

# 8-Note Dominant Scale

Ted Greene

1984-01-27

(Hello W.A.Mozart)

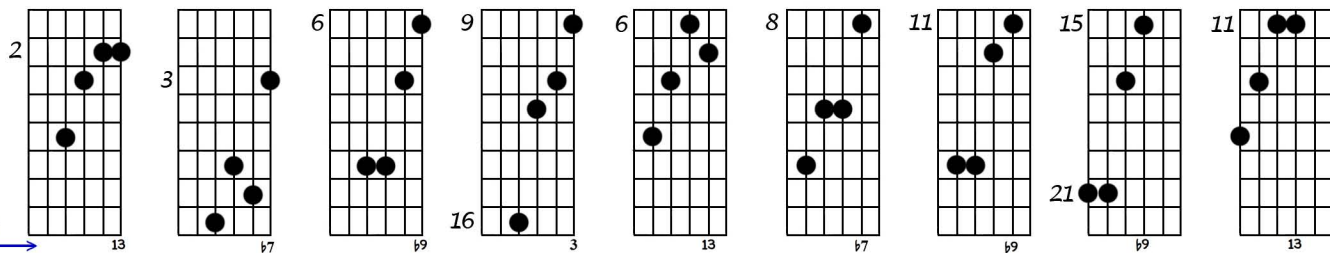
## #16 of 4-note Type Chords

### 4-Note A13b9 noR,5

(F# triad + G note) also G° triad and F# note; G°Δ7; GmΔ7b5; Eb7#9noR; C7b9#11noR,3;  
C#°7/11nob3; E°7/9noR; Em6/9#11noR,5; F#/b9; F#(7)b9; Bbm6+ (° ext.); BΔ9b6noR,3

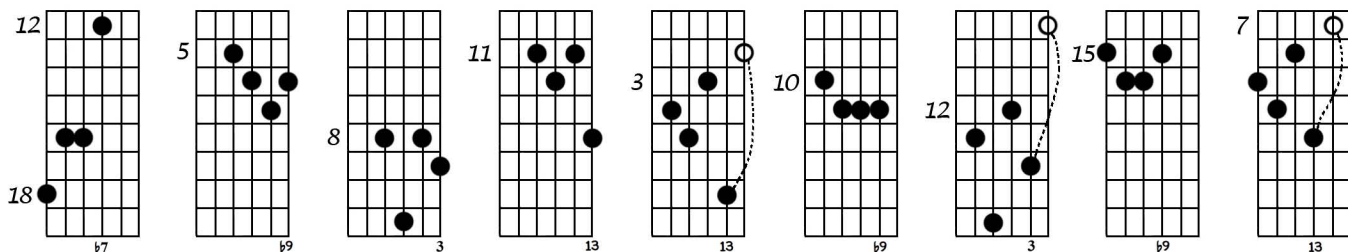
16

V-1 →

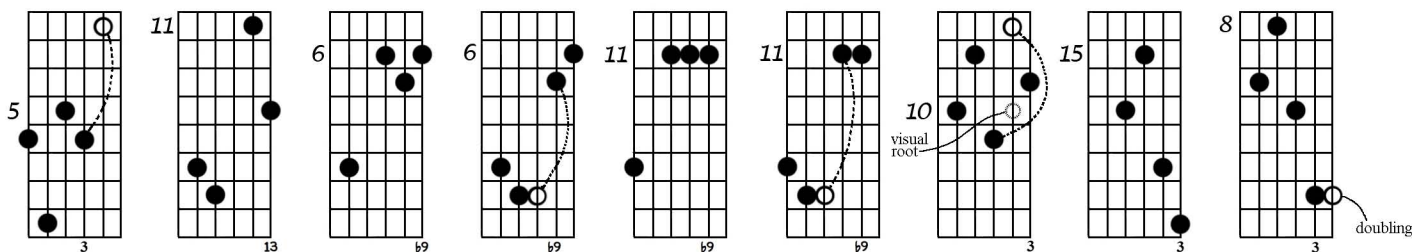


Chord tone for top voice: →

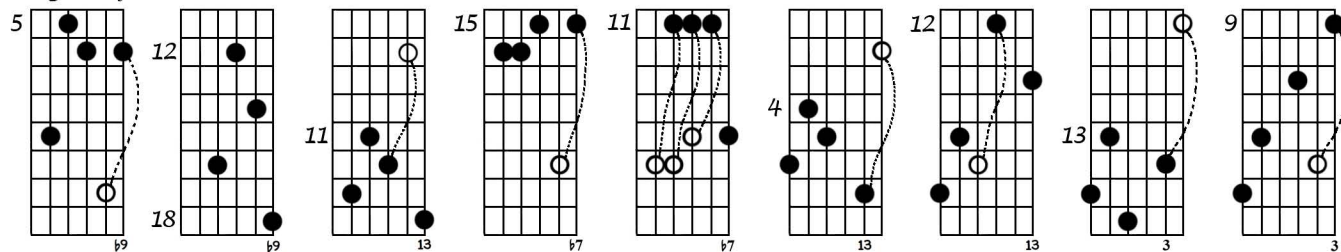
V-2 →



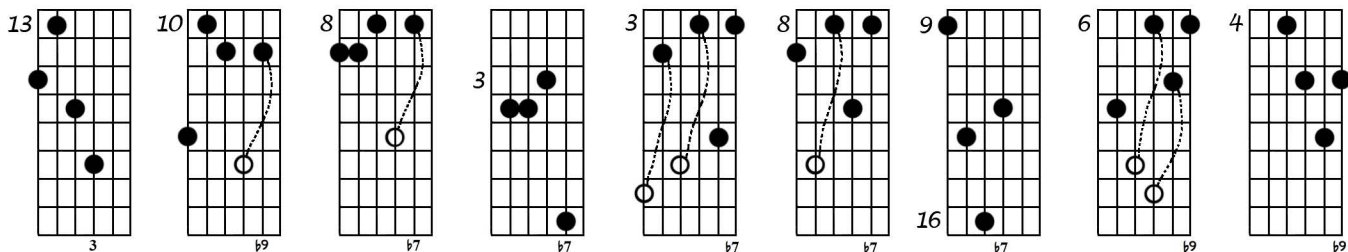
V-3 →



Do in higher keys

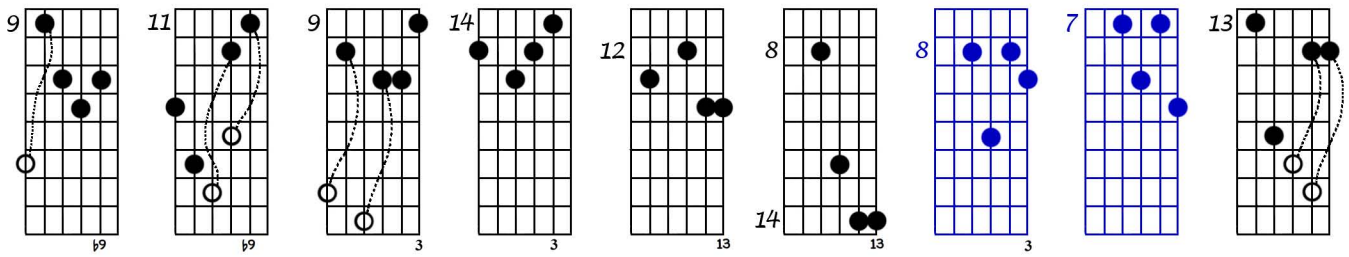


V-4 →

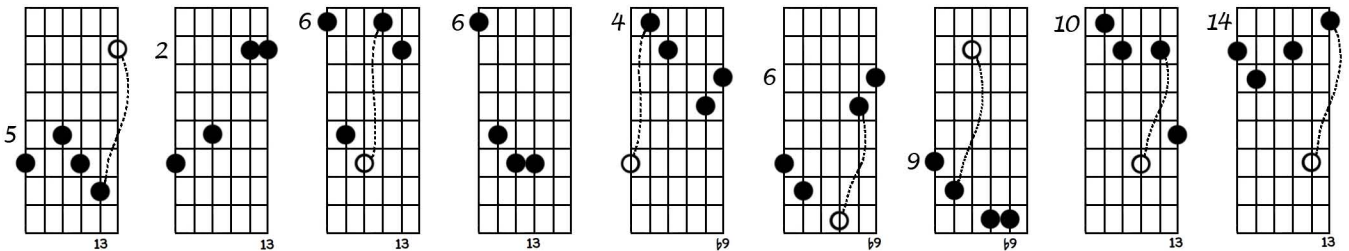


8-Note Dominant Scale - 4-Note A13b9noR,5 (in all Voicing Groups), Ted Greene, p.2

V-4 →



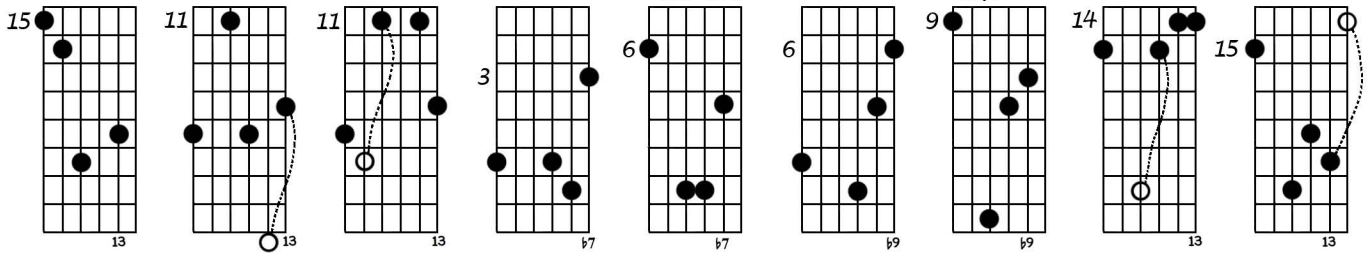
V-5 →



V-6 →

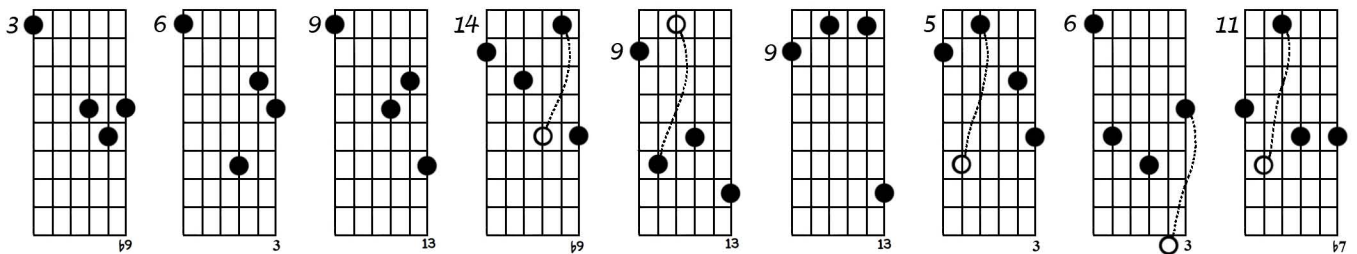
"The Song is You" in G

in higher keys



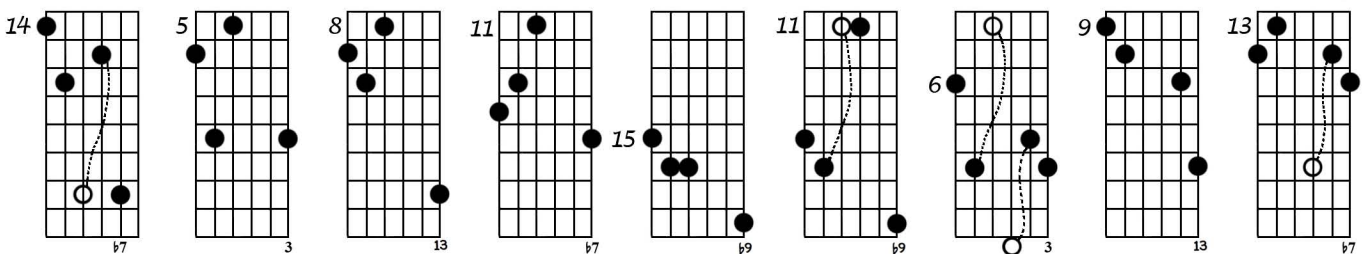
V-7 →

V-8 →



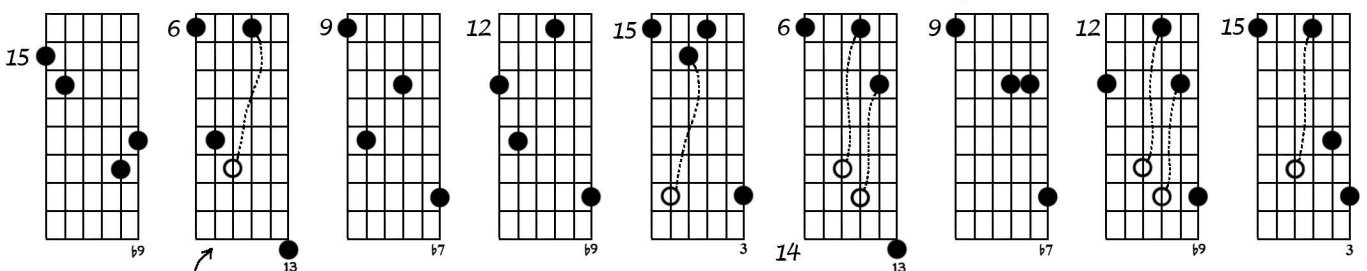
V-9 →

V-10 →



V-11 →

V-12 in higher keys →



in higher keys

8-Note Dominant Scale - 4-Note A13b9noR,5 (in all Voicing Groups), Ted Greene, p.3

V-13 →

V-14 →

in higher keys

V-15 → in higher keys

**Comments from James Hober, December 2015:**

This is an interesting page that Ted wrote as a personal study for himself. It ends with “V-15” chords listed along with the regular 14 voicing groups! January 27 (Mozart’s birthday), 1984 is kind of early in Ted’s development of the V-System, so apparently he hadn’t settled down yet to only 14 voicing groups. Eventually he seems to have made V-14 his maximum. We’ll come back to the V-15 part of this page later.

Let’s investigate the page in order. At the top Ted writes “8-Note Dominant Scale.” As you probably know, this scale is built of alternating half steps and whole steps. It’s also called the “half-whole scale.” In classical parlance, both the half-whole and the whole-half scales are called “octatonic scales.”

On the root A, the 8-note dominant scale has the notes: A Bb B# C# D# E F# G, which are: root, b9, #9, 3, #11, 5, 13, b7. The chord that this page is about, A13b9 no R, 5, has the notes: C#, G, Bb, F#, which are chord tones: 3, b7, b9, 13. So you can see that this A13b9 chord can be derived from the 8-note dominant scale. In other words, four specific notes taken from the 8-note dominant scale constitute our chord.

Here Ted calls this chord circled number 16 of the 4-note chord types. But elsewhere, (in his Worksheet of 4-18-80 and in Systematically Invertible (no doubles) 4-Note Chord Types of 5-18-1985), he calls it circled number 10. And I call it number 10 in my chapter *The 43 Four-Note Qualities*. I don’t know why he’s calling it circled number 16 here instead of circled number 10. He either made a mistake or was counting differently.

Let’s compare the homonym lists from this page and from the other three sources:

<b><u>8-Note Dominant Scale, 1-27-1984</u></b>	<b><u>Worksheet, begun 4-18-1980</u></b>	<b><u>Systematically Invertible..., 5-18-1985</u></b>	<b><u>James’ The 43 Four-Note Qualities, 2012</u></b>
A13b9 no R, 5	Eb13b9 no R, 5	Eb13b9 no R, 5	Gb13b9 no R, 5
F# triad + G note			
G° triad + F# note			
G°Δ7	Db°Δ7		E°Δ7
GmΔ7b5	C#mΔ7b5		EmΔ7b5
Eb7#9 no R	A7#9 no R	A7#9 no R	C7#9 no R
C7b9#11 no R, 3	F#7b9#11 no R, 3		A7b9#11 no R, 3
C#°7/11 no b3	G°7/11 no b3		Bb°7/11 no b3
E°7/9 no R	Bb°7/9 no R		
Em6/9#11 no R, 5	Bbm6/9#11 no R, 5		C#m6/9/#11 no R, 5
F#/b9	C/b9		
F#(7)b9	C(7)b9		Eb(7)b9 no b7
Bbm6+ (° ext.)	Em6+		
BΔ9b6 no R, 3	FΔ9b6 no R, 3		
	E°7/b13 no 5		G°7+ no b5
	AbΔ7/11+ no R		

The first thing you might notice is that the roots differ across each row. This just means that the four notes that make up the chord are transposed in the source pages. What’s really important is that the

qualities of the chord names match. In other words, the part of the chord name remaining when you take the root off the front is the same across each row, pretty much.

For column 1, the notes in the chord are: C# G Bb F#. Column 1 is an exhaustive list of every chord name Ted could think for these exact four notes.

Column 2 uses the notes: G Db E C. If you transpose the column 1 notes by a tritone, you get the column 2 notes. Again in column 2, Ted tried to think of every name for the chord consisting of these four notes. Notice that he missed the [triad + one note] names that he came up with in column one. But he thought of two more names in column 2 that he didn't think of in column 1.

Column 3 uses the exact same notes as column 2. But Ted has indicated only two chord names, the two most common names. On his 5-18-1985 page, Ted isn't trying to be exhaustive in his naming.

Column 4 is from my *The 43 Four-Note Qualities*. In this case the four notes in the chord are: Bb E G Eb. These are the notes of column 1 transposed down a minor third. They are also the notes of column 2 and 3 transposed up a minor third. I picked this particular transposition because I wanted the chord name that I considered the most common, 7#9 no R, to have the root C. But Ted may well have thought that the name 13b9 no R, 5 was the most common. So had I chosen that, my list would have ended up in a different order and using a different transposition of the four notes. Also, I tried to weed out some of the less common names, so my list doesn't have all of the column 1 and 2 names. But it does have most of them.

Speaking of order, the table above lists the chord names in the order that Ted wrote them for columns 1 and 3. Ted used a different order in his Worksheet where the column 2 names come from. In the Worksheet he listed the chords chromatically from roots Eb, E, F, F#, A, Bb, C, C# (= Db). Then at the end he tacked on a few roots he skipped: G and Ab. He must have rejected chord names built on the roots B and D since they don't appear for circled number 10 in his Worksheet.

In my *The 43 Four-Note Qualities*, I tried to list chords with the most common names first, proceeding to the least common names. Of course, how common a chord name is can be a matter of opinion. Anyway, column 4 in the table above is in a different order than I wrote them in the chapter. In the table above, the column 4 names are ordered to line up with those in the other columns.

Okay, have you had your fill of homonyms? Next Ted writes out chord grids for V-1 to "V-15." Many of these involve difficult, sometimes impossible, stretches. Ted wanted to explore all possible spacings of the four notes in A13b9 no R, 5. Some of these are practical and useful, others not so much. It's nice that he indicates the soprano chord tone under each grid. He was definitely getting into organizing by the highest sounding note.

In the V-1 section, he leaves out two voicings with chord tone 3 in the soprano. The one he leaves out on the bottom set of strings is unreachable but the middle set one is doable.

In the V-2 section he leaves out voicings with b7 in the soprano for the top, middle, and bottom sets. These are all reachable.

And so it continues where Ted is clearly not completely listing all the voicings he knows. But he is covering a lot of them, often with alternate fingerings shown with dotted lines. Sometimes he indicates the visual root note A. And he sprinkles in a comment or two that likely made sense to him then but can be a bit hard for us to figure out now.

At the end he writes two grids for the mysterious “V-15 IN HIGH KEYS” group. What can this mean in a V-System that is only supposed to have fourteen voicing groups? The first of the two voicings is unreachable in the written key of A. But it could be transposed higher up the neck and be playable. Both chords have chord tone gaps of 2 5 0 (See my chapter *Method 2 — The Chord Tone Gap Method* for an explanation of chord tone gaps). These two chords are like V-4 but with an extra octave added between the tenor and alto.

This spacing differs from the three chords that Mike de Luca, also known as Kontiki, found that are outside of the fourteen voicing groups and that I listed in my *Acknowledgments* chapter. He found a D7 that is a V-5 with an extra octave between the alto and soprano, an E/9 that is a V-5 with an extra octave between the bass and tenor, and a G7sus that is a V-3 with an extra octave between the alto and soprano.

In my chapter *The Early Fixed Bass Tour*, I discuss a page Ted wrote in 1980 that has “V-15” and said that’s the only place in Ted’s writings that has “V-15” for “marginal” spacings. But here we’ve found a second page where Ted wrote “V-15.” In the *Early Fixed Bass Tour* “V-15 Marginal” section, Ted listed four spacings: V-4 with an extra octave between the tenor and alto, V-3 with an extra octave between the tenor and alto, V-3 with an extra octave between the alto and soprano, and V-4 with an extra octave between the bass and tenor. The first of these four “marginal” spacings is the same as on this 8-Note Dominant page.

So, as I said in *The Early Fixed Bass Tour*, you could consider V-15 a catchall for those few four-note chords without doubling that are reachable but don’t fit into V-1 through V-14. Or you could create additional groups. To summarize, we’ve found six “marginal” voicing groups now:

- V-3 with extra T-A octave
- V-3 with extra A-S octave
- V-4 with extra B-T octave
- V-4 with extra T-A octave
- V-5 with extra B-T octave
- V-5 with extra A-S octave

And I bet we could find more.

But, as I said before, in Ted’s later writings he only discussed fourteen voicing groups. So I think he drew the line there, even though he knew a few 4-note, non-doubling chords could be found beyond them. And these would only be playable high up on the guitar neck.

I hope this page is interesting to people curious about how Ted developed his V-System.

~ James



