DOMINANT APPROACH CHORD CATALOGUE (FOR REFERENCE and GRADUAL LEARNING)

0 CONSTRUCTION MEASURES
13.09.7

Remainder:
7/6 = 13.09.7
you can write
7/6 = 13.09.7
you can write

VARIATIONS

1.5.07

@Variations

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“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/b7 page
1) Contrary Motion Melody into §13/ Dominants/b7 [Dominant 13 chords with the b7 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.]

Page 5:
Similar Outer Voice Motion.
Dominant §13/b7 Types [Dominant 13 chords with the b7 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.”