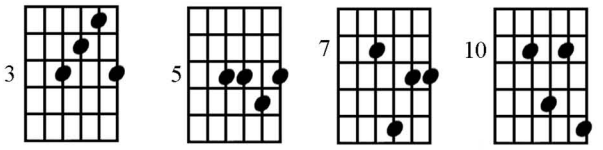
15 of V-2 Major Extensions by Cumulative Process

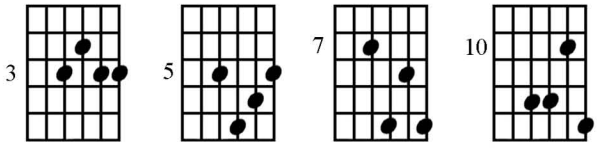
Potential organisation starting from /9/R\9 (add 9/root in bass with 9 on top)

TED GREENE 10-27-84

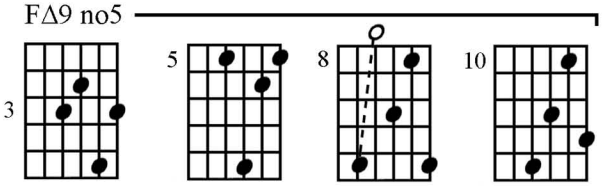
F/9



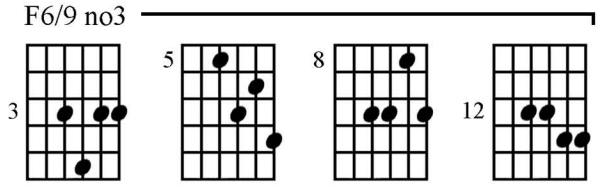
F6/9 no5



FΔ9 no5



F6/9 no3



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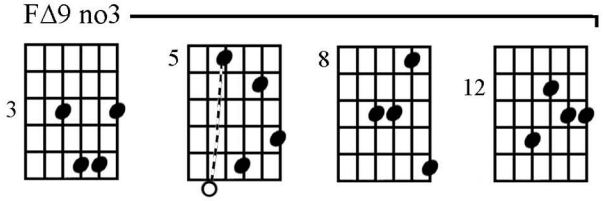
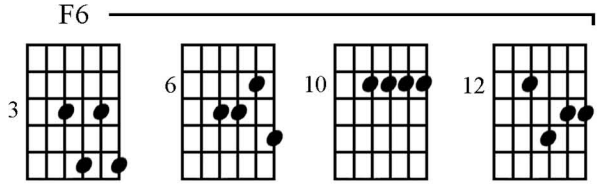
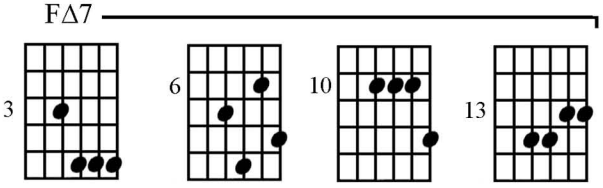


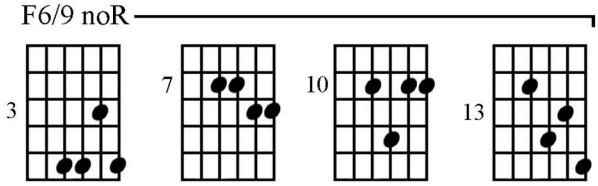
F6



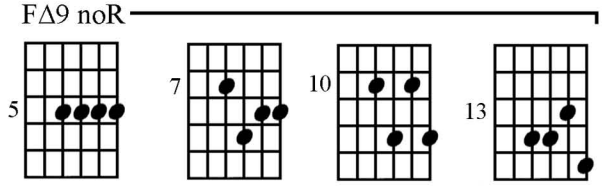
FΔ7



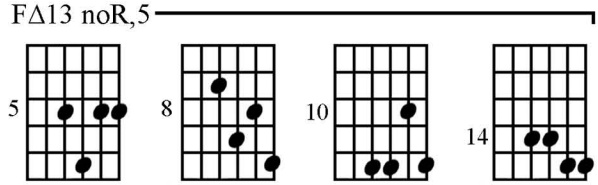
F6/9 noR



FΔ9 noR



FΔ13 noR,5



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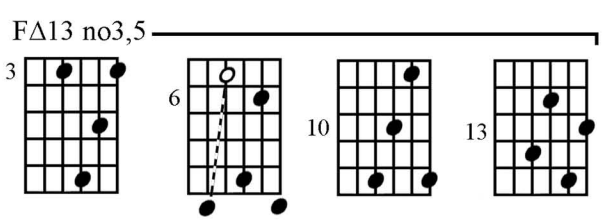
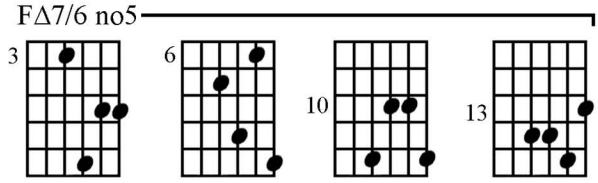
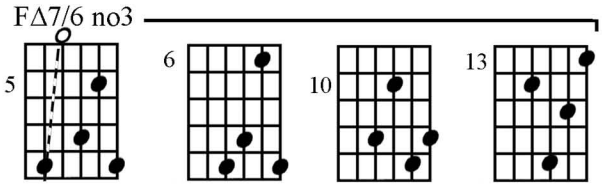


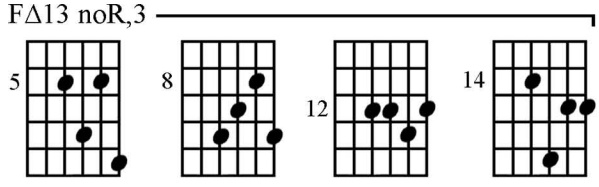
FΔ7/6 no5



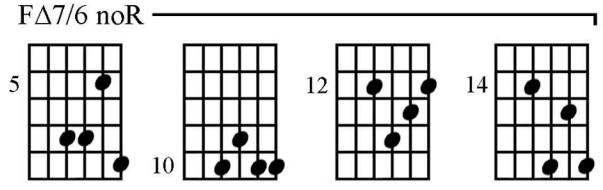
FΔ7/6 no3



FΔ13 noR,3

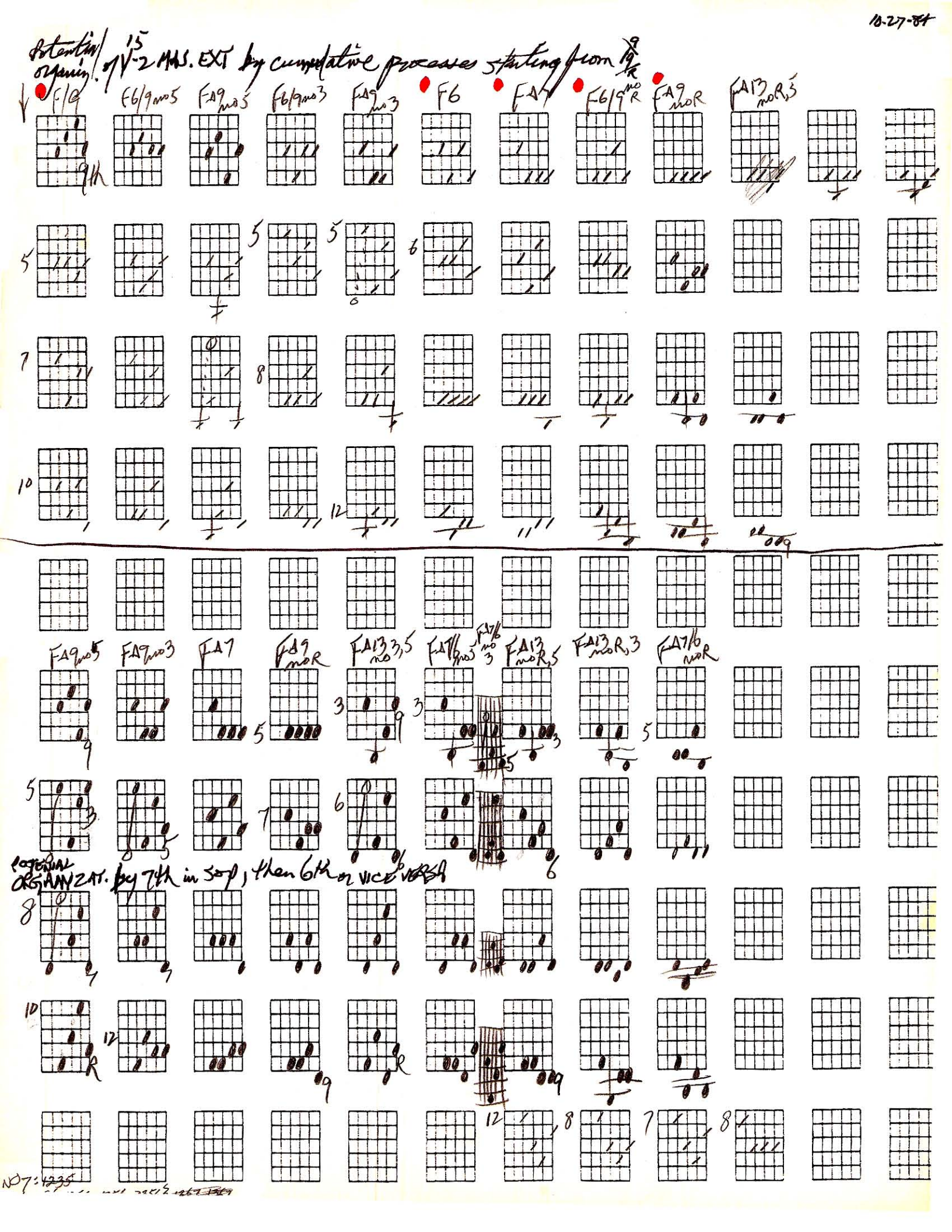


FΔ7/6 noR



10-27-84

potential organiz. of V-2 MAJ. EXT by cumulative processes starting from 9th



15 V-2 Major Extensions by Cumulative Processes Starting from /9/R\9

Editor's Comments on Ted's Study Sheet

This page was filed in Ted's "Personal Music Studies" cabinet and was not intended or used as a lesson handout sheet. It is a rather rough sketch of his thoughts for V-2 major chords with extensions using the cumulative process or systematic inversions. Ted mentions in the title that the starting chord is an add 9 chord with the root in the bass and the 9th in the soprano. The forward slash in front of the 9 is his way of indicating an add 9 chord. The forward slash in front of the R is a pretty standard way of showing bass notes, but in this case instead of a letter name Ted used R for root. And the backslash in front of the upper 9 is his way of showing what note is the highest voice (soprano) of the chord, in this case the 9th.

Ted's original page was laid out to be read *vertically* (notice the arrow pointing downward to the left of the first chord). The chord at the top of each column is the starting point for building the other chords via the *systematic inversion* method. That is, each note of the first chord moves up to the next note in the next chord, staying on the same string (usually).
1 goes to 3; 3 goes to 5; 5 goes to 7; 7 goes to 1. This is the method for a normal 1,3,5,7 chord.
In the case of these V-2 chords the method is the same but the numbers change. If a chord is spelled without the root, then the root would be skipped in each inversion. Same thing applies with "no5" or "no3" chords. And of course 9 is treated as 2, 11 is treated as 4, and 13 is treated as 6.

For example:
For a Δ13 noR,5 chord the tones are: 3, 7, 9, 13.
You might find it easier to think of it as spelled with the voices in numeric order 2, 3, 6, 7, since this is the method you'll use for the systematic inversion voice movements.

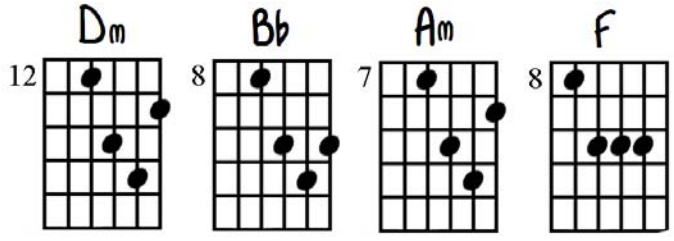
2 (9) goes to 3.
3 would normally go to 5 but because there is no 5 in this chord we skip it, so 3 goes to 6 (13).
6 (13) goes to 7.
7 would normally go to R, but since there is no R in this chord we skip it and go to 2 (9).

In the new write-up, we've rearranged the layout so that the chord groupings read *horizontally*, since that is easier to follow and what we're used to seeing.

Several of the chord sequences (inversion streams) are duplicated on Ted's original page. We've eliminated those duplicates, which leaves us with just 15 groups – exactly as Ted stated at the top of his page.

On row 8 of Ted's original page he wrote: "Potential Organization by 7th in Soprano, then 6th or vice verse." It's not clear what he meant by this; it could have been a note for him to write up a page using that concept.

Ted also included a simple chord progression at the bottom of his page that has nothing to do with the study on the rest of the page except for the fact that the soprano notes of these chords outline an F6 chord, and he might have been relating that to these chord sequences. Here's that tidbit for what it's worth:



Thanks to Matt Lord for his work on this lesson.