

All V-5 Chords in the Overtone Dominant Scale

Comments and explanation by James Hober

In this worksheet Ted is listing all V-5 chords that are diatonic to the Overtone Dominant Scale. This page is unfinished. He has ten grids for each soprano note but only one grid for the G soprano note and none for the Ab soprano note.

For all the chords listed, if you take the bass note and flip it up an octave over the tenor note, you get a familiar V-2. You've converted the V-5 to a V-2. Ted is describing the opposite conversion from V-2 to V-5 when he writes, "Remember: V-5 sits well mentally as V-2 with the tenor voice down one octave."

Now what is this WXYZ? WXYZ could be chord tones: R 3 5 7, or 3 5 7 R, or 5 7 R 3, or 7 R 3 5. This is Ted's Method 1 style of thinking. And we can pick which of the chord tone orderings we put into WXYZ to get which of the four systematic inversions we want.

If we take the first chord on the page, which is Bb9, it has the notes Bb C D Ab (R 9 3 b7). So WXYZ could be: R 9 3 b7, or 9 3 b7 R, or 3 b7 R 9, or b7 R 9 3.

For bottom up, we're going to pick the second of these: 9 3 b7 R. Ted says for bottom up spelling, V-5 goes WYXZ, which reverses the order of the middle two elements. So now we have 9 b7 3 R. When we put the 9 in the bass, the b7 in the tenor, the 3 in the alto and the root in the soprano, we have our first chord on the page. We have constructed the chord bottom up, that is, from bass to soprano.

For top down, which means from the soprano to the bass, Ted says to use XZYW. More and more, Ted began to organize his chords by top down thinking. And you can see that he lays out this page by soprano note. For top down, we're going to put R 9 3 b7 into WXYZ. That means that XZYW is 9 b7 3 R. Now if you read this **right to left**, you see that we put the R into the soprano, the 3 into the alto, the b7 into the tenor, and the 9 into the bass. We layer the notes into the chord from the soprano down to the bass. It's a little weird reading right to left, but if you imagine visually placing 9 b7 3 R onto the fingerboard, starting with the root on the right on the first string, then it makes sense.

Although Ted uses clear circles in his grids to indicate optional notes, in this case he is really listing multiple chords on a single grid. They're all "mandatory" if you are being thorough and listing every possibility, which is what he is doing for himself.

A clear circle connected by a line to a black circle indicates, as usual, a transfer of that note to another string. This provides an alternate fingering, which hopefully is easier for the hand.

James

All V-5 Chords in the Overtone Dominant Scale

Ted Greene
2001-04-27
Friday night
at Barb's

○ = optional
* = ones Ted liked

Top 5 Strings (mainly)
by Soprano Tone

(yet spelled from the low note up: WYXZ, but layered down from the top down: XZYW)

[Bb Overtone Dominant scale used: Bb, C, D, E, F, G, Ab]

Remember: V-5 sits well mentally as V-2 with the tenor voice down one octave.

Bb on top:

C on top:

D on top:

E on top:

F on top:

G on top:

4-27-01
Fri. mi.
at
B's

ALL V-5 Chords in the OVERTONE DOM. Scale: *top 5 strings (mainly) but layed down from the top down: ~~XZ~~ W*

B on top
C on top
Remember V-5
sit well mentally
ad
V-2 w/ the
tern
E on top
move down
one
octave
F on top
G on top

SOPRANO TONE (yet spelled from the low note up: WYXZ)