V-2 Chords, All 35 Types, Dominant Listing

By Ted Greene

Introductory comments by James Hober and Paul Vachon

You may ask, "What's going on with all these different V-2 chords in this series of worksheets by Ted?"

Here's the basic idea: Look at Ted's worksheet, Chord Homonyms for Favorite 4-Note Chords.pdf that is posted in the V-System section of TedGreene.com. These pages are so important for understanding what Ted is doing here. It lists a bunch of homonyms for each of the 35 circled number types.

What's a circled number type? Ted discovered that there are 43 four-note chord types, where each of the four notes are different (no doubling). Eight of the 43 are very dissonant because they contain two adjacent half steps. But for each of the other 35, Ted worked out a list of names, called homonyms. Since Ted always listed these 35 types in the same order and always put a circle around the type number, we refer to these types as "circled number 1," "circled number 2," etc.

Now, you'll notice that for any given *circled number* some of the homonyms are going to be major types, some minor types, some dominant types, and some diminished types. We've posted at least one of Ted's worksheets where he pulled out the V-2 major types: V-2 Major Type Chords-All Sets. In that document, Ted listed 15 major types and their formulas. So, for majors he looked at the 35 circled number types, found all the homonyms that are major types, and then presented them. *Notice that a given circled number might have more than one major homonym*! (You have only to look through the homonyms list and see how many major types are in a given circled number group.)

Now, on this worksheet Ted is doing the same thing for dominant chords. And the task is enormous because there are a ton of dominants! For example, he took the circled 1 type and pulled out six homonyms that are dominants. Then he transposed them so that they all are on the root D. Beginning with one chord form, he then wrote out the other inversions of that chord using the "systematic inversions" principle. Then he color-coded the soprano (top) notes of each chord. Each group consists of 4 inversions, which he wrote in columns, running from top to bottom.

We used the computer to redraw all of Ted's hand drawn chords and positioned each group as running from left to right, instead of vertically. Instead of Ted's color coding, we simply labeled the soprano chord tone below the grid diagram (R, 3, 5, b7, 9, etc.). This seems a lot clearer and simpler.

Each circled number type on this worksheet has from one to seven sets of systematic inversions. Within a given circled number type, the four chord shapes in each set are always the same but on different frets. That is, in the first set a chord shape will be on one particular fret. In the next set, that same shape will be on a different fret. And so on. That's because Ted transposed each homonym to be on the root D.

Some of these chords are unusual and can sound a bit harsh, especially the earlier circled number types. One way to hear them sounding with dominant function and perhaps in a less harsh state is to tune your sixth string down to D and to play that low root with the chord. Another way is to play them in the context of a progression. For example, try them in a ii - V7alt. - I (or i) progression.

Ted considered V-2 to be the most basic voicing group. So this worksheet consists entirely of V-2 spaced chords except those that are "V-1 adjusted," which are, of course, in V-1 spacing. Why did Ted change some of the chords from V-2 to V-1? In every instance, the interval between the outer voices was a minor ninth (in V-2) and Ted changed it to the less dissonant, softer sounding minor 7th (in V-1). Here we're talking about the distance from bass to soprano, not chord tones. If Ted found that this distance was a minor ninth, he lowered the soprano by a half-step and raised the bass by a half-step. In other words, he swapped the bass and soprano. Sometimes, but not always, this conversion made the chord more difficult to play. So evidently he did this to make the sound of the chord less dissonant, not to make it easier to play.

He indicated these V-1 adjusted chords in several ways. Sometimes he wrote the adjusted chord on a separate grid. So there can be five chords in a set of systematic inversions: four V-2 chords and an extra grid for the V-1 adjusted chord. The extra grid might be labeled "V-1 adjusted" or Ted might have placed an asterisk next to it. Other times he used one grid to show the V-1 adjusted chord but added two hollow dots on the same grid showing the unadjusted V-2 chord. Other times he just wrote the adjusted chord only. Circled number 14 is the only one with two V-1 adjusted chords, and one of these is shown on a separate grid while the other is shown on a single grid that contains the hollow dots. No doubt Ted would have decided on a consistent presentation. We have replaced the asterisks with labels but for now we have mostly left his different ways of specifying the V-1 adjusted chords as he wrote them.

Normally in a set of four systematic inversions, each inversion has a different soprano. That is, each of the four chord tones gets a turn being in the top voice. But when a V-1 adjusted chord is used, its soprano ends up being the same as one of the other three inversions. That is why, in this worksheet, you sometimes see the same soprano chord tone repeated within a set of inversions. The duplicate soprano is a result of the V-1 adjustment. Apparently for Ted, the reduced dissonance of the adjusted chord was important enough to allow this duplicating of a soprano.

Ted decided to place all the chords in this worksheet on the top four strings. However, sometimes he shows that you can optionally transfer the note on the fourth string over to the fifth string. Doing this tends to make the chord easier to play, with less of a stretch for the left hand.

Ted began this worksheet by writing a single set of systematic inversions for each circled number. As he continued, he started grouping all the sets for each circled number together. Apparently he realized he forgot some sets and added an extra section at the end for these. So clearly he was figuring out how to organize and present this material as he went. For the most part, we have grouped all the sets for each circled number together. However there are three "additional sets" at the end that we didn't get a chance to integrate. We have also eliminated any duplicate sets we found.

For circled number 19, Ted only provided three sets, but there's a fourth set that could have been included. Ted probably missed it. The "chord shape with the diagonal dots" could start on the third fret, and then follow the same chord sequences as in the other sets. This will give you a #5, natural 9, #9, and 13. The chord name of this missing set would be D(7)13#9, ♮9+ no R, 3.

Ted never finished his planned V-System book. But he did a lot of work on the V-System. He worked in stages on various worksheets for the project. At the beginning of this worksheet, he wrote "Step 2." Probably there would have been at least a Step 3 and maybe a Step 4 and 5. Just getting this Step 2 done was a lot of work (for both Ted and us). We have gathered the sets into their appropriate circled number type, provided missing names, eliminated duplicates, and generally tidied things up. So hopefully we have done some of the future work Ted intended to do.

What other things would Ted have done for Steps 3, 4, 5? We don't know. There are sheets of dominant chords that he gave to his students that use descriptive names for dominant chords, like "angular." Would he have done that in a next step? Would he have sorted these chords differently than by circled number? For example, would he have sorted by soprano? Would he have eliminated some based on sound or practicality? Would he have highlighted some and given insight into their usage? Not only do we not know, Ted himself may not have known.

Even in this Step 2, there are some puzzling things. Ted wrote little reminders to himself as he worked. For example, at the top of page 1 Ted wrote: "i^{o}7 up ½ step ? on many." It is unclear exactly what that means. Was it about approaching these dominant chords with a diminished seventh chord? Was it related to the fact that a diminished seventh chord is another name for a 7b9 no root chord? So for now, some mystery remains.

Anyway, here you go: every possible four-note dominant chord (no doubling), with the root on D, on the top four strings, with (mostly) V-2 spacing.

Enjoy (!?)

V-2 Chords (All 35 Types), Top 4 Strings - Dominant Listing

Work Sheets - Step 2

(First as "V7" feel, later additional others, such as #11, 7b9)

[However, these re-drawn pages were reorganized numerically]

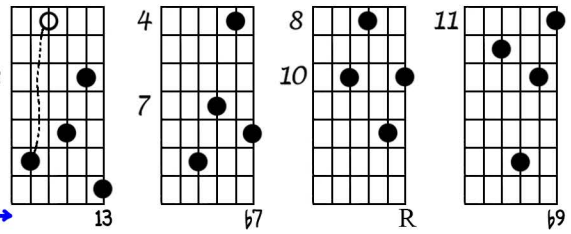
i°7 up a 1/2 step ? on many.

Ted Greene, 1984-11-18

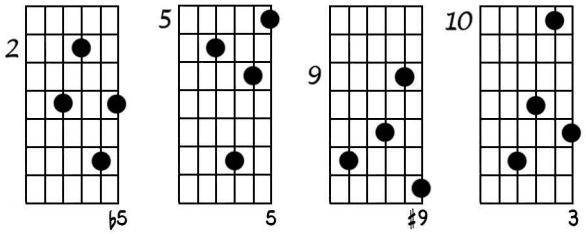
[Additional sets for ⑨, ⑪, and ⑰ are at the end on page 13.]

Soprano chord tone: →

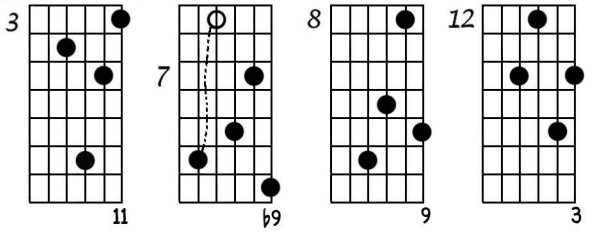
① D13♭9 no3,5



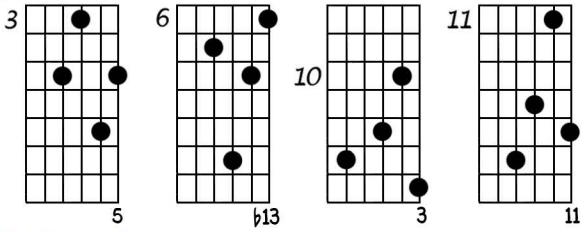
① D(7)♯9♭5♯5



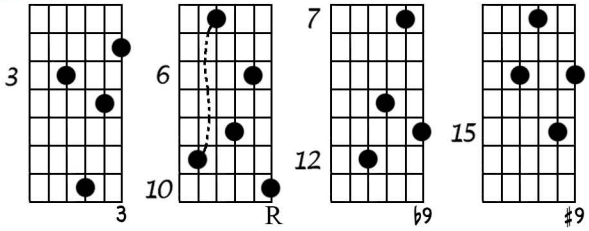
① D(7)♮9♭9/11



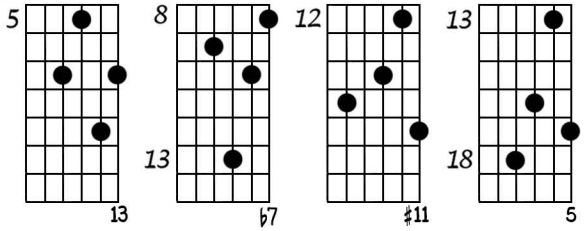
① D/11/♭13 noR



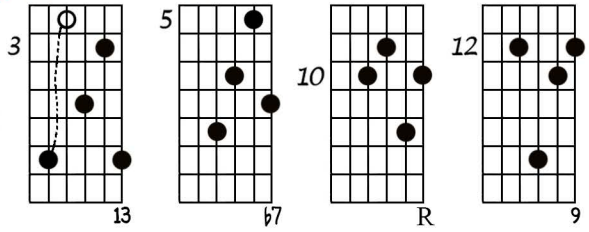
① D(7)♯9♭9 no5



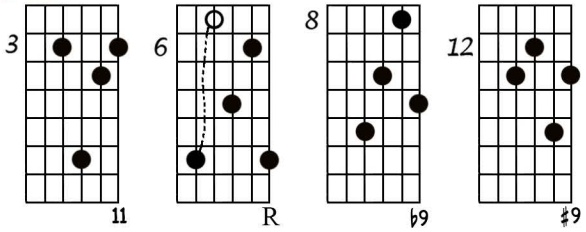
① D7/6♯11 noR,3



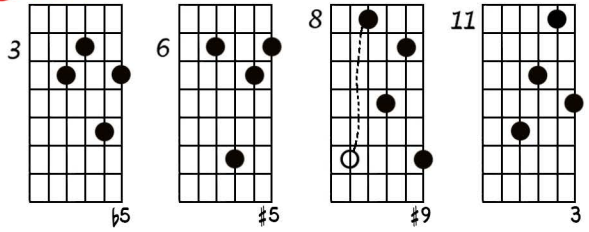
② D13 no3,5 or D(11)/13



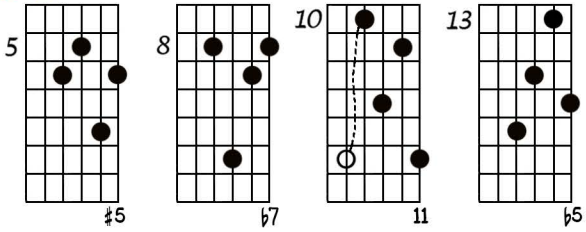
② D11♯9♭9 no♭7



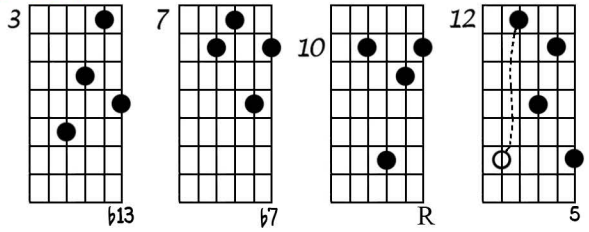
② D(7)♯9♭5♯5



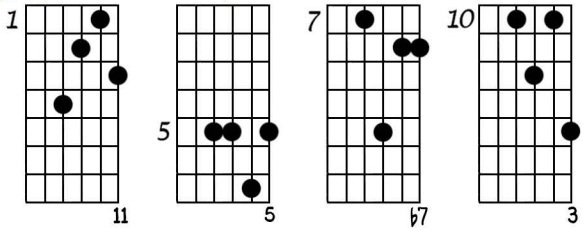
② D7sus♭5♯5



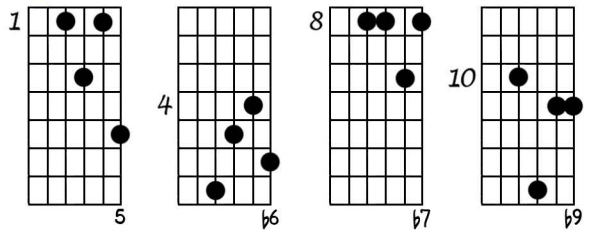
② D7/♭13 no3



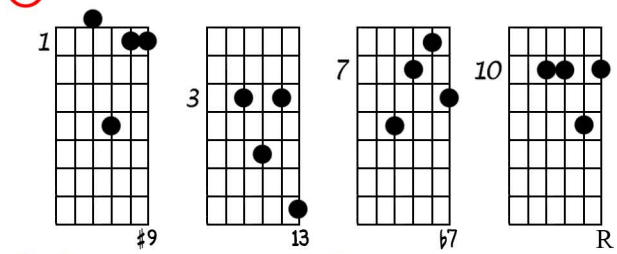
③ D7/11 noR or D7/G



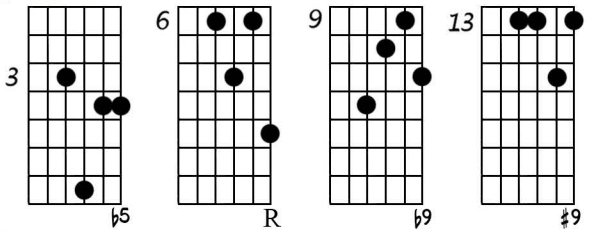
③ D7♭9♭6 noR,3



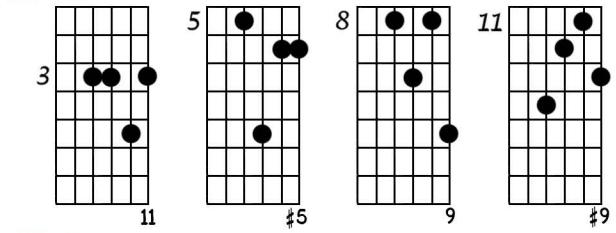
③ D13♯9 no 3,5



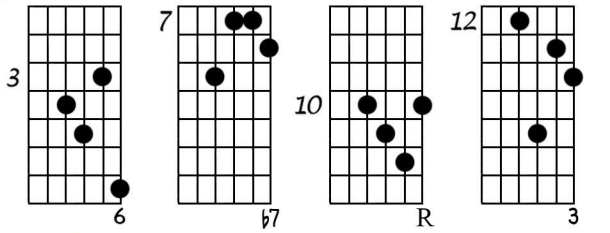
③ D(7)♯9♭9♭5 no3



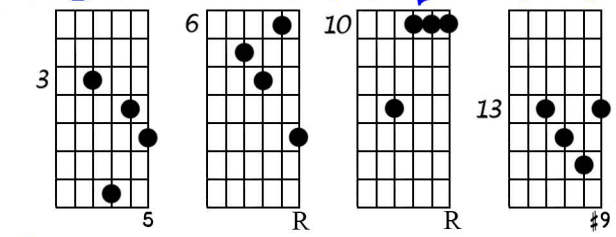
③ D11♮9♯9+ noR,7 or (Dm+/9/11)



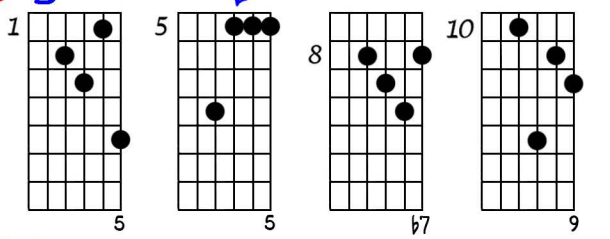
④ D7/6 no 5



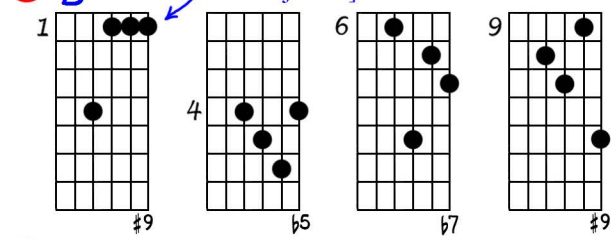
④ D(7)♯9♭9 no3 or (Dm/♭9) [V-1 adjusted]



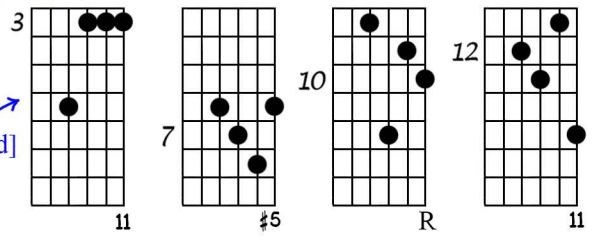
④ D9♭6 no 3 [V-1 adjusted]



④ D7♯9♭5 [V-1 adjusted]

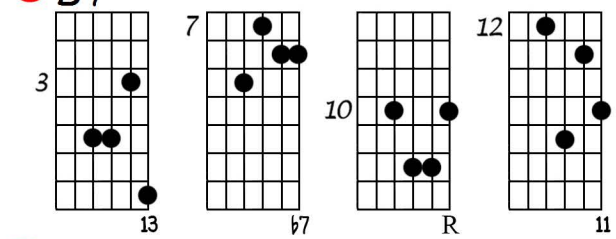


④ D(7)sus/♭5♯5

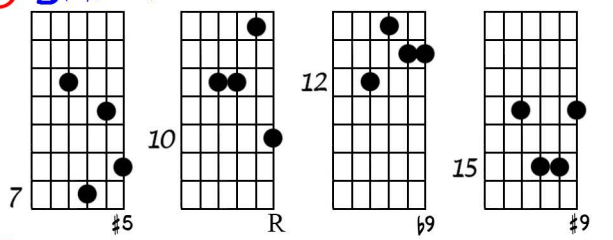


[V-1 adjusted]

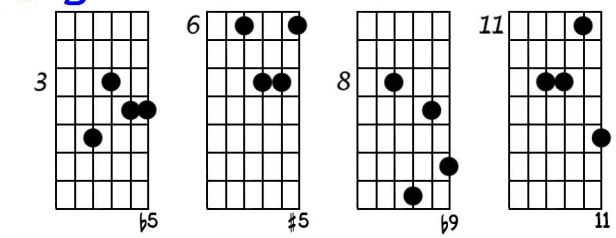
⑤ D7/6 sus 4 no 5



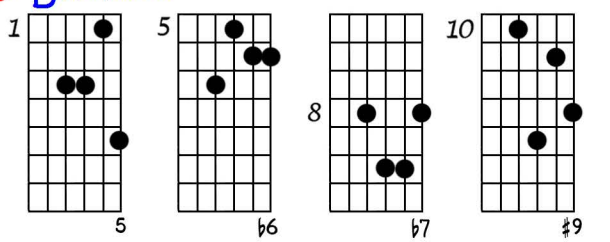
⑤ D(7)♯9♭9♯5 no3



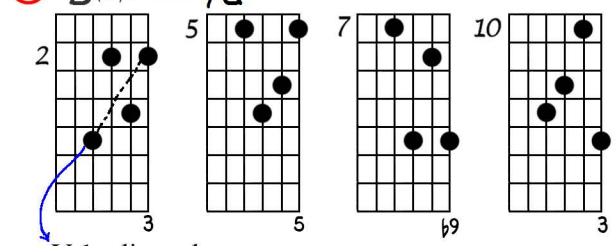
⑤ D11♭9♭5♯5 no♭7



⑤ D7♯9♭6 no3

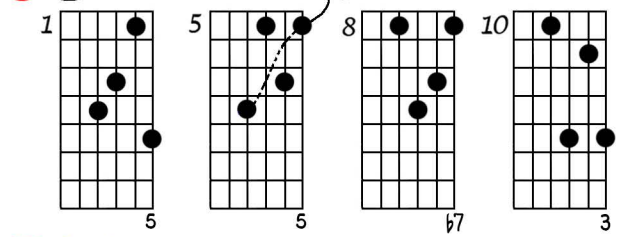


⑥ D(7)♭9 noR/G

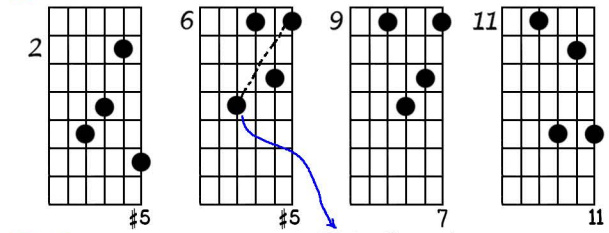


V-1 adjusted

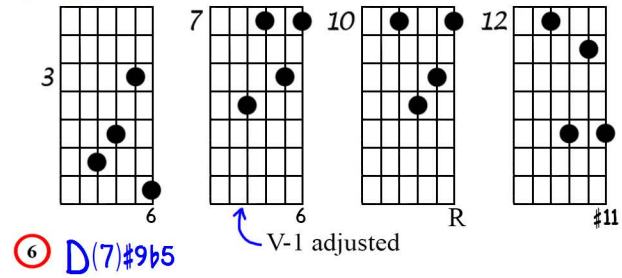
⑥ D7♭6 noR



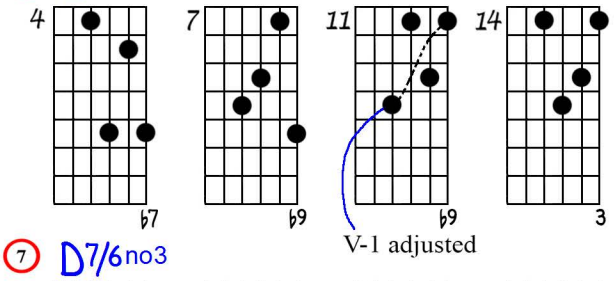
⑥ More diminished than dominant



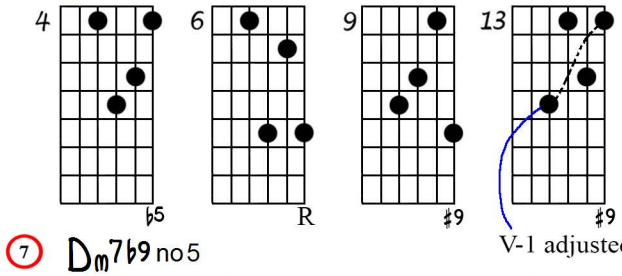
⑥ D7/6 ♯11 no3,5



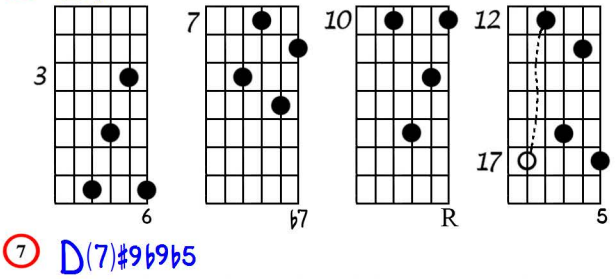
⑥ D7♭9♭9 noR,5



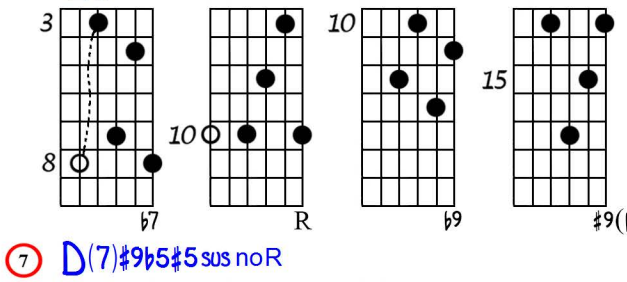
⑥ D(7)♯9♭5



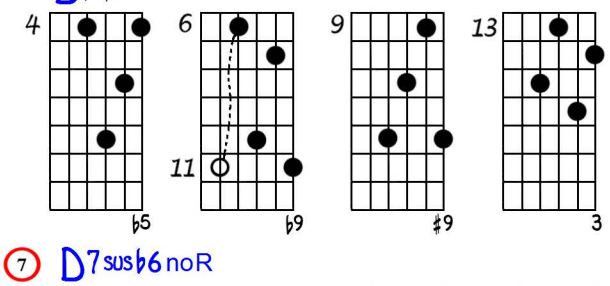
⑦ D7/6 no3



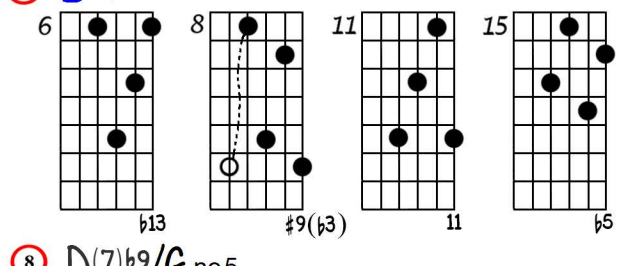
⑦ Dm7♭9 no5



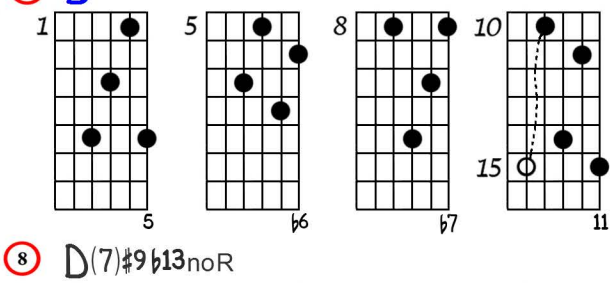
⑦ D(7)♯9♭9♭5



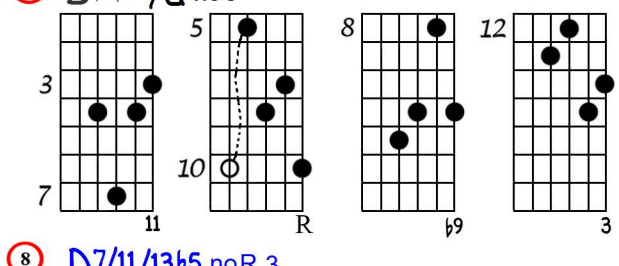
⑦ D(7)♯9♭5♯5 sus noR



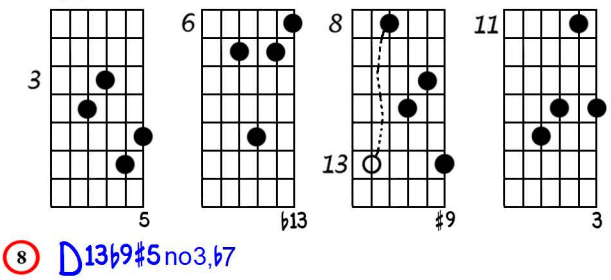
⑦ D7 sus♭6 noR



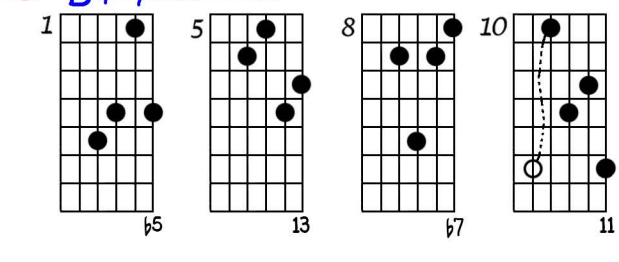
⑧ D(7)♭9/G no5



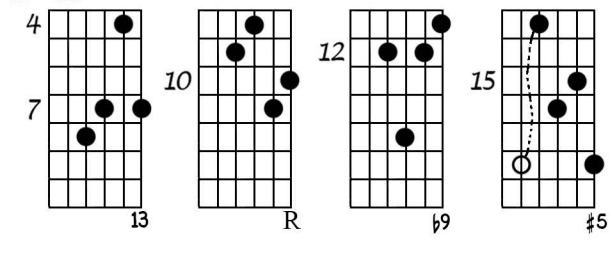
⑧ D(7)♯9♭13 noR



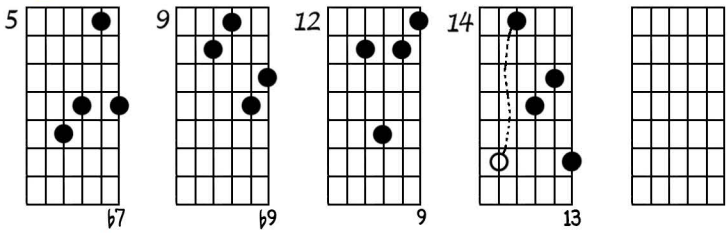
⑧ D7/11/13♭5 noR,3



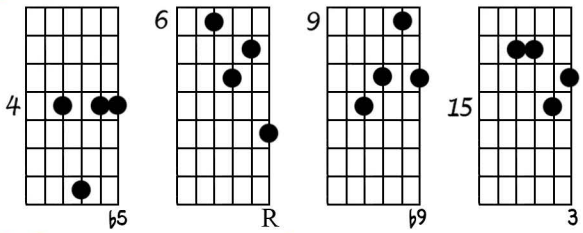
⑧ D13♭9♯5 no3,♭7



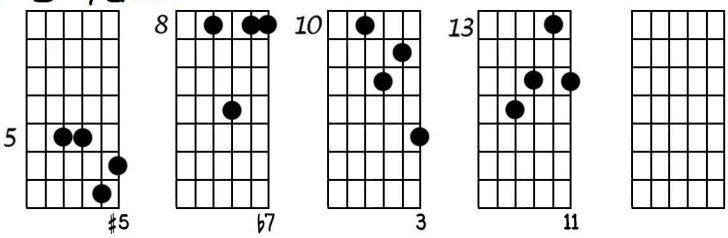
(8) D13♭9/9 noR,3,5



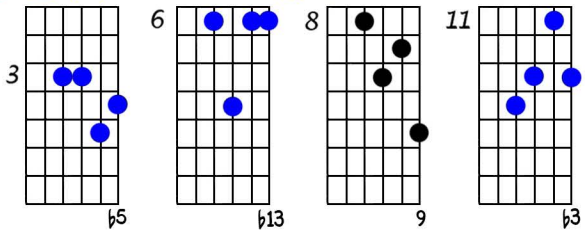
(9) D(7)♭9♭5



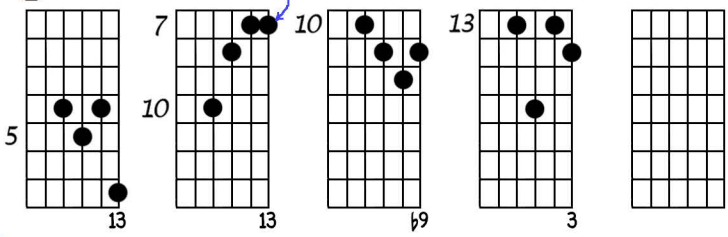
(9) D7+/G noR



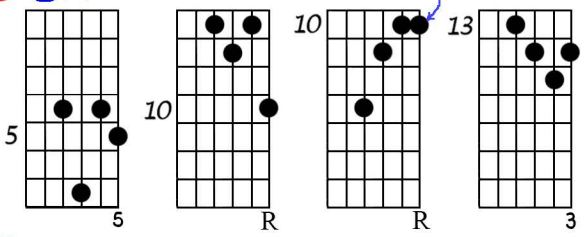
(9) D°/9/♭13 noR or D(7)♯9♭9♯5♭5 noR,3



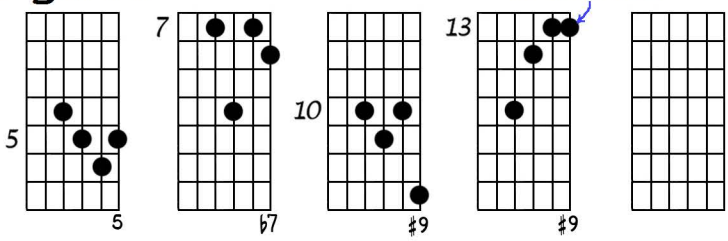
(10) D13♭9 noR,5 [V-1 adjusted]



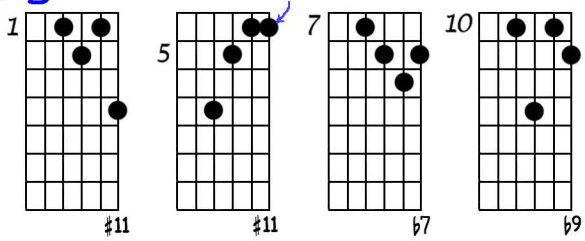
(10) D(7)♭9 [V-1 adjusted]



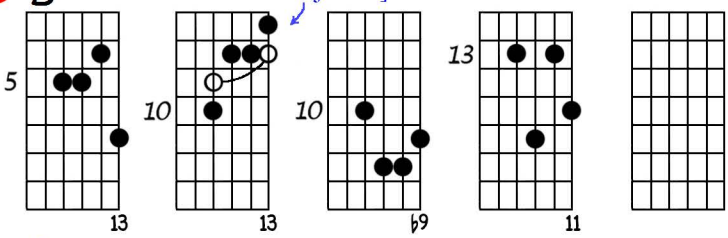
(10) D7♯9 noR [V-1 adjusted]



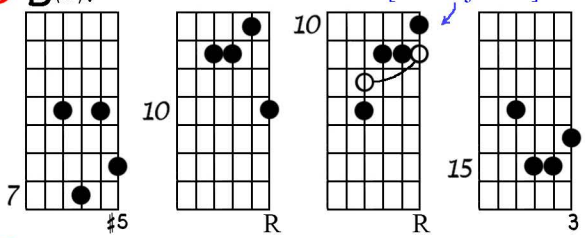
(10) D7♭9♯11 noR,3 [V-1 adjusted]



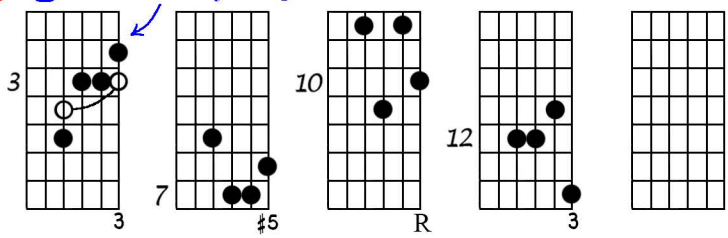
(11) D13/11♭9 noR,5 [V-1 adjusted]



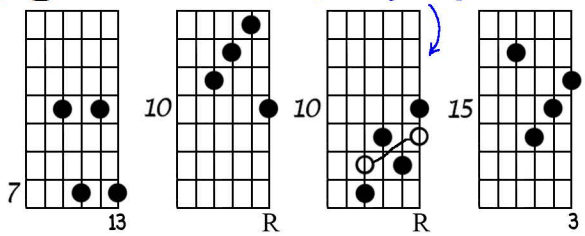
(11) D(7)♭9+ [V-1 adjusted]



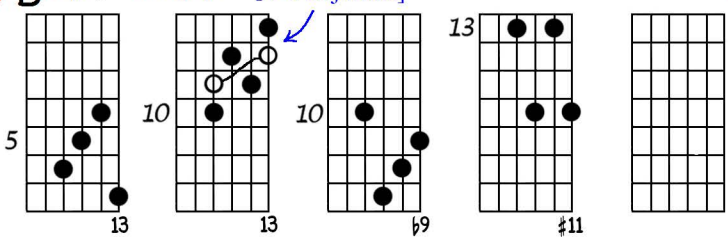
(11) D+/11 [V-1 adjusted]



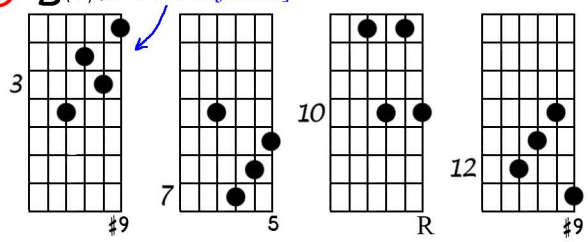
(12) D13♭9 no5,♭7 [V-1 adjusted]

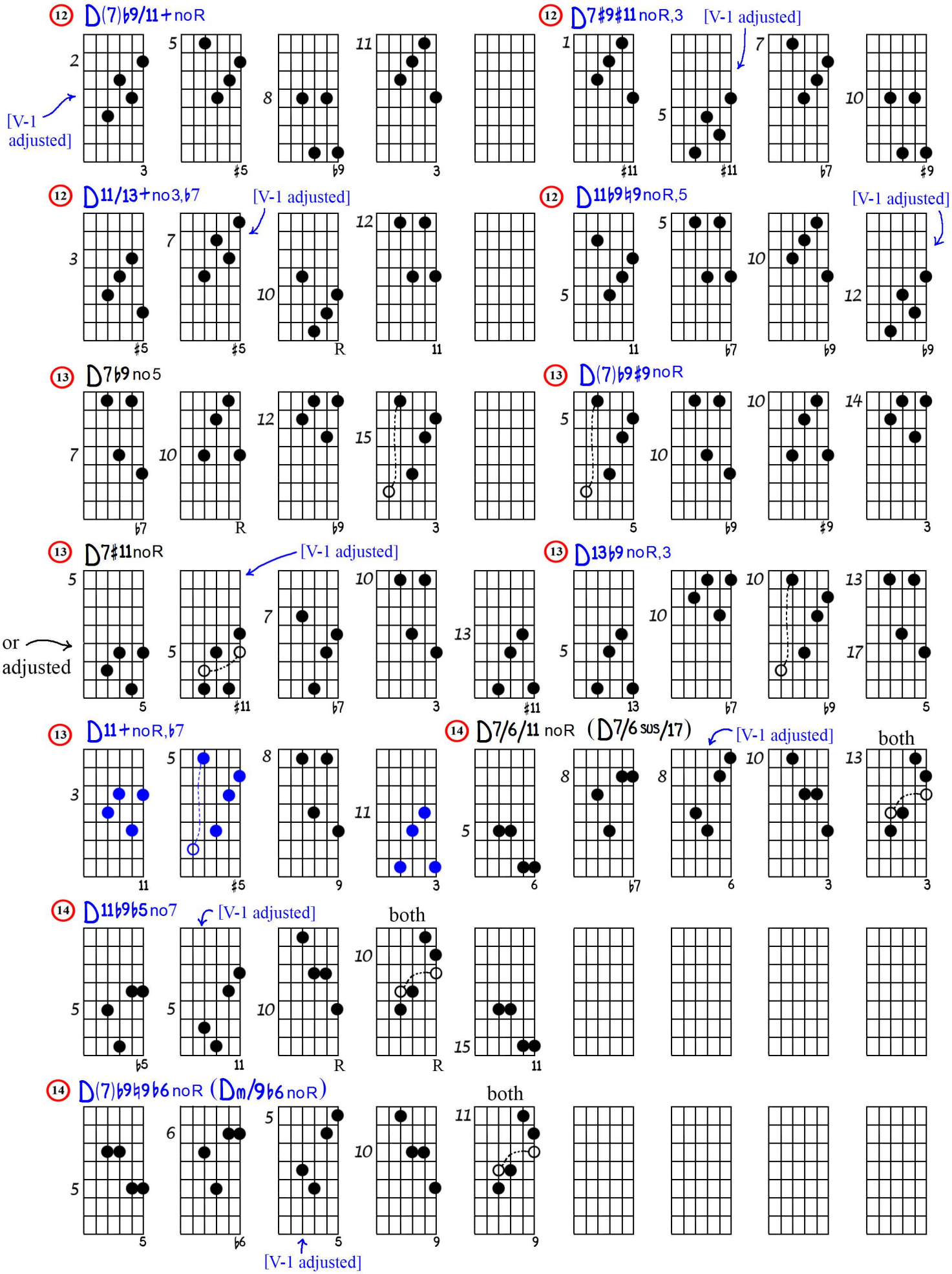


(12) D13♭9♯11 noR,3,5 [V-1 adjusted]

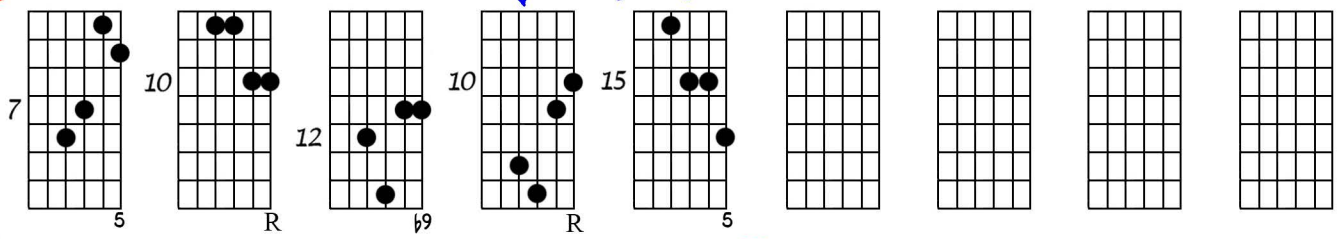


(12) D(7)♯9 [V-1 adjusted]

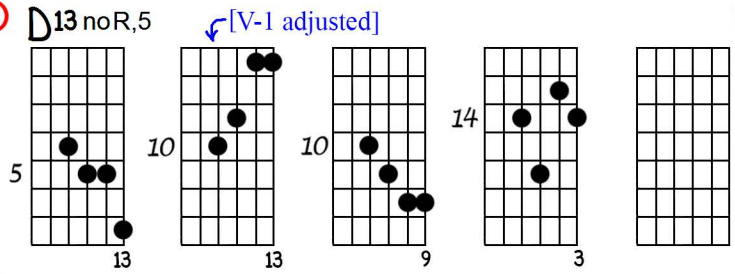



12 D(7)♭9/11+noR
[V-1 adjusted]
12 D7♯9♯11noR,3 [V-1 adjusted]
12 D11/13+no3,♭7 [V-1 adjusted]
12 D11♭9♭9noR,5 [V-1 adjusted]
13 D7♭9no5
13 D(7)♭9♯9noR
13 D7♯11noR [V-1 adjusted]
or adjusted
13 D13♭9noR,3
13 D11+noR,♭7
14 D7/6/11noR (D7/6sus/17) [V-1 adjusted]
both
14 D11♭9♭5no7 [V-1 adjusted]
both
14 D(7)♭9♭9♭6noR (Dm/9♭6noR)
both
[V-1 adjusted]

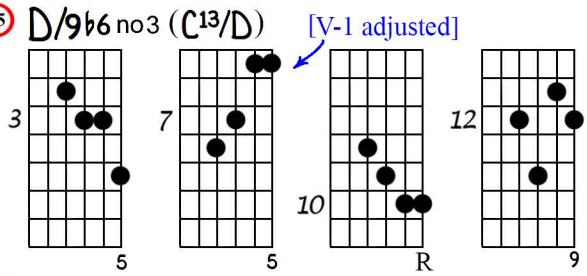
(14) **D(7)♭9♭13 noR,3** [V-1 adjusted]



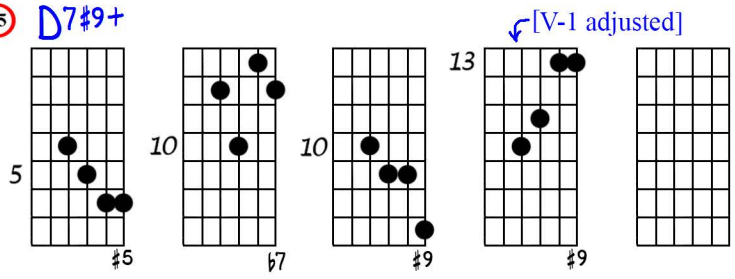
(15) **D13 noR,5** [V-1 adjusted]



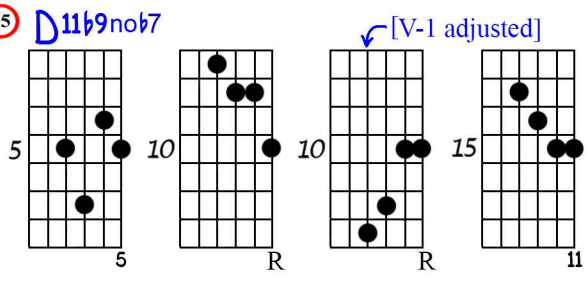
(15) **D/9♭6 no3 (C13/D)** [V-1 adjusted]



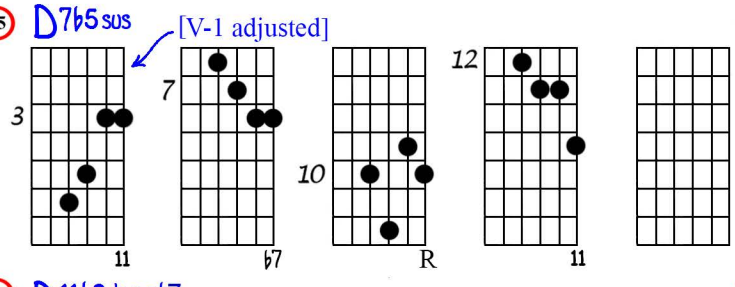
(15) **D7♯9+** [V-1 adjusted]



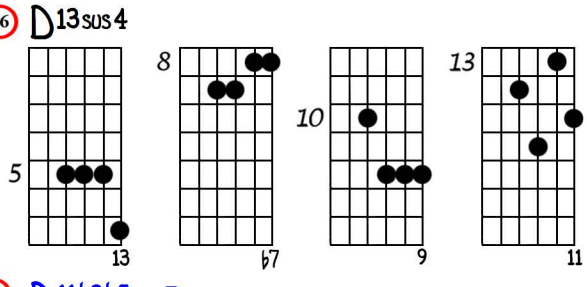
(15) **D11♭9 no♭7** [V-1 adjusted]



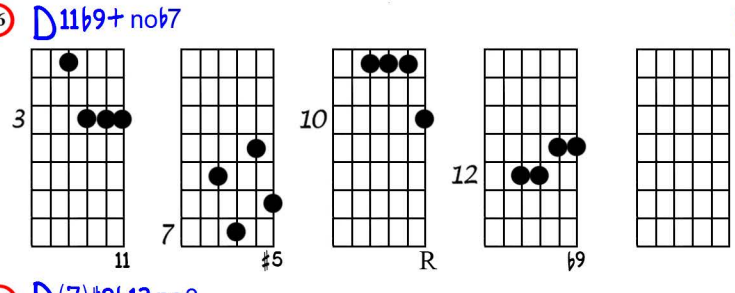
(15) **D7♭5 sus** [V-1 adjusted]



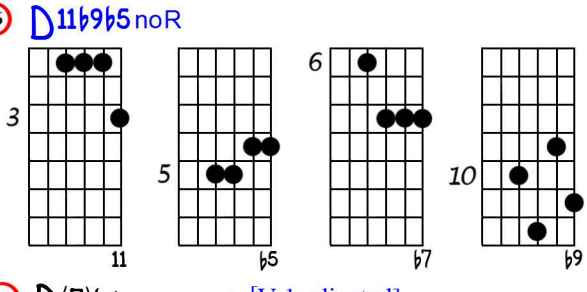
(16) **D13 sus 4**



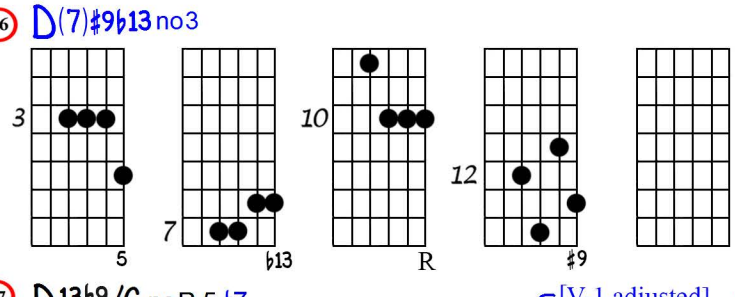
(16) **D11♭9+ no♭7**



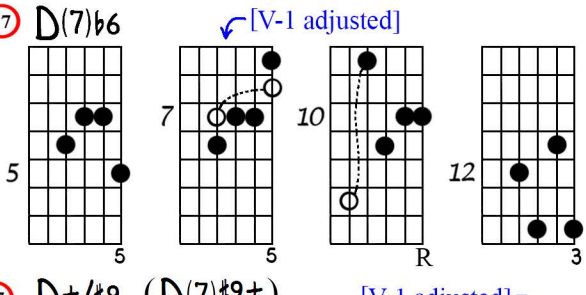
(16) **D11♭9♭5 noR**



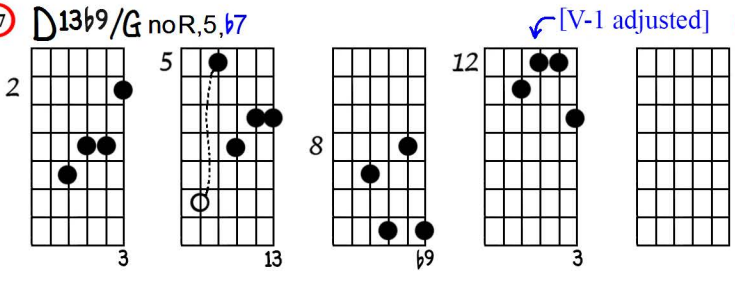
(16) **D(7)♯9♭13 no3**



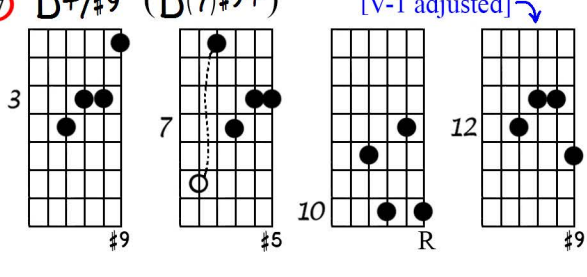
(17) **D(7)♭6** [V-1 adjusted]

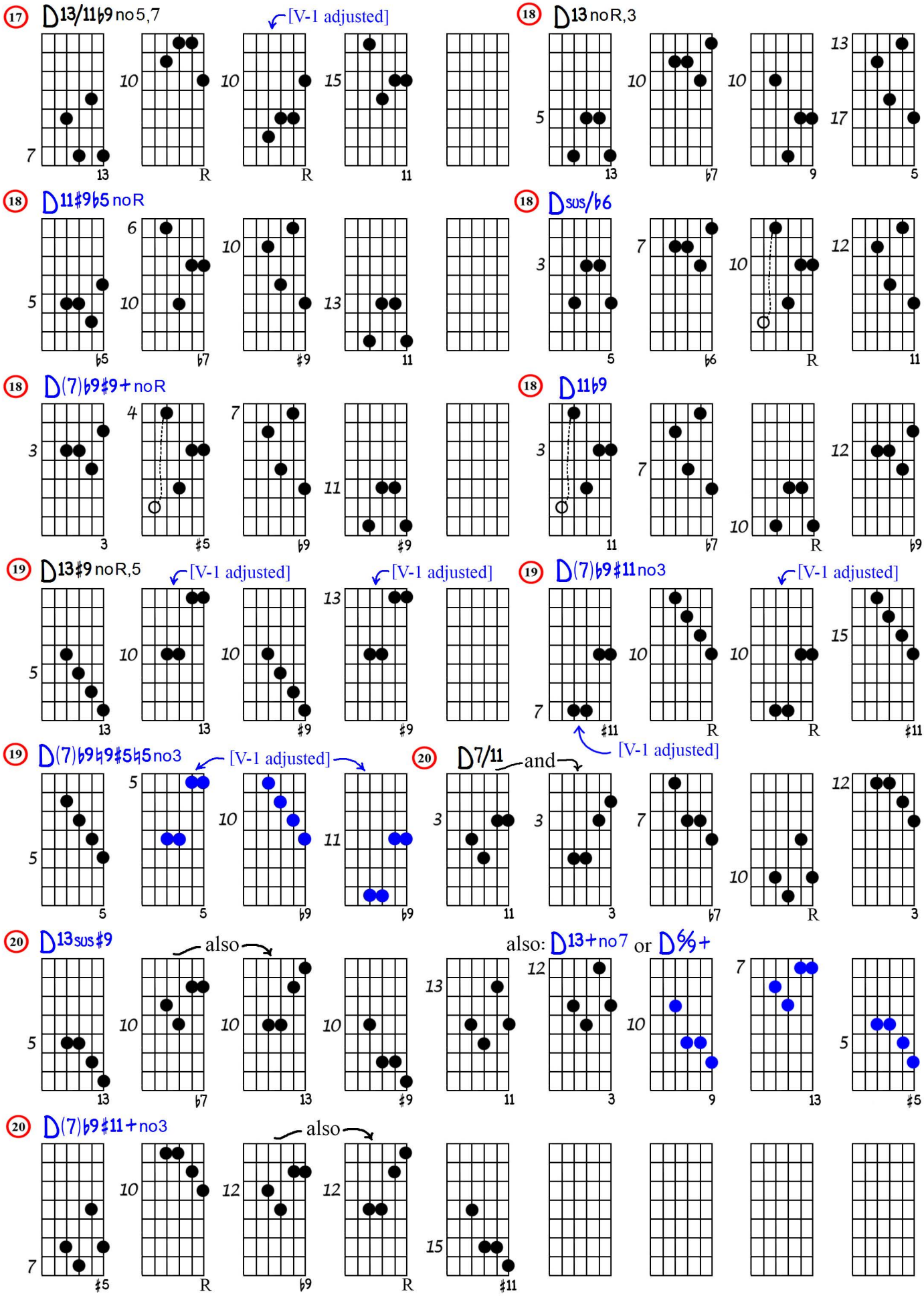


(17) **D13♭9/G noR,5,♭7** [V-1 adjusted]

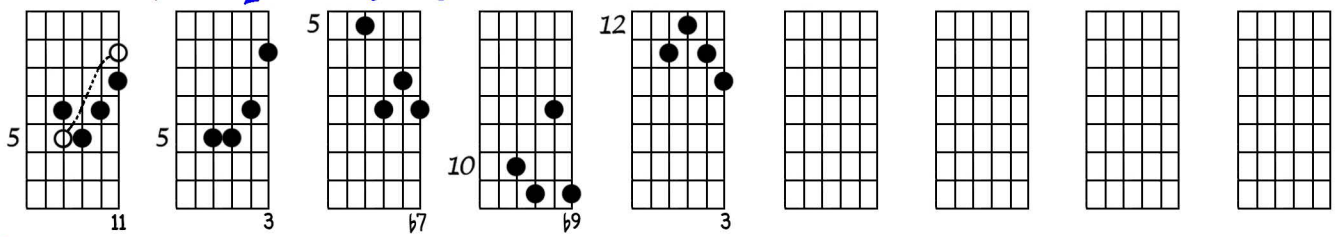


(17) **D+/♯9 (D(7)♯9+)** [V-1 adjusted]

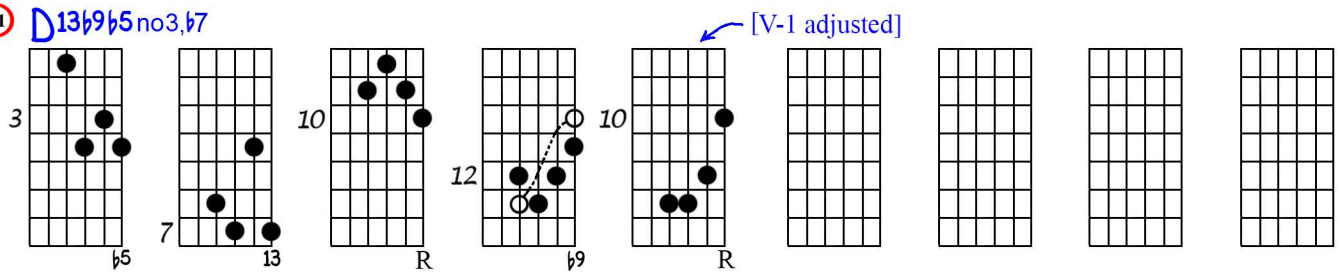



17 D13/11♭9 no5,7
[V-1 adjusted]
18 D13 noR,3
18 D11♯9♭5 noR
18 Dsus/♭6
18 D(7)♭9♯9+ noR
18 D11♭9
19 D13♯9 noR,5
[V-1 adjusted]
[V-1 adjusted]
19 D(7)♭9♯11 no3
[V-1 adjusted]
19 D(7)♭9♮9♯5♮5 no3
[V-1 adjusted]
20 D7/11
and
[V-1 adjusted]
20 D13sus♯9
also
also: D13+no7 or D⅋+
20 D(7)♭9♯11+ no3
also

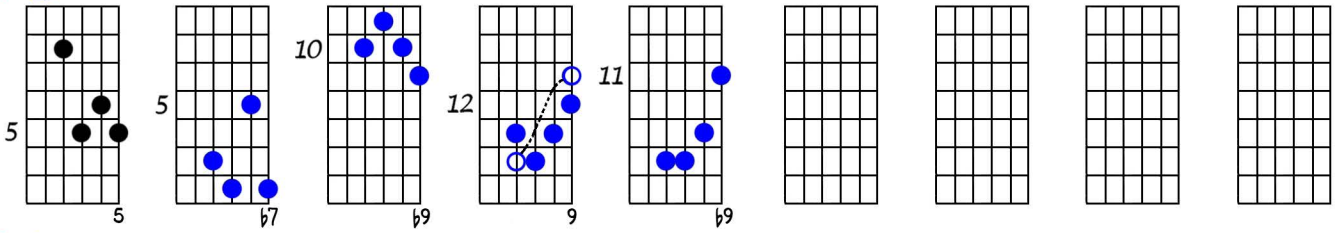
21 D7♭9 noR/G [V-1 adjusted]



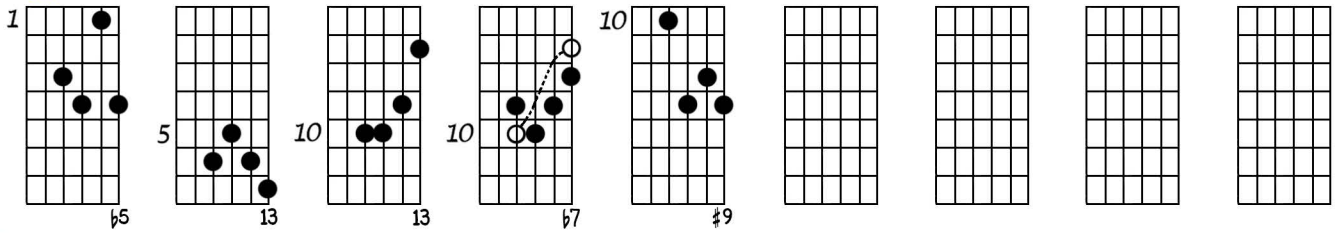
21 D13♭9♭5 no3,♭7 [V-1 adjusted]



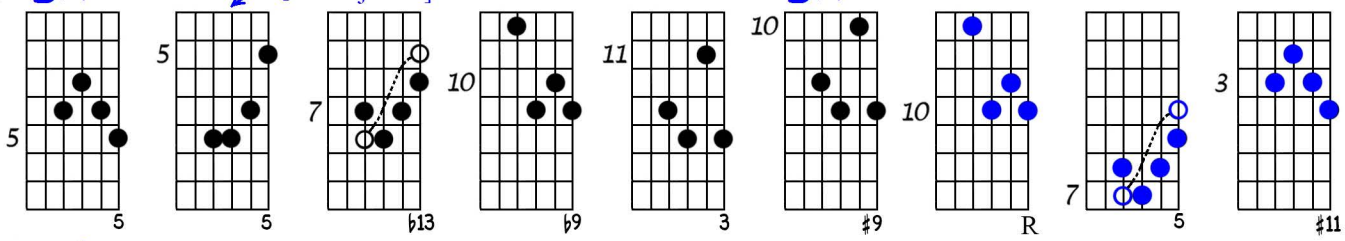
21 D7♭9♭9 no3



21 D13♯9♭5 no3

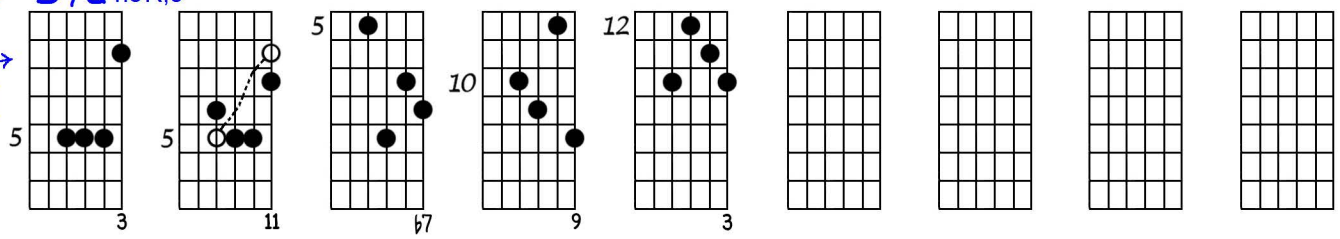


21 D(7)♭13♭9 [V-1 adjusted] and D(7)♯9♯11 no3

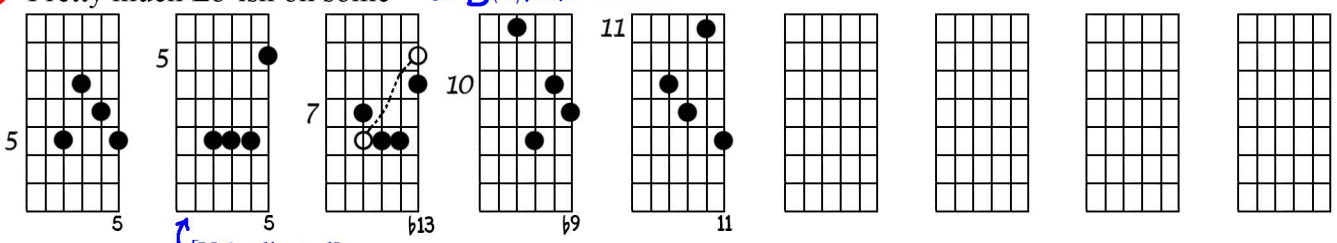


22 D9/G noR,5

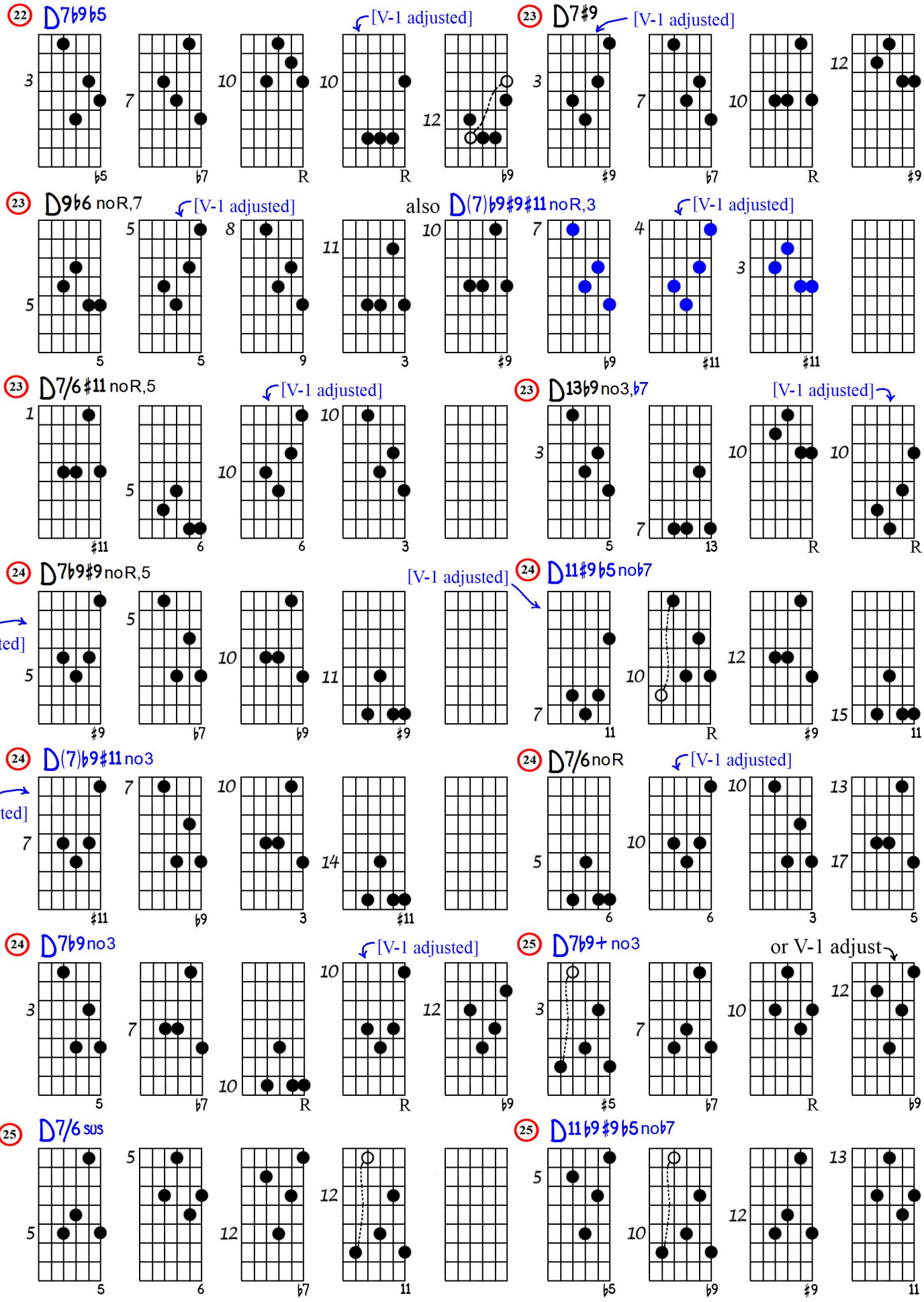
[V-1 adjusted]



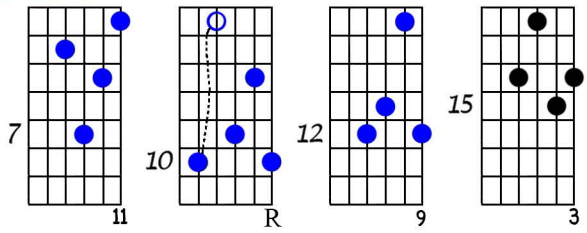
22 Pretty much Eb-ish on some or D(7)♭13♭9sus noR



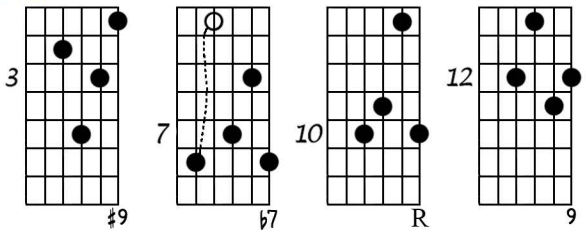
[V-1 adjusted]


22 D7♭9♭5
[V-1 adjusted]
23 D7♯9
[V-1 adjusted]
23 D9♭6 noR,7
[V-1 adjusted]
also D(7)♭9♯9♯11 noR,3
[V-1 adjusted]
23 D7/6♯11 noR,5
[V-1 adjusted]
23 D13♭9 no3,♭7
[V-1 adjusted]
24 D7♭9♯9 noR,5
[V-1 adjusted]
[V-1 adjusted]
24 D11♯9♭5 no♭7
24 D(7)♭9♯11 no3
[V-1 adjusted]
24 D7/6 noR
[V-1 adjusted]
24 D7♭9 no3
[V-1 adjusted]
25 D7♭9+ no3
or V-1 adjust
25 D7/6 sus
25 D11♭9♯9♭5 no♭7

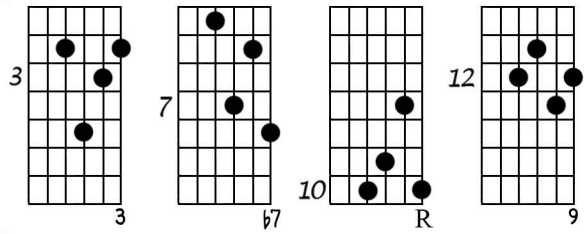
(25) D/9/11 no5



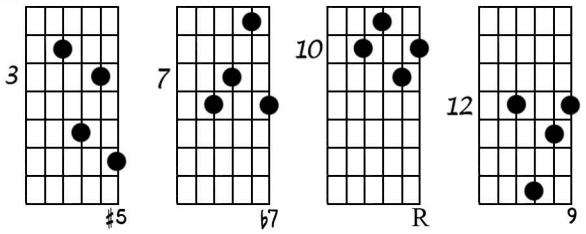
(25) D7♯9♭9 no3,5



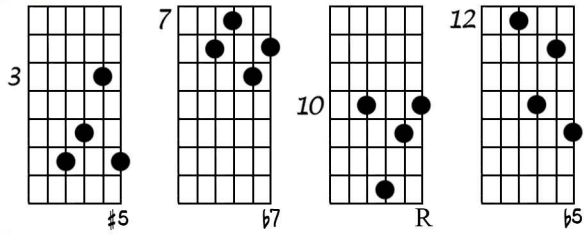
(26) D9 no5



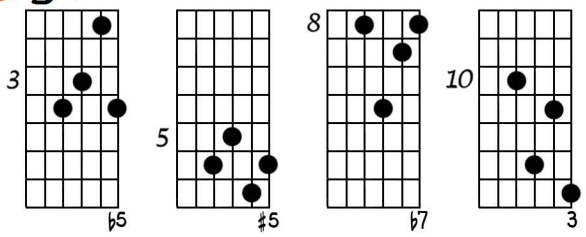
(26) D9+ no3



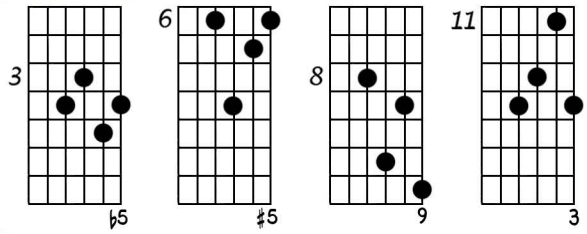
(26) D7♭5+ no3



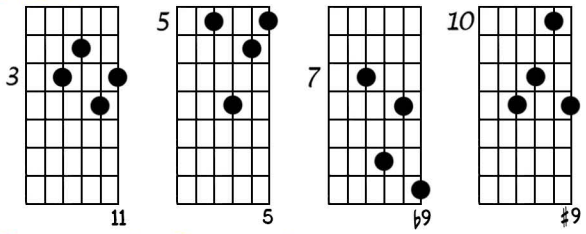
(26) D7♯5♭5 noR



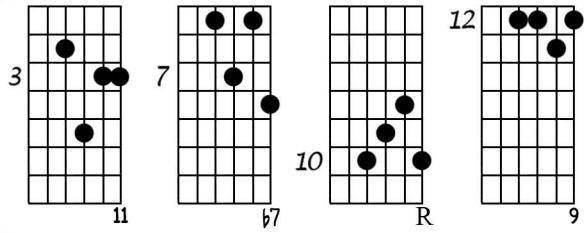
(26) D/9♯5♭5 noR



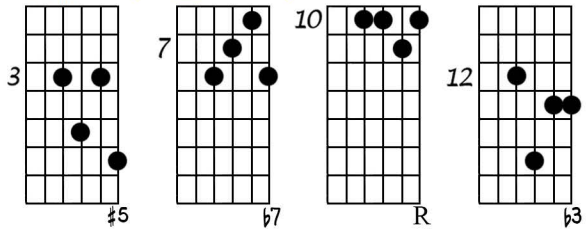
(26) D(7)♭9♯9sus noR



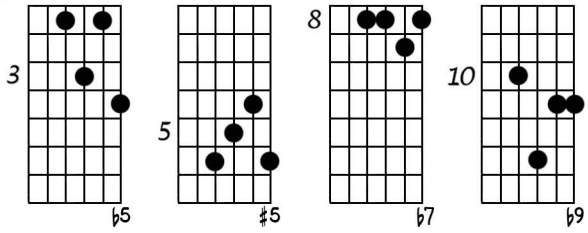
(27) D11 no3,5



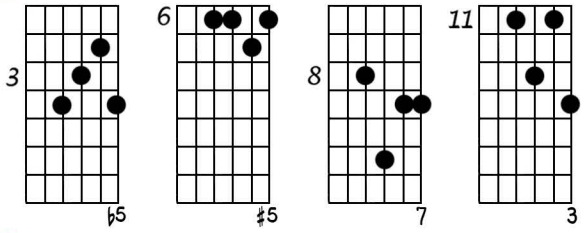
(27) Dm7+ (or D7♯9no3)



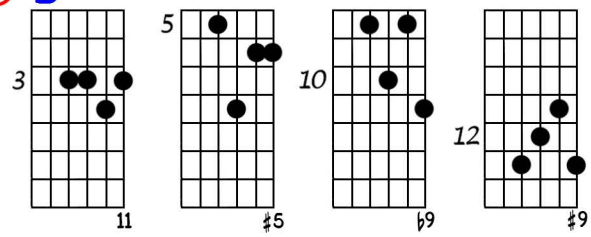
(27) D7♭9♯5♭5 noR,3



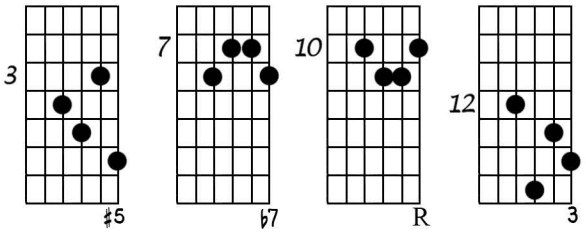
(27) DΔ7♯5♭5 noR



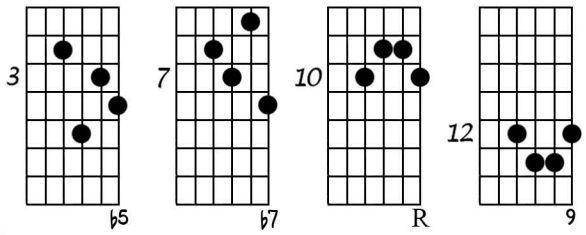
(27) D11♭9♯9+ no♭7 (optional)



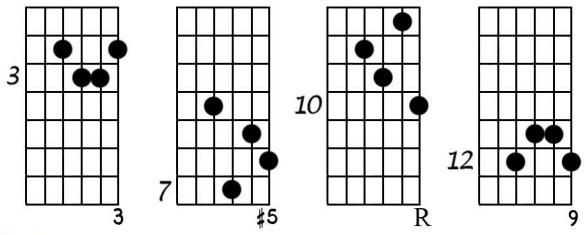
(28) D7+



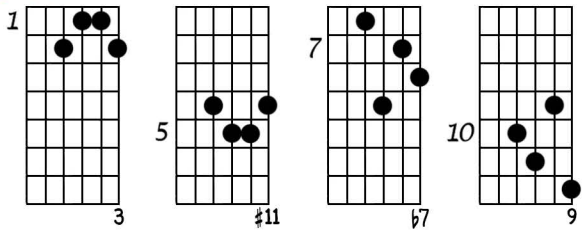
(28) D9♭5no3 also: D9♯11no3,5



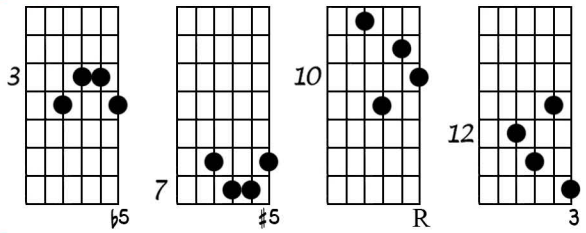
(28) D/9+



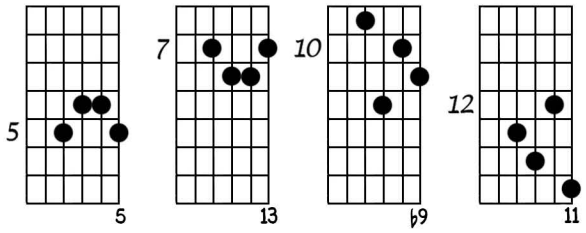
(28) D9♯11noR,5



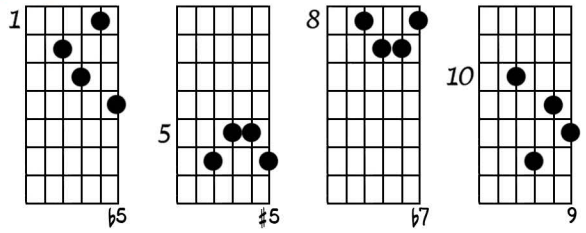
(28) D+/♭5



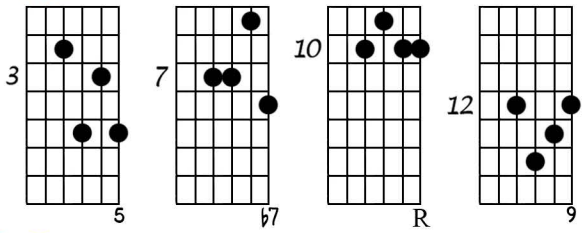
(28) D11♭9/13noR,♭7



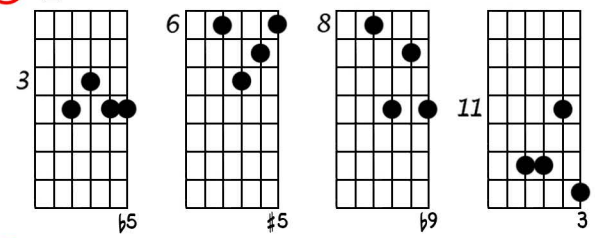
(28) D9♯5♭5noR,3



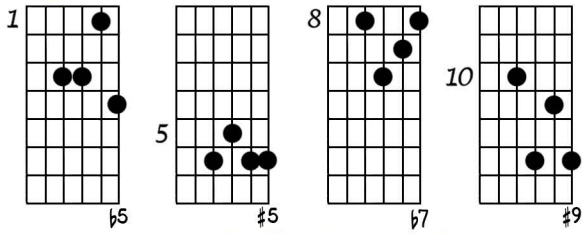
(29) D9no3



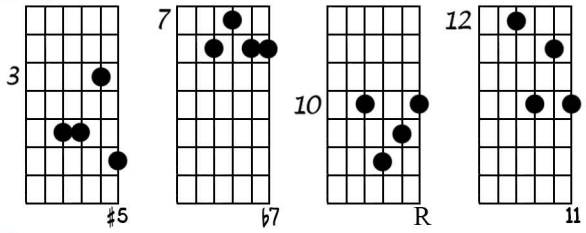
(29) D(7)♭9♭5♯5noR,7



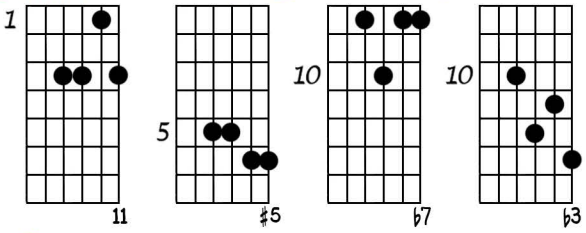
(29) D7♯9♭5♯5noR,3



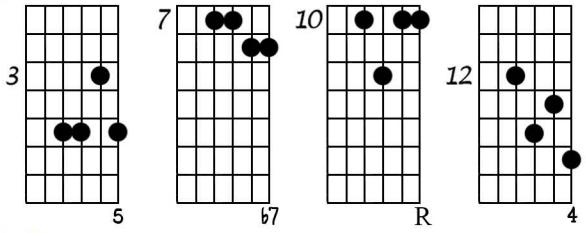
(29) D7sus♯5



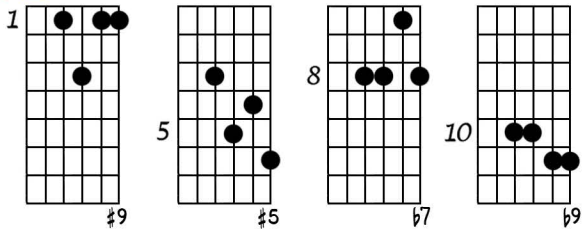
(30) Dm7/11+noR (or D11♯9+noR,3)



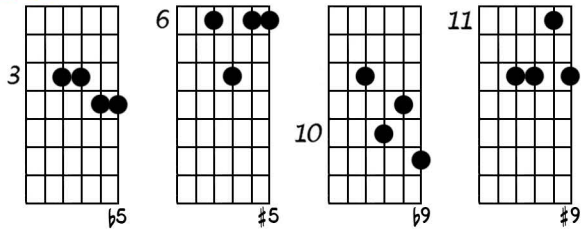
(30) D7sus4



(30) D7♭9♯9+noR,3

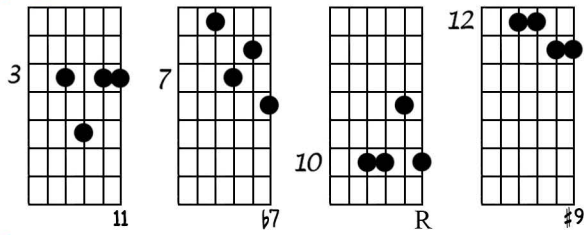


(30) D(7)♭9♯9♭5♯5noR,3,7

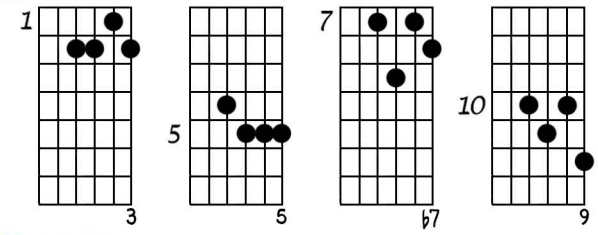


(Dm7/11)

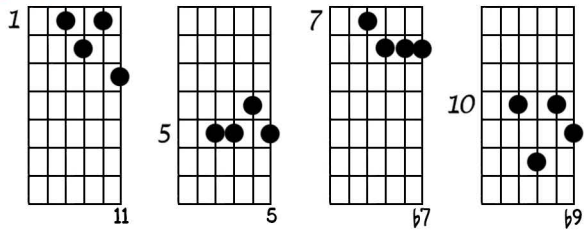
(30) D11♯9



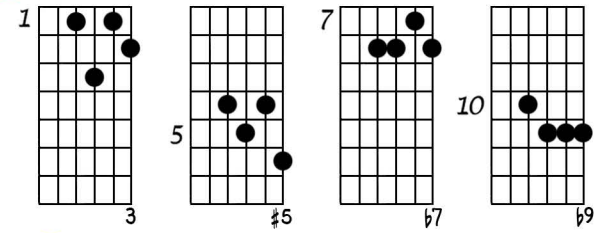
(31) D9noR



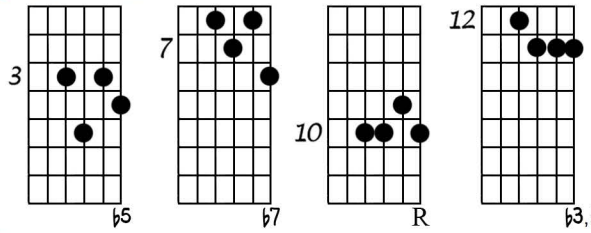
(31) D11♭9noR



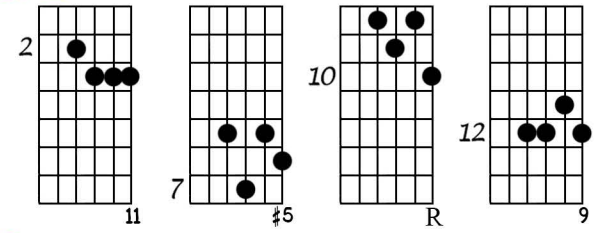
(31) D7♭9+noR



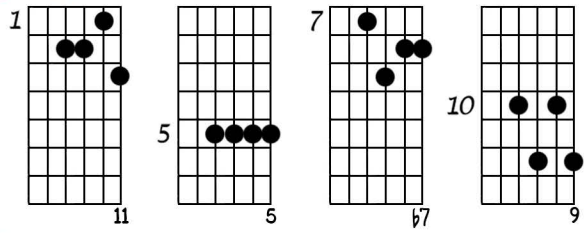
(31) Dø7 (D7♯9♯11no3,5)



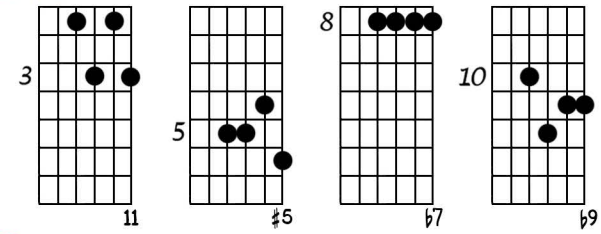
(31) D11+ no♭7



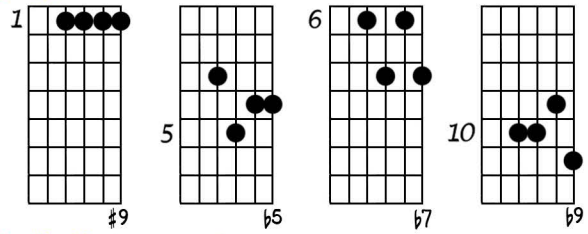
(32) D11



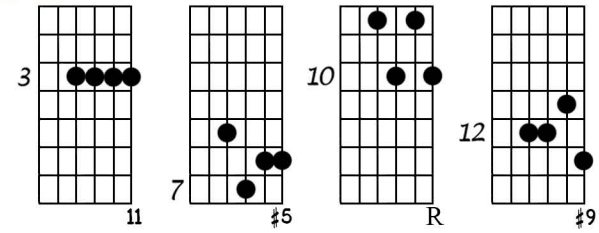
(32) D11♭9+noR



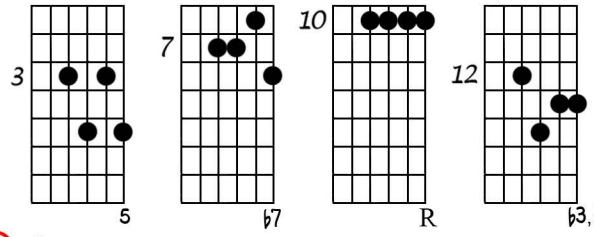
(32) D7♭9♯9♭5 noR,3



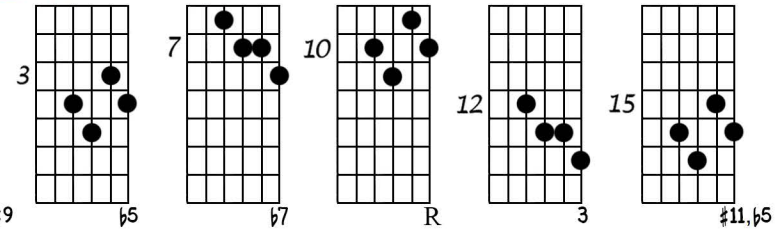
(32) D11♯9+no♭7



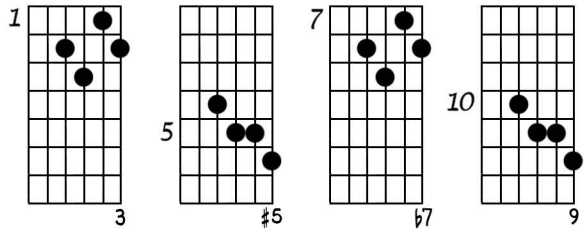
(32) Dm7 (D7♯9no3)



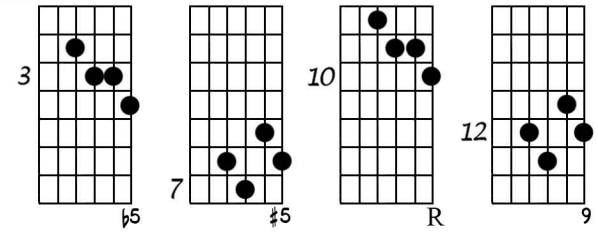
(33) D7♭5 also: D7♯11



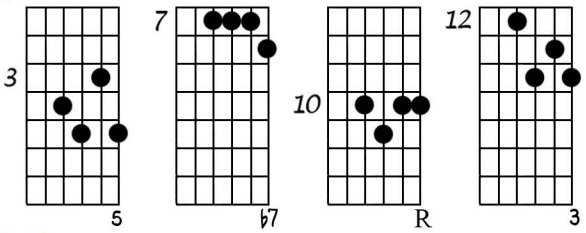
(33) D9+noR



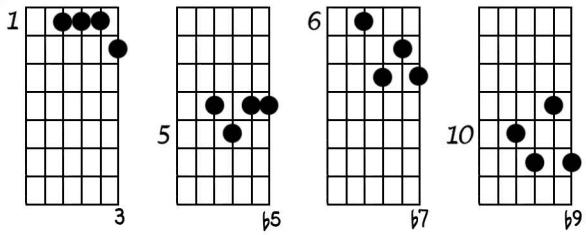
(33) D9♯5♭5 no3,♭7



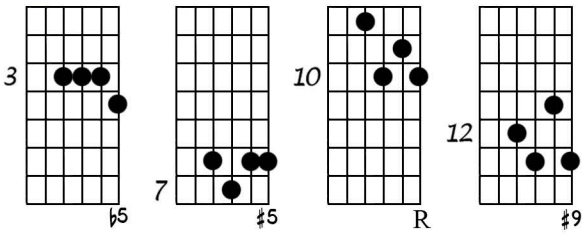
(34) D7



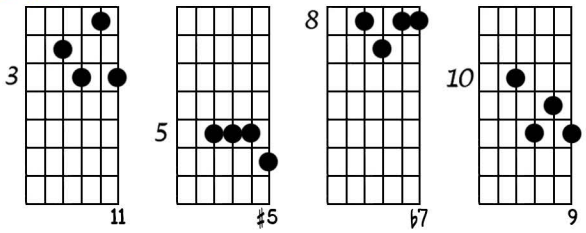
(34) D7♭9♭5 noR



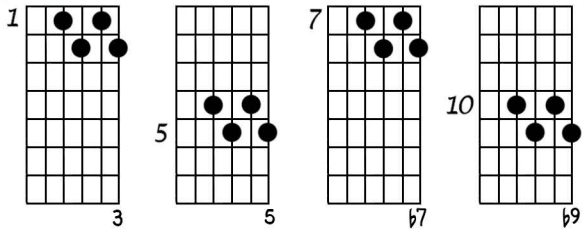
(34) D(7)♯9♭5♯5 no3,♭7



(34) D11+ noR

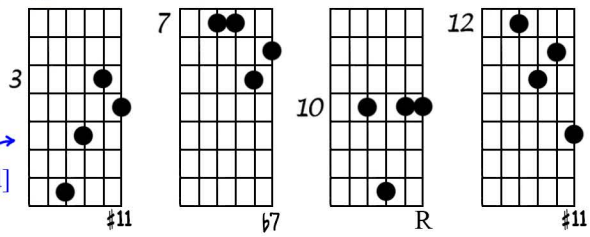


(35) D7♭9



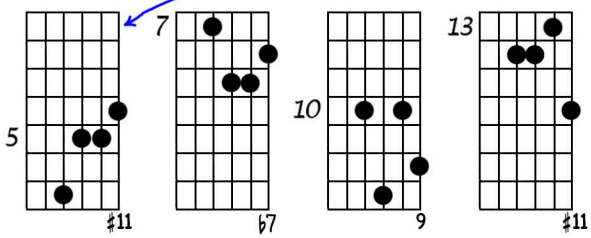
Additional ones from p.7 of Ted's worksheet:

(9) D7♯11no3

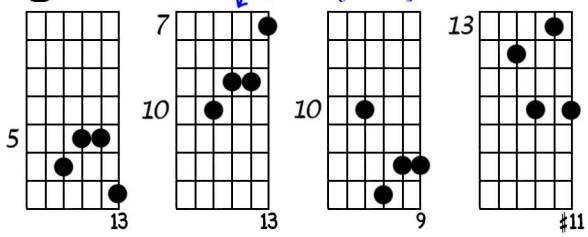


[V-1 adjusted]

(11) D9♯11 noR,3 [V-1 adjusted]



(17) D13♯11noR,3,5 [V-1 adjusted]

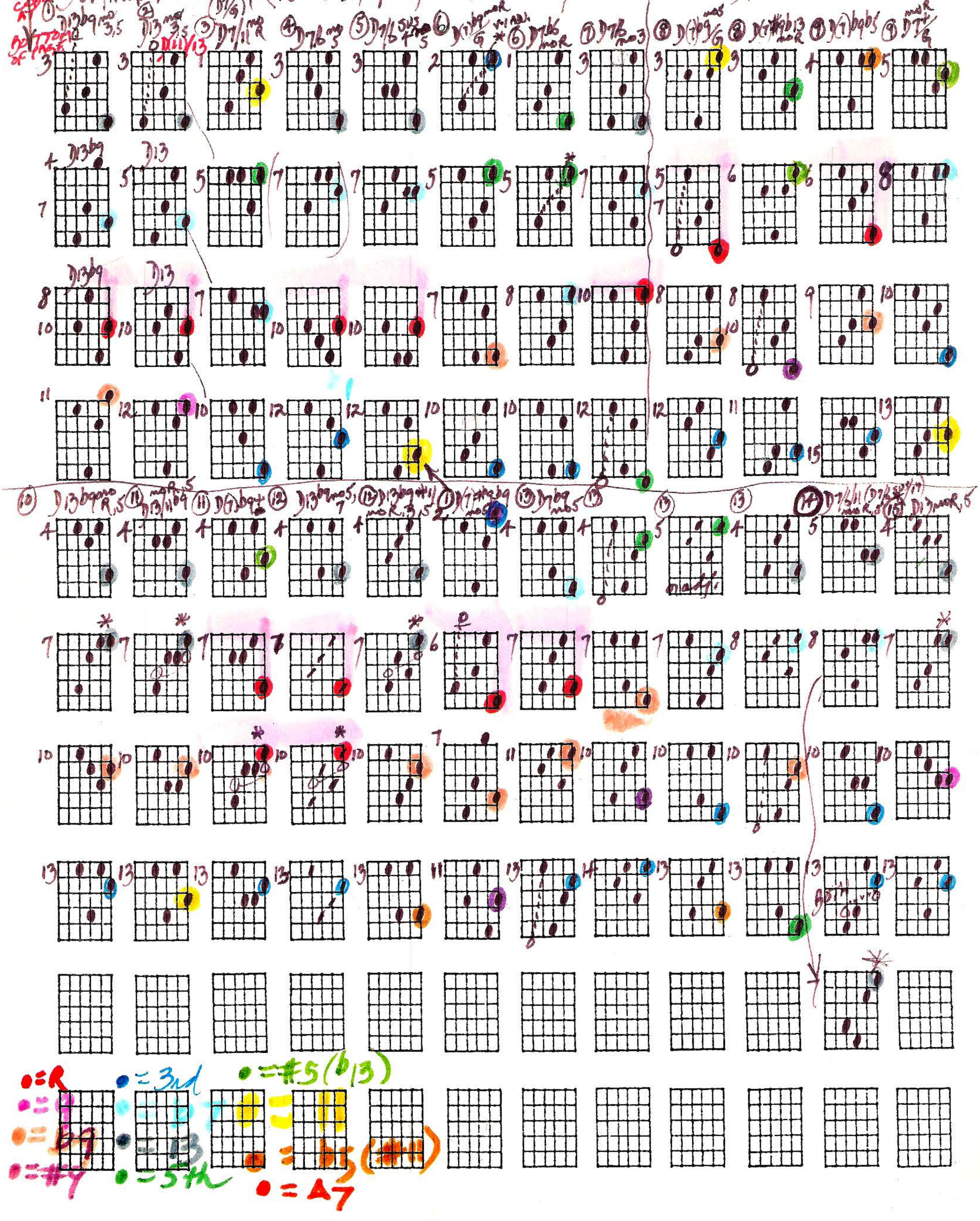


P.1 WORK SHEETS - STEP 2   i O7 UP A ½ step ? on many   11-18-84

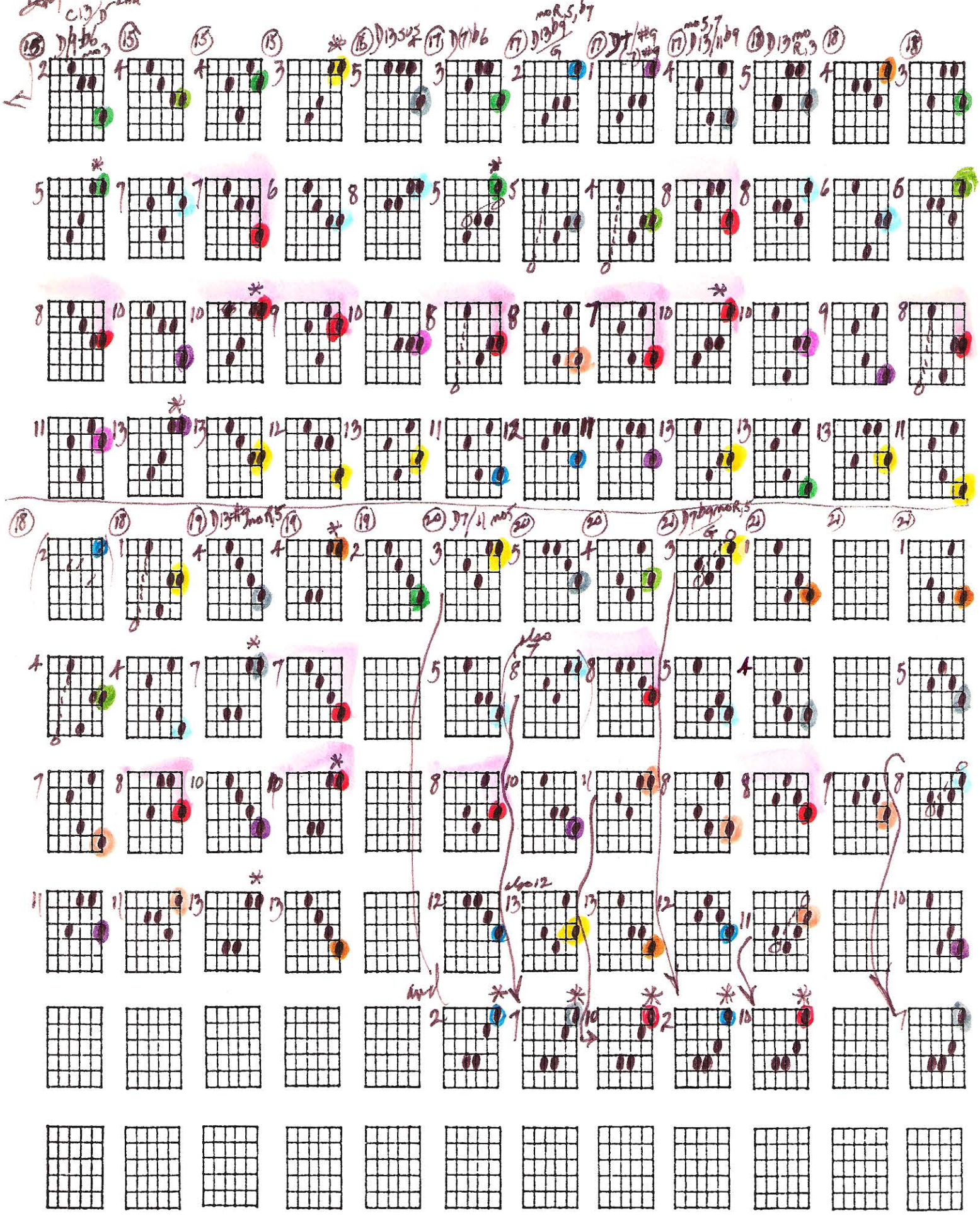
V-2 CHORDS TOP 4 (all 35 types)

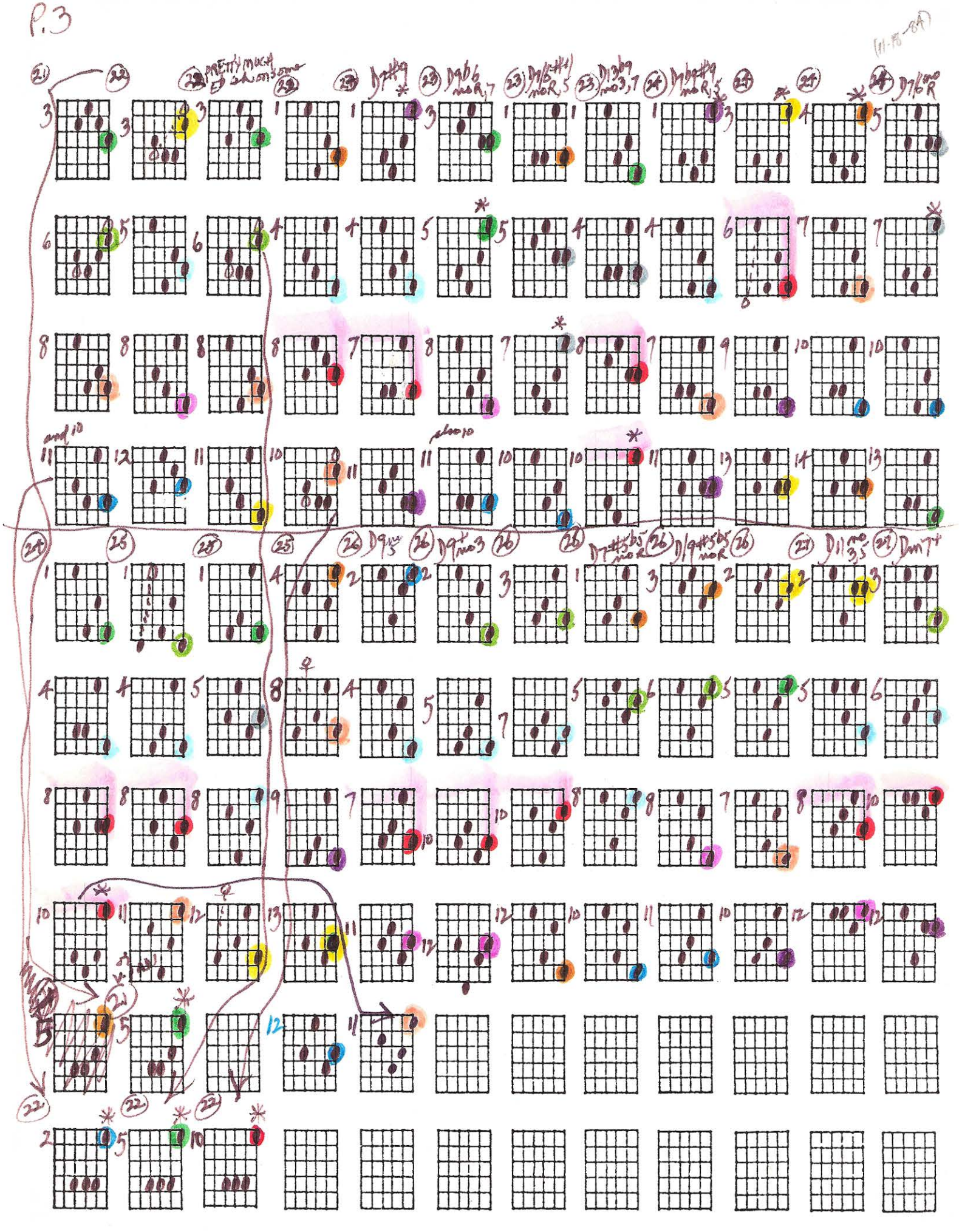
DOMINANT LISTING (1ST as "I7" feel, later additional others such as #11, 7#9

COLOR CODE AT BOTTOM OF PAGE

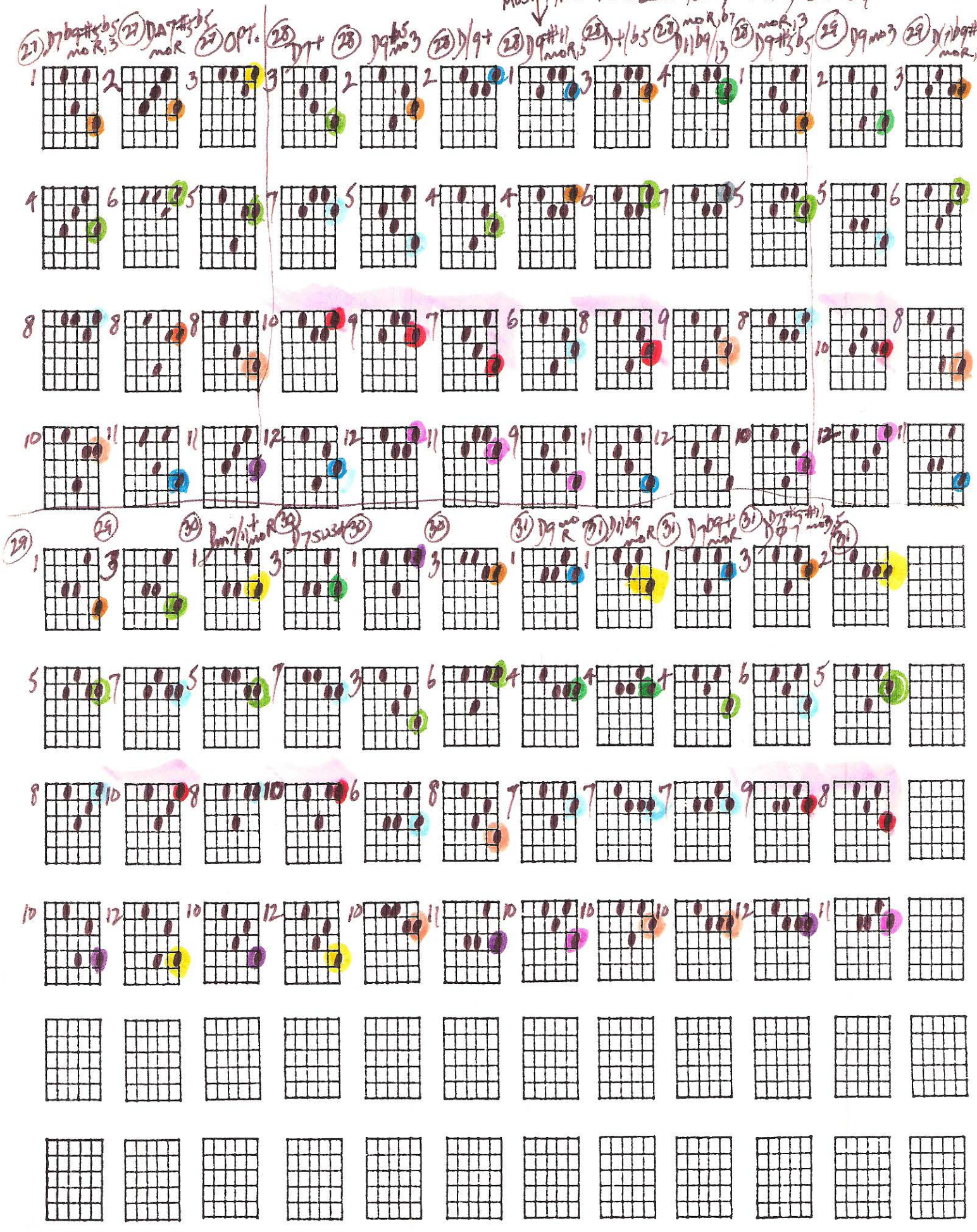


P.7
V-2 FORMS (ALL 35)
DOM
(11-18-84)

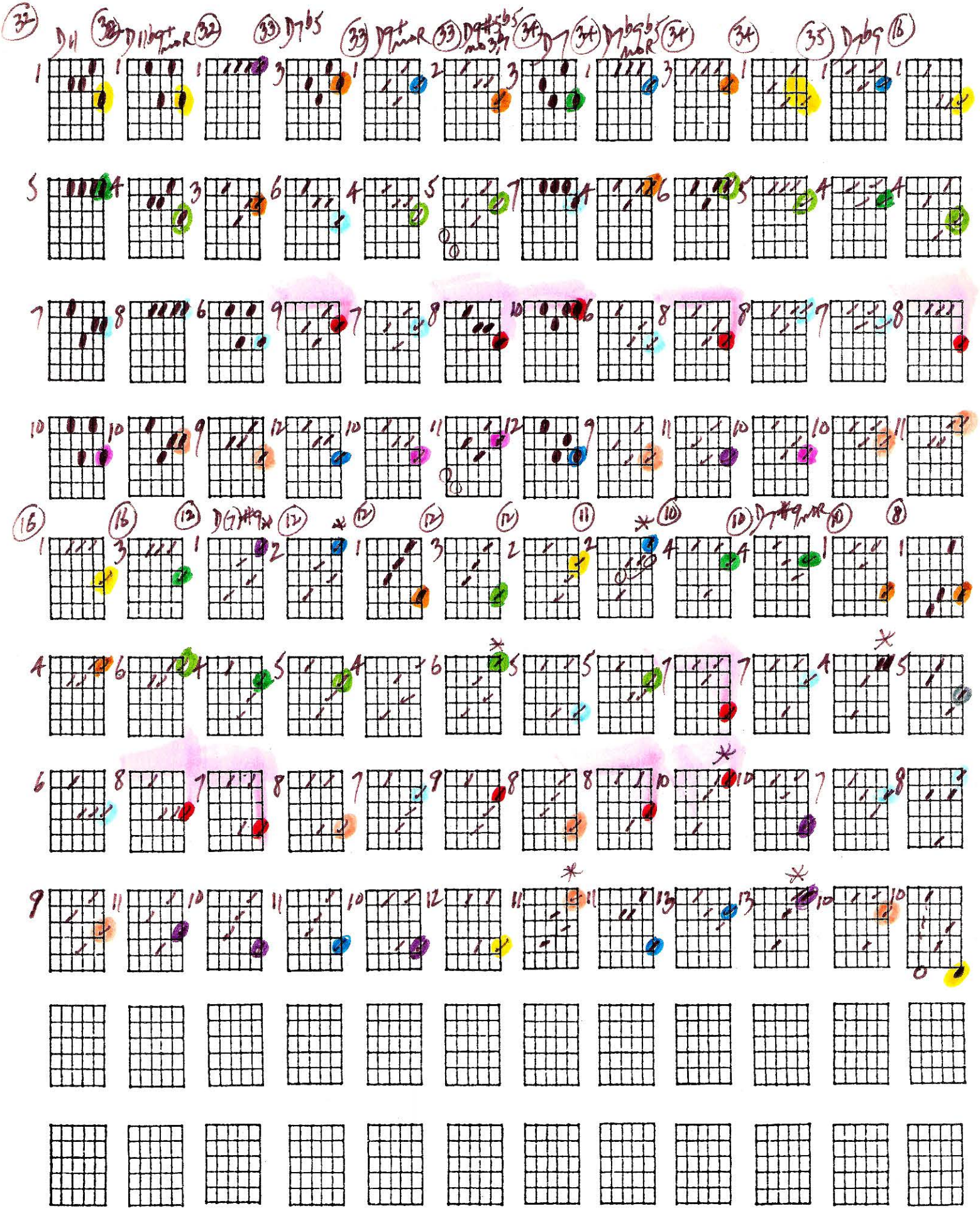



(11-15-84)
PRETTY MUCH Eb 2nd on 3 string
and 10
also 10

MOST of these #11's/D9#5's have been temporarily omitted 11-18-84

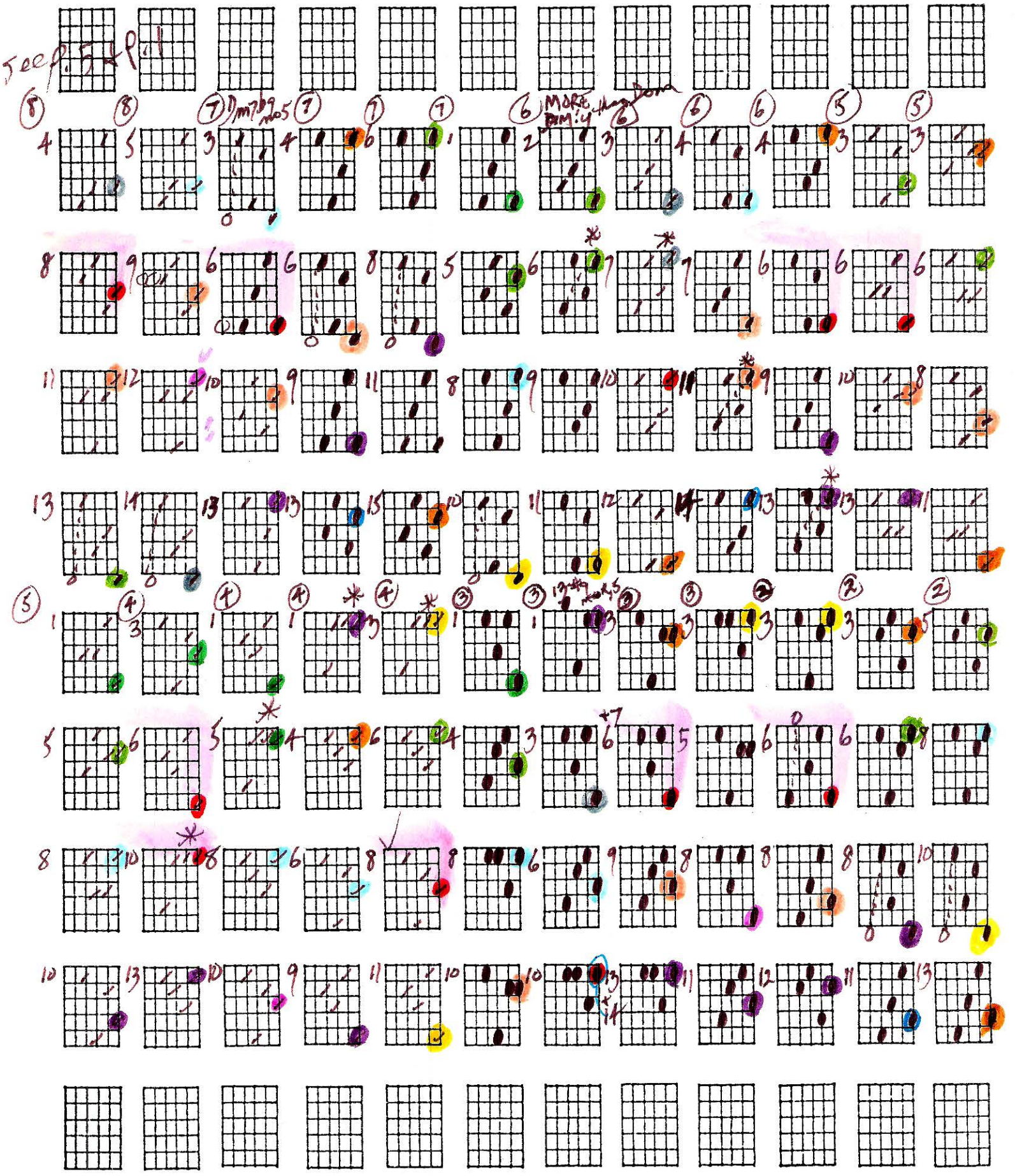


11-18-84


D11
D11b9 no R
D7b5
D9 no R
D9#5b5 no 3rd
D7
D7b9b5 no R
D7b9
D(7)#9
D7#9 no R

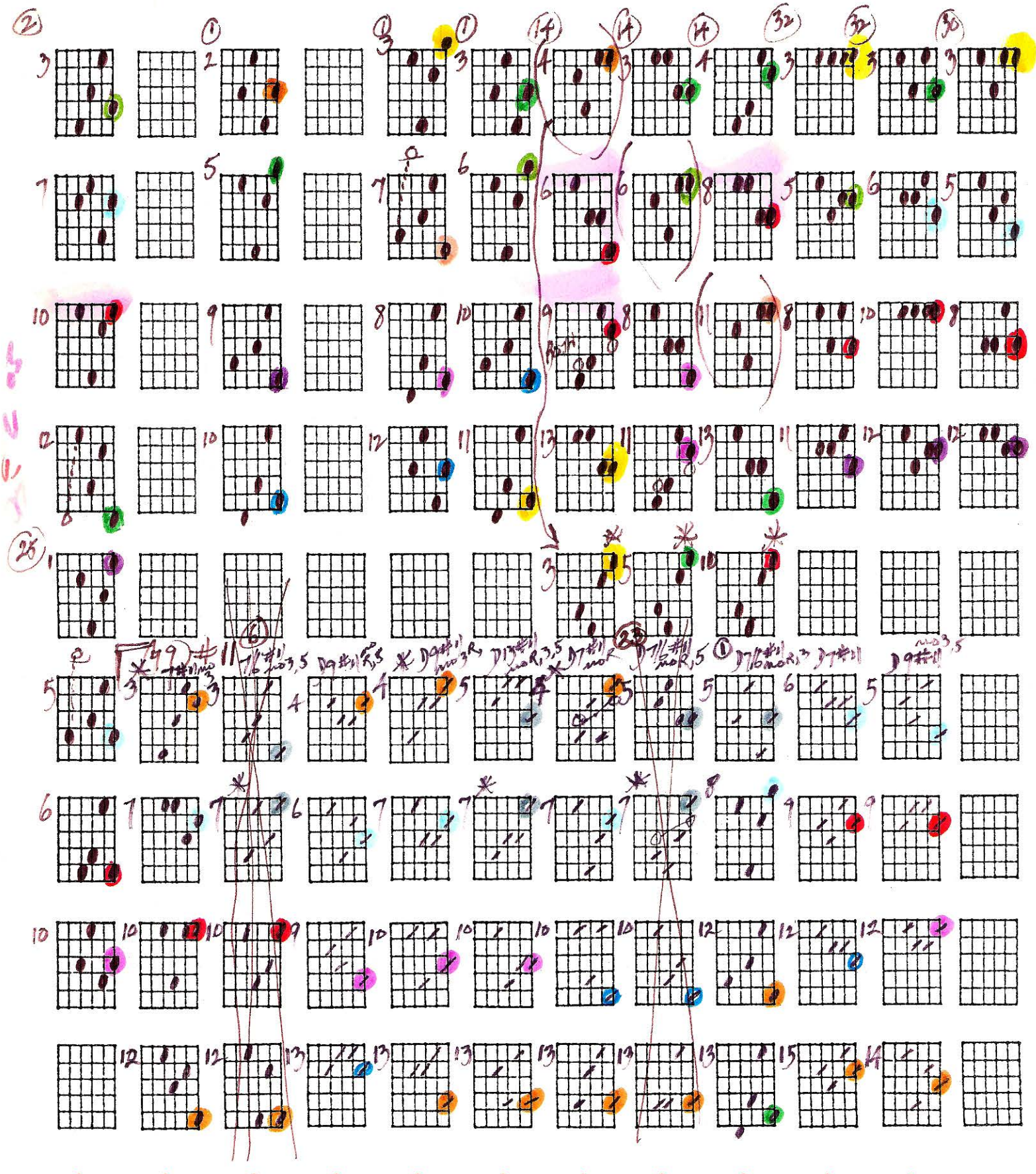
P.6 also, all Dm7 types?

11-18-84



P.7

11-18-89



25 | 9 | 6 | 28 Duplicate | 11 | 17 | 13 Duplicate | 23 | 1 | 33 Duplicate | 28 Duplicate

11-18-84

(9) (13)