

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

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## Major or Dominant 7th Key: for Dominant Type Chords

**On I7:** Dominants function three main ways here:

- 1) As V7 of IV. Try all 4 groups, although #11 types are delicate and troublesome in certain registers and/or 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 'majory' sounding piece.

**On bII7:** 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.

**On II7:** 99.9% of all dominants work here.

**On bIII7:** Group 1 is smooth & luxuriant. 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 altered VI7 types.

Group 4: b5[#11] or 13 on top are smoother than #5. Overall, the Altered'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 say, 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 Chord Types

**Group 1:** 7, 9, 13(no9) [7/6], 13 (with 9)

**Group 2:** 7sus4, 9sus4, [also called 11<sup>th</sup>], 13sus4.

Optional: inclusion of '3' here. Ask me next time about 3 circumstances.

**Group 3:** 7#9, 7#9#11, 13#9,

**Group 4:** Altered:

- 1) b5 [#11], #5, b9, #9 in 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.

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

on **I7**: Dominant function thru main ways here: 1) As I7 of II... 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 **bVII7**: 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

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

on **bIII7**: Group 1 is smooth & luxuriant. 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 Alt. VI7. Group 4 = b5 (#11) or 13 on top all smoother than #5.... overall, the Alt.'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 CHORD TYPES

GROUP 1: 7, 9, 13<sup>no</sup>9, 13 w/9 (7/6)

GROUP 2: 7<sup>sust</sup>, 9<sup>sust</sup> also called 11th  
13<sup>sust</sup>  
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#9b9 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.

#11