

Favorable Mating of Quality (Chord Extension & Such) & Degree (of the Key)

MAJOR or DOMINANT KEY.....: For **DOMINANT TYPE CHORDS**

on **I7**: Dominant function thru main ways here: 1) As **I7** or **II7**... try all 4 groups, although #11 types are delicate & troublesome in certain registers & for voicings. But groups 1, 2, and 4 work wonderfully well.
2) As 'tonic' dominant color for bluesy color... Groups 1, 2, 3, and 7#9, 7#9#11, 13#9, 13#9#11
3) As final chord, even in a very Major sounding piece.

on **VI7**: Group 1, 3 are great in almost all voicings. Group 2 is trickier. Group 4: 7#9, 7#9#11, 13#9, 13#9#11 are recommended amongst the altered's

on **II7**: 99.9% of all Dominants work here.

on **III7**: Group 1 is smooth & luxurious. Group 2's are great for setting up or replacing Group 1's here. Group 3 can be great when you want to approximate the sound of **VI7**. Group 4: b5 (#11) or 13 on top are smoother than #5... overall, the **VI7**'s are rougher on **bIII7**.

on **III7**: Group 4 is wonderful, but watch out for 13 or #9 on top... **EXAMPLE** in Key of C: E9+ (F# soprano) or E13b9 (C# soprano) to Am7 will work but they're rougher, less flowingly natural than E7#9+ (G soprano) and E7b9+ (C soprano)

Group 2: Smoothest soprano notes: R, 11, 5, b7, 17th.
Group 1 & 3: Useable if you remember that 9 & 13 usually will sound better "buried in the chord" (i.e. not in the soprano). Ask about the special 'Key within a Key' circumstance that changes all this.

SPECIFIC GROUPS of DOMINANT TYPES
GROUP 1 : 7, 9, 13#9, 13#11, 13#9#11
GROUP 2 : 7 ^{sust} , 9 ^{sust} , 11 th (also called 11 th) 13 ^{sust} OPT: Inclusion of 3 here ask me next time about 3 circumstances
GROUP 3 : 7#11, 9#11, 13#11

GROUP 4: ALTEREDS:
b5 #5, b9, #9 in
1) 7th chords... any or all of them. Also:
2) 9#5
3) 11b5, 11#5, 11b9
4) 13b9, 13#9
Other much rarer types such as 7#9#9 do come in due to melodic needs, but we needn't catalogue them for now; rather, they appear in front of you while you're playing!