

#9 AGE 13

DOMINANT APPROACH CHORD CATALOGUE (FOR REFERENCE + GRADUAL LEARNING)

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① CONTR. MOTION
MELODY
INTO
#9 BARS

11	E7#9		12	E7#9		12	E13#9
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12	E7#9		12	E7#9		12	E7#9#9
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12	E7#9						
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② VARIATIONS

10	E7#9#11		12	F7#9		12	E13#9
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12	E13#9		12	E13#9		12	E7#9
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10	E7#9		12	E7#9		12	E7#9
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12	E7#9		12	E7#9#9		12	E7#9
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10	E7#9		12	E7#9		12	E7#9
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DOMINANT APPROACH CHORD CATALOGUE (FOR REFERENCE and GRADUAL LEARNING)

① CONTR. MOTION
INTO
13 DOM'S
BY

Remember:
7/6 = 13maj9
you can
write
it
either
way

SIMILAR CETER VOICE MOTION - DOMINANT APPROACH CHORD CATALOGUE (for REFERENCE + GRADUAL LEARNING)

© 8-17-85
Ted Johnson

INTO #9, DOM. 3 TYPES

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② VARIATIONS

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SIMILAR OUTER VOICE MOTION - DOMINANT APPROACH CHORD CATALOGUE (FOR REFERENCE and GRADUAL LEARNING)

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J.M. HARRIS

INTO 4 12 TYPES
b7
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② VARIATIONS

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↑ IN HIGHER FRET FOR PHYSICAL AND AUDITORY REASONS

“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/♭7 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.]
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Page 5:

Similar Outer Voice Motion.

Dominant ♯13/♭7 Types [Dominant 13 chords with the ♭7 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.”