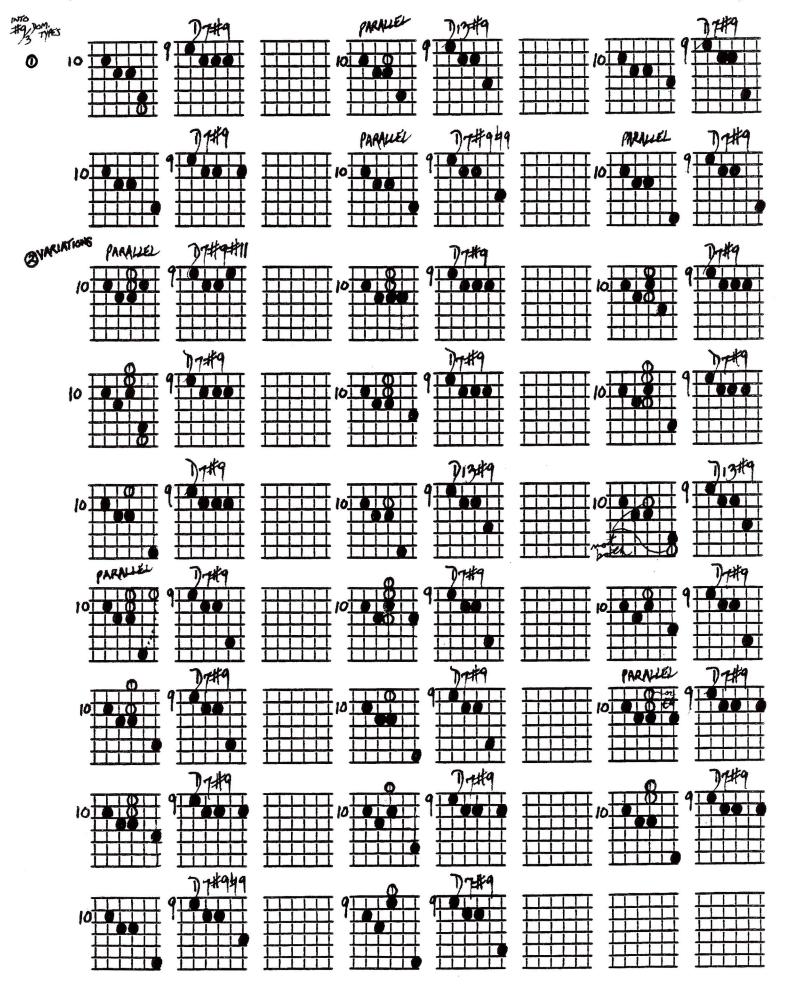


SIMPLE OUTER - JOMINANT APPROACH CHORD CATALOGIE (In <u>REFERENCE</u> and GRADUL LEARNING)

Co Total



98-17-85 Jed 19-85



"Dominant Approach Chord Catalogue (For Reference and Gradual Learning)"

Ted Greene, 1985-08-17 Transcript of text included on all 5 pages

Page 1:

#9/3 page

- 1) Contrary Motion Melody into #9/3 Dominants [Dominant 7#9 chords with the 3rd in the bass.]
- 2) Variations

Page 2:

Dominant \$13/67 page

1) Contrary Motion Melody into \$\\$13\\$/ Dominants\\$/\\$7 [Dominant 13 chords with the \$7 in the bass.]

Remember: 7/6 = 13no9. You can write it either way. [second to last chord on line 3:] "A taste of things to come."

2) Variations

Page 3:

Similar Outer Voice Motion.

[into] Dominant \$9/3 Types [Dominant 9 chords with the 3rd in the bass]

1)

2) Variations

["Parallel" indicated above the following chords: line 1, chord 3; line 5, chord 1.]

Page 4:

Similar Outer Voice Motion.

Into #9/3 Dominant Types [Dominant 7#9 chords with the 3rd in the bass.]

1)

2) Variations

["Parallel" indicated above the following chords: line 1, chord 3; line 2, chords 3 &5; line 3, chord 1; line 6, chord 1; line 7, chord 5.]

<u>Page 5:</u>

Similar Outer Voice Motion.

Dominant \$13/b7 Types [Dominant 13 chords with the b7 in the bass.]

["Parallel" indicated above the following chords: line 2, chord 5; line 4, chord 5; line 5, chord 5; line 6, chord 3; line 7, chords 1 & 3.]

[Line 2, chord 5:] "In higher keys for physical and auditory reasons."