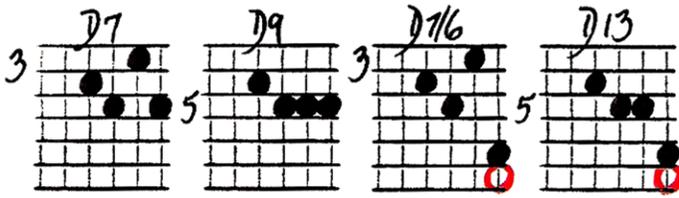


Overview of 1st Inversion Dominants (V-2) on the Top 4 Strings

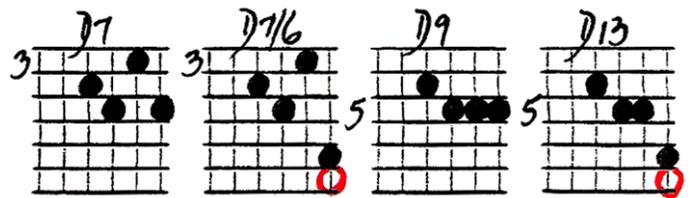
Ted Greene – 1986-02-19

1) "Regular" Dominants:

Soprano Organization:



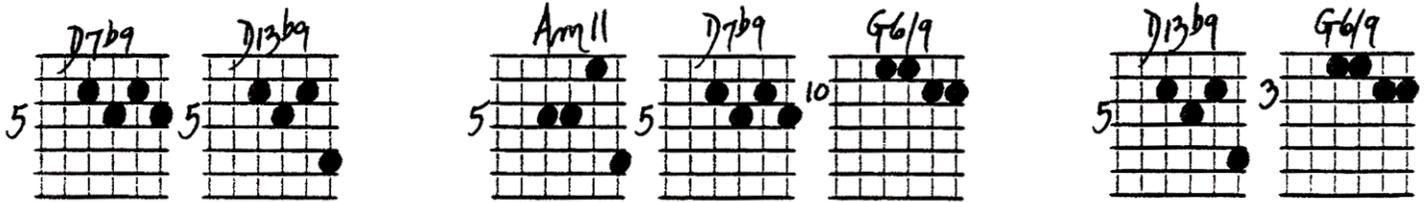
Bottom Notes Constant Organization:



Do all this on D, F, A, and high C

2) Soft Dissonances:

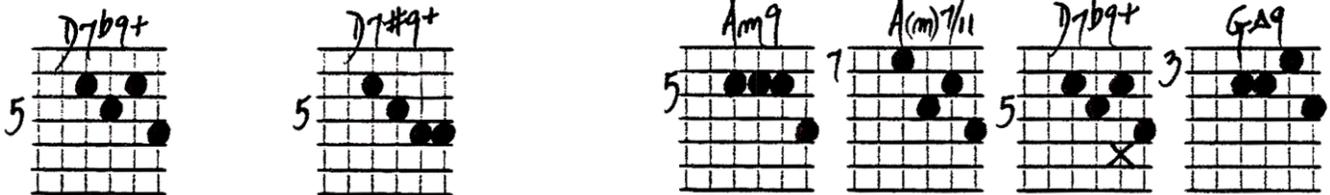
And in context (they *don't* normally stand alone):



Do these in the keys of G, Bb, D, and Gb (high or low)

3) Tangy Dissonances:

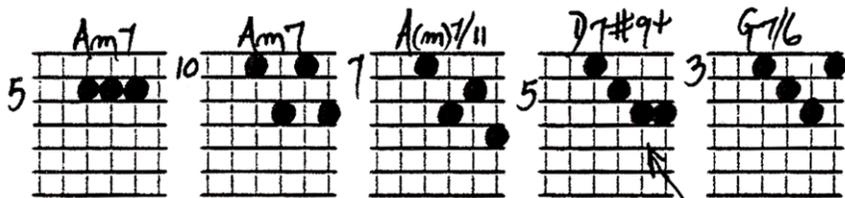
And in context:



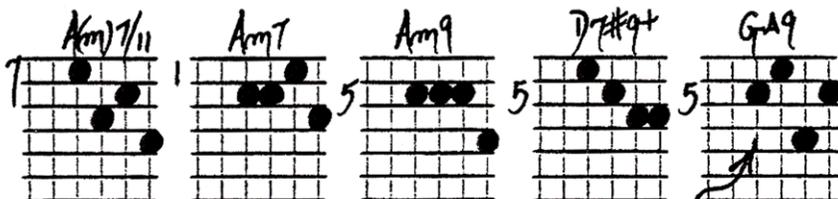
Still kind of soft due to b9.

Somewhat more assertive color due to #9

Try all these in other keys too.

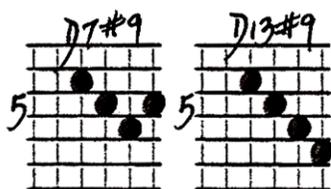


Bluesy retroactively



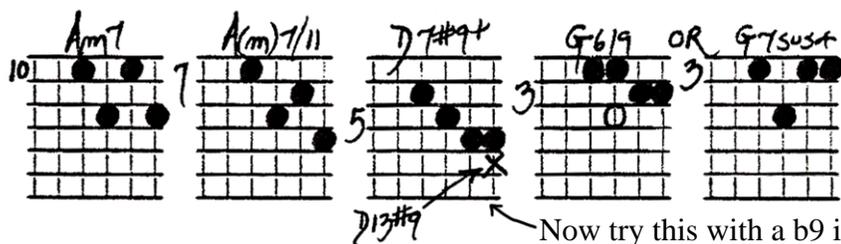
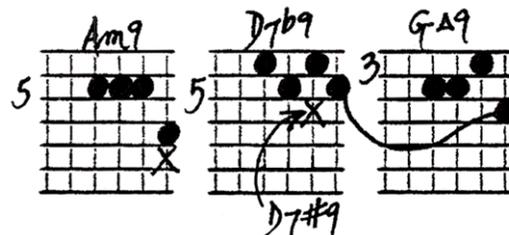
Less bluesy because of

4) Aggressive Dissonances:



Paradoxically, these chords are used as I's in certain types of today's languages.

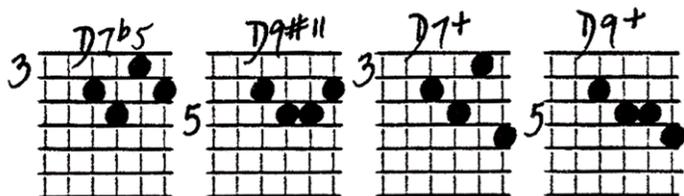
Also they are softened when approached as "passing-tone" chords (on V and other degrees):



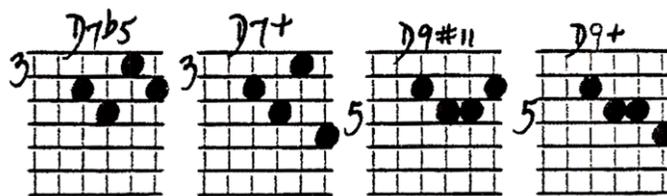
Now try this with a b9 instead of #9. "Softer," no?

5) Angular Dissonances:

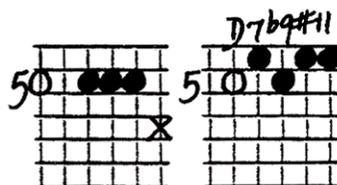
Soprano View:



Bottom Constant View:



6) Softer b5 or #11 Dissonances:

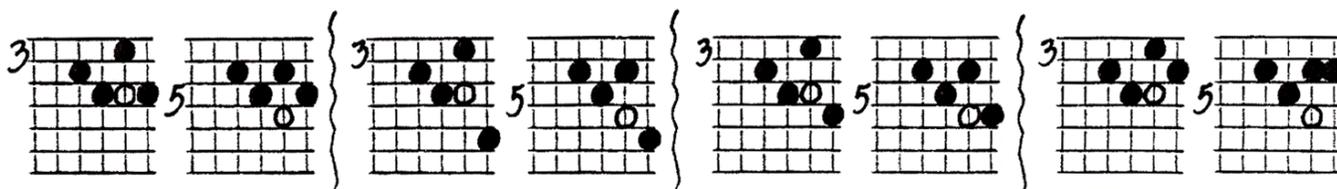


And try with a #9 instead of the b9



Please do these examples in other keys too.

7) "Soprano View Summary" of the 16 Chords:



P1. COHOR
OVERVIEW OF 1ST INVERSION DOMINANTS (V-2) on the TOP 4 STRINGS

© 2-19-96
 Ted Williams

① "REGULAR" DOMINANTS:

P.2 = SUS TYPES P.3 = 9

SOPRANO ORGANIZATION | BOTTOM NOTES CONSTANT ORGANIZATION

Do all this on D, F, A and HIGH C

② SOFT DISSONANCES:

D7b9, D13b9, Am11, D7b9, G6/9, D13b9, G6/9

And in context: (that don't naturally stand alone)

Do these in the keys of G, Bb, D and Gb (high or low)

③ TANGY DISSONANCES:

D7b9+, D7#9+, Am9, A(m)7/11, D7b9+, GA9, Am7, Am7, A(m)7/11, D7#9+, G7/6, A(m)7/11, Am7, Am9

AND IN CONTEXT - STILL KIND OF SOFT DUE TO b9 | SOMEWHAT MORE ASSERTIVE DUE TO #9

TRY ALL THESE IN OTHER KEYS TOO.

TRUESY RETROACTIVELY

④ AGGRESSIVE DISSONANCES:

D7#9+, GA9, D7#9, D13#9, Am9, D7b9, GA9, Am7, A(m)7/11, D7#9+, D7#9+, D7#9+, D7#9+

LESS TANGY BECAUSE of 11

PARADOXICALLY, these chords are used as we used as in certain types of language. Also they are softened when approached as "passing-tone" chords: (on I and other degrees) G6/9 OR G7sus4

HOW TO TRY THIS WITH A b9 INSTEAD OF A #9. "Softer", no? D9#11 D9+

⑤ ANGULAR DISSONANCES:

D7b5, D9#11, D7+, D9+, D7b5, D7+

SOPRANO VIEW | BOTTOM NOTES CONSTANT VIEW

⑥ SOFTER b5 or #11 DISSONANCES:

D7b9#11

And key with a #9 instead of the b9

Please do these on F in other keys too.

SOPRANO VIEW SUMMARY

⑦ OF THE 16 CHORDS

WRITE: 3A TYPES TOO PAGE(S?)