

Yes, that's E natural.
See my impending book
on the new key signatures.



- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 9

$Bb13\#11$
noR,3
8^m-----7
 $Bb13$
no3
 $Bb6\#11$
no3
 $Bb7\%$
 $F\Delta9$ no3
 $Bb6\%$ $\#11$
noR,3
 $Bb7\%$ $\#11$
no3
 $Ab\Delta13$
no3,5
 $Bb7\#11$
no3

- 11
- 13
- 15
- 17
- 18
- 20
- 22
- 23

$F_m(\Delta7)$
no3
 $Bb9\#11$
 $E7b9$
no5
 $Bb7\#11$
noR
 $Bb13$
 $F_m(\Delta9)$
noR
 $Bb13\#11$
noR,3
 $F_m/9$
 $Bb13$
noR,3
 $C7/F$
 $Bb/\#11$
 $E7\#9$

- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31

$F_m6/9$
 $Bb/9/\#11$
noR
 $Bb9$
no5
 $Bb/9$
 $Bb9\#11$
no3
 $C7\#5$
 $Ab6/9$
no5
 $Bb9$
no3
 $Bb6/9$
no3
 $Dm7b5$
 $Bb9$
noR

- 32
- 33
- 34

$Bb6$
 $Bb7b5$
 $Bb7$

Systematic Inversion Rows

1

F_m(Δ⁹) no 5
B^b13#11 no R,9,3

2

B^b13 no 3,5

3

B^b(7)6#11 no 3

4

B^b13 no 5,9
B^b7%

5

B^b6/9#11 no R

6

B^b7%#11 no 3,5

7

B^b7% no 3

9

B^b7#11 no 3

11

B^b9#11 no R,3

13

B^b7#11 no R

15

B^b13 no R,5

17

B^b13#11 no R,3,5

18

B^b13 no R,3

20

B^b/9/#11 no 3

22

B^b/#11

Systematic Inversion Rows (continued)

23

$Bb^{13\#11}$ no R,3,5

24

Bb^{13} no R,9

25

$Bb/9/\#11$ no R



26

Bb^9 no 5

27

$Bb/9$ w/R

28

$Bb^9\#11$ no3,5



29

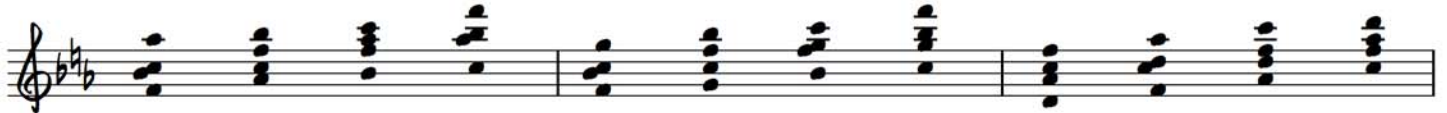
Bb^9 no3

30

Bb^6_9 no3

31

Bb^9 noR



32

Bb^6

33

Bb^7b5

34

Bb^7



HOMONYMS:

26a

$Bb/9/\#11$
no5

27a

$Bb^6_9\#11$
noR,5

28a

$Bb^9\#11$
noR,5

29a

Bb^6_9
no5

30a

Bb^6_9
noR
8^m---

31a

$Bb^6\#11$
no5

33a

Bb^7b5
Type 2 Opt.

34a

$Bb^6_9\#11$
no3



— Part II —

V-2 Overtone Dominant Chords

Ted Greene, 2001-03-25, Sunday at B's [Barbara's]

Now, all the below (or p. 1) by gradually [sic] size expansion.

26a 27 29a 26 20 22 34a 31a 28 33a

Bb/9/#11 no5 Bb/9 Bb6/9 no5 Bb9 no 5 Bb/9/#11 no 3 Bb/#11 no 3,5 Bb6/9/#11 no 3,5 Bb6#11 no 5 Bb9#11 no 3,5 Bb7b5

30 32 3 29 34 9 2 4 6 7

Bb6/9 no 3 Bb6 Bb6#11 no 3 Bb9 no 3 Bb7 Bb7#11 no 3 Bb13 no 3 Bb7/6 Bb7/6#11 no3 Bb7/6 (AbΔ13) no 3,5

Bb/9/#11 noR C/9 Bb6/9/#11 noR,3 Bb9 no3 Bb7#11 no 3 Bb9 no 3 Bb13 no 3

Super-logic bypassed here in favor of med-logic super-color affinity

Pure logic used here & till the end now of this study.

20 per section - go back and fix the prior sections here please Theo!

Chords in the Overtone Scale (Lydian Dominant scale)

By 3 or 4 Large Color Groups (only 1 representative of each type listed here).
Key of Bb7

Root in Chord Dominants

34	33	26	9	29	28	2	4	6	7	33a
Bb7	Bb7b5	Bb9	Bb7#11 no3	Bb9 no3	Bb9#11 no3	Bb13 no3	Bb13 no9	Bb13#11 no9,3	Bb13 no9,3	Bb7b5 type 2

No-Root Dominants

31	28a	15	18	11	13	17	1	23	24
Bb9	Bb9#11 no5	Bb13 no5	Bb13 no3	Bb9#11 no3	Bb7#11	Bb13#11 no3,5	Bb13#11 no3	Bb13#11 no9,5	Bb13 no9

Root and No-Root non-Dominants

5	3	20	22	25	27	30	32	26a	27a	29a	30a	31a
Bb9#11 no3	Bb6#11 no3	Bb/9/#11 no3	Bb/#11	Bb/9/#11 noR	Bb/9	Bb9#11 no3	Bb6	Bb/9/#11 no5	Bb9#11 noR,5	Bb9#11 no5	Bb9#11 noR	Bb6#11

Commentary/Explanation by James Hober:

On these pages Ted is exploring how many and which V-System 4-note chord types are diatonic to the overtone dominant scale. That's the main idea. As an aside, he works out how many are diatonic to the major scale.

First, Ted tries each of the 35 regular V-System qualities, in order, to see if they can be built using only the notes of the Bb overtone dominant scale (i.e., if they are diatonic). Circled number 1 chord is:

1 - 2 - 1 - 8 CmΔ9 no 5 = D13b9 no 3, 5 = B(7)#9b9 no 5 = F7/6/#11 no 1, 3 = Ab(7) #9#11 no R, b7
= Eb°Δ7+ no b3, b5 = F#°/11+ no R, b3 = A°/9/11 no R, 6

[For the complete list, see James Hober's [The 43 Four-Note Qualities](#)]

Ted tries the circled number 1 chord on all 12 frets (all 12 transpositions) to see if it fits the Bb overtone dominant scale. He uses V-2 voicings since to him that is the fundamental voicing group. If at least one of the 12 voicings fits, he lists it.

Later, he's interested in any of the other transpositions that fit and he calls these "homonyms in the same key." Just as the m7 chord is diatonic to the C major scale on three roots: Dm7, Em7, and Am7, so circled number 28a chord is a transposition of the circled number 28 chord. That is, 28a has the same intervals as 28 but on a different root. It has different notes. Ted re-analyzes 28a from the root Bb (of the overtone dominant scale) and calls it a "homonym in the same key." 28a is a homonym because it's a different name than he originally used for 28, yet it is built using the same intervals. However, it can also be understood as a transposition because it's made from a different set of four notes taken from the Bb overtone dominant scale.

Once Ted has discovered and listed the 27 regular qualities that are diatonic to the overtone dominant, he writes out the four systematic inversions for each, which are also diatonic to the scale.

Next, he writes possible future tasks for himself: creating diatonic chord scales, redoing this V-2 work in each of the thirteen other voicing groups, redoing it on a few other roots for the overtone dominant scale.

He also talks about doing a "filter," which evidently means a five-note subset of the seven-note overtone dominant scale. The "9th pentatonic" would contain: R 3 5 b7 9 (Bb D F Ab C). The 13th (no R) pentatonic would contain: 3 5 b7 9 13 (D F Ab C G). The "13#11 pentatonics" would contain: b7 9 #11 13 (Ab C E G) and a choice of either R, 3, or 5 (Bb, D, or F). He could either "filter," that is, find which chords are diatonic to the subset by removing from his list of 27 those chords that contain either or both of the two notes he's removing from the overtone dominant scale. Or, "from scratch," he could do the same process he did on the entire overtone dominant scale but this time using the subset pentatonic instead.

On the next page, Ted explores reorganizing the material by fixing the outer voices and gradually varying the inner voices. At the bottom of the page, he sorts them into three "large color" groups: dominants with root, dominants without root, and non-dominants.

When Ted grids out the chords, he organizes by soprano. That is, each row has a different top note that is listed to the left of the row. Order of spelling, 4231, means that after the soprano note is placed, the next higher chord tone is placed in the tenor, the next in alto, and the next in the bass. So he is using the Method 1 Chronological Voice Formula: STAB. He says he is listing twenty chords per soprano tone but each row only has ten grids. By using optional notes on the grids, he gets at least twenty chords per row. Those marked with a star are probably "choice" voicings, that is, sounds that particularly appealed to him.

