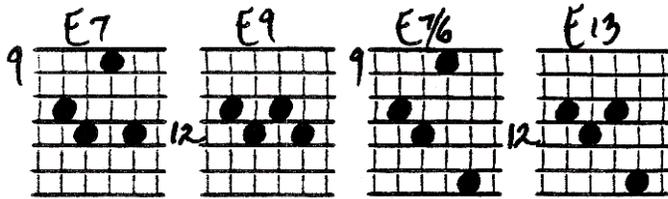


# Overview of 1st Inversion Dominants (V-2) on the Middle Strings

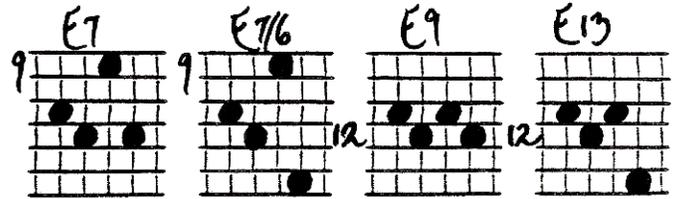
Ted Greene – 1986-02-20

## 1) "Regular" Dominants:

Soprano Organization:



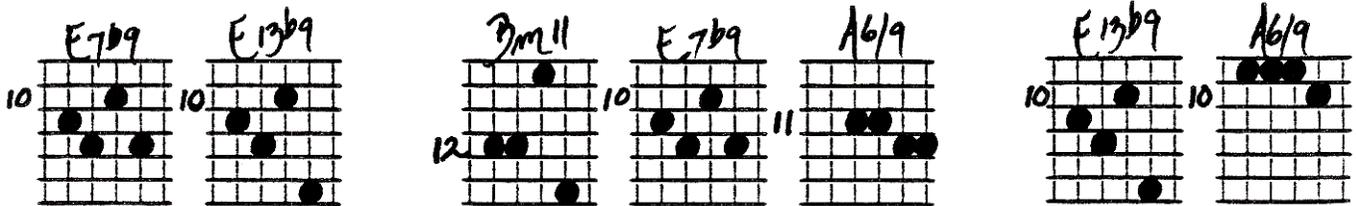
Bottom Notes Constant Organization:



Do all this on E, G, B (low), and Eb

## 2) Soft Dissonances:

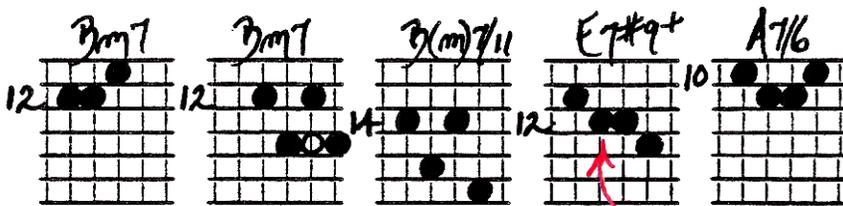
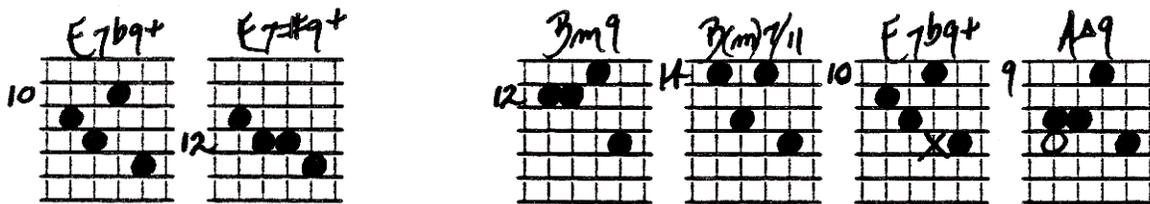
And in context:



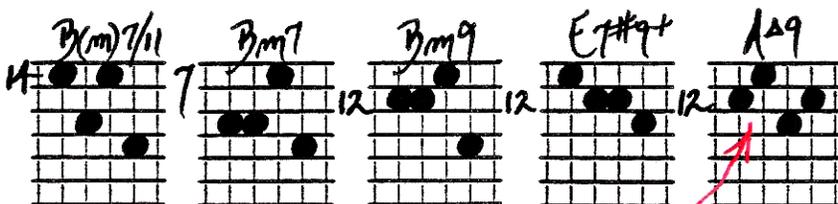
Do all this in the keys of A, C, low E, and Ab

## 3) Tangy Dissonances:

And in context:



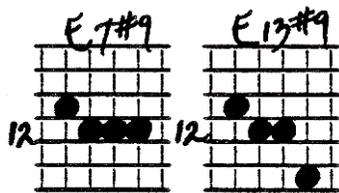
Bluesy (retroactively)



Less bluesy because of

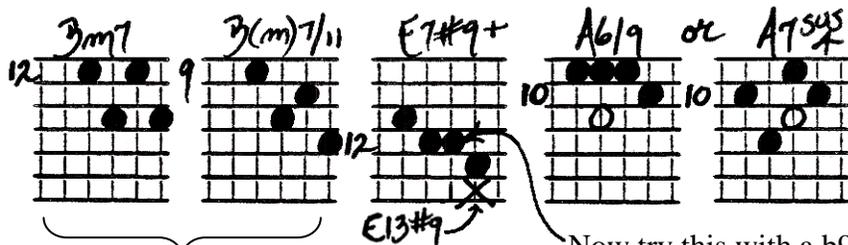
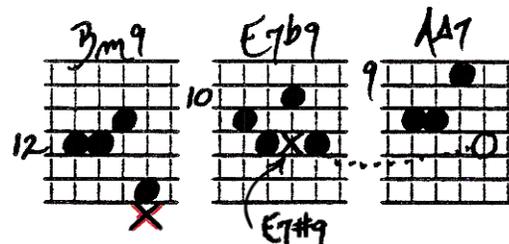
Try all these in other keys too.

4) Aggressive Dissonances:



As you may recall these sounds are used as I in certain idioms today.

And a reminder, they are softened when used as “passing-tone” chords:

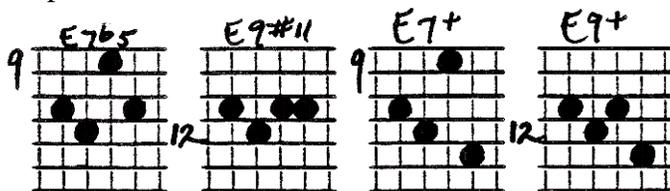


and on middle strings

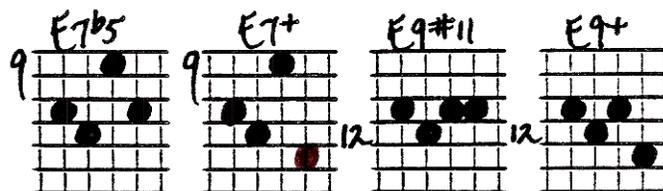
Now try this with a b9 instead of #9. “Softer,” yes?

5) Angular Dissonances:

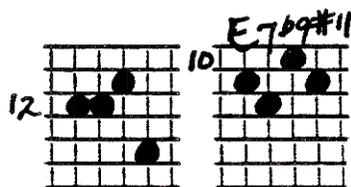
Soprano View:



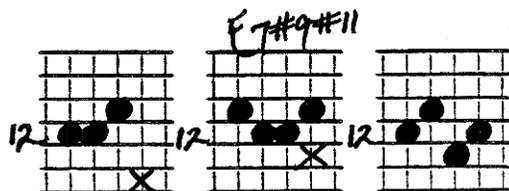
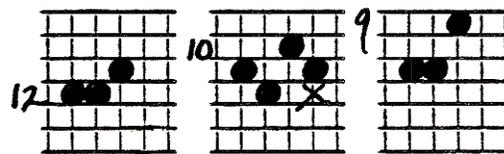
Bottom Constant View:



6) Softer b5 or #11 Dissonances:

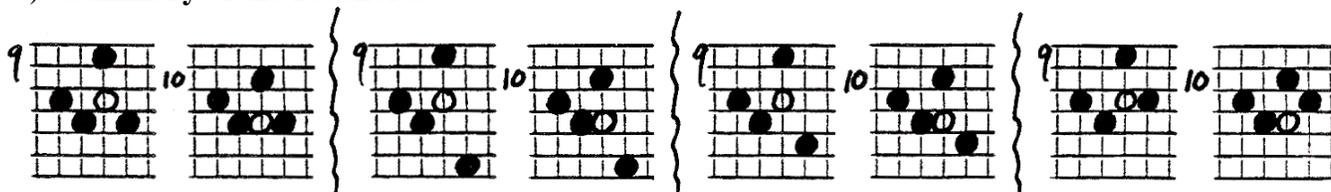


And try #9 for b9 too.



Please do these examples in other keys too.

7) Summary of the 16 Chords:



# OVERVIEW of 1ST INVERSION DOMINANTS (V-2) on the MIDDLE STRINGS

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## ① "REGULAR" DOMINANTS:

9 E7 E9 E7/6 E13 | 9 E7 E7/6 E9 E13

SOPRANO ORGANIZATION | BOTTOM NOTES CONSTANT ORGANIZATION

Do all this on E, G, B and Eb

## ② SOFT DISSONANCES:

10 E7b9 E13b9 And in context Bm11 E7b9 Ab/9 E13b9 Ab/9

Do all this in the Keys of A, C, low E and Ab

## ③ TANGY DISSONANCES:

10 E7b9+ E7#9+ And in context Bm9 B(m)7/11 E7b9+ A9

12 Bm7 Bm7 B(m)7/11 E7#9+ A7/6 B(m)7/11 Bm7 Bm9

Try all these in other keys too.

## ④ AGGRESSIVE DISSONANCES:

12 E7#9+ A9 And you may recall these sounds are used as F in certain idioms today. And, a reminder, they are softened when used as "passing-tone" chords.

LESS VERY BRIGHT ABSOLUTELY

and on middle str.

Now try THIS with Ab/9 instead of the #9.

SOFTER, YES?

## ⑤ ANGULAR DISSONANCES:

9 E7b5 E9#11 E7+ E9+ E7b5 E7+ E9#11 E9+

SOPRANO VIEW | BOTTOM NOTES CONSTANT VIEW

## ⑥ SOFTER b5 or #11 DISSONANCES:

12 E7b9#11

and try #9 for b9 too.

Please do these ex.'s in other keys too.

## ⑦ SUMMARY

16 CHORDS