

"FAVORABLE MATINGS" COURSE

LEARNING TO USE ALTERED DOMINANTS on ONE DEGREE AT A TIME

Let's look at the 7#9 on some other degrees where a "softer", more "romantic" or "pretty" effect seems to be the result:

④

Key of Eb: Fm7, Fm7, Fm7/11, E7#9, Eb6

Key of Eb: Fm, C7+, Fm7/11, E7#9

Key of Eb: Eb7/9, Eb6, Abm9, Db9, Eb/9

Key of Eb: F#7#9

Key of Eb: F#7#9, F#7#9, F#7#9

one two three and four

SUGGEST PAUSE then 6

OPTIONAL CONTINUATION

bVII7's act & sound like substitutes for I7's. Ask if need be.

Try these next phrases using a swing feel:

Key of Eb: C#m7/11, C7#9, Bb6

Key of Eb: Bbm7/11, A7#9, Ab6/9

Key of Eb: Gm9, F#7#9, FA9

one two three and four

As you may have noticed, when adding rhythmic life to progressions, effects are sometimes modified. The overall, combined effect may take over, rather than the exact shadings of each chord so much being responsible for the mood.

⑤ Now we're going to work with the 7#9 on the bVII degree:

Key of E: E, C7#9, F#m7/11, Bb7b9+, E/9

Key of E: G/9, Eb7#9, Am7/11

Key of Eb: B/9, G7#9, C#m7/11, F#7b9+, B/9

Key of F: F, Eb7#9, Gm7/11, F#7#9, FA7

Play this as a pickup note first

Notice the darker darker bVII chord

The bVII7#9 is highly related to the i07 color. More on this later or ask if curious

READ THIS MORE THAN ONCE, SLOWLY

⑥ bVII7#9 (#VII7#9) acts like a kind of tart substitute for I7 when I7 is functioning as the I7 of the next chord (some kind of II or IV or II7):

Key of F: F, F#7b, BbA7, Eb11, Am7

Key of E: E, Bb7#9, AA7, D7sus, G7m7

Key of Eb: Eb, Eb7b, Ab/9, Abm7, Gb, C7#9, CbA9, E11, Abm7/11, C7#9, CbA9, E13sus, Bbm7

COMPARE

try a bVII7#9 to compare. They're both nice - different kind of nice.

ASSIGNMENT: MAKE FRIENDS WITH ALL 3 GENERAL COLORS and get as specific as you feel the mood is.