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

bII7’s act and sound like substitutes for V7’s.

Ask if need be.

Try these next phrases using a swing feel:

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.
Now we’re going to work with the 7#9 on the bVI degree:

The bVI7#9 is highly related to the i diminished 7 color. More on this later or ask if curious.

Read this more than once, slowly:

bV7#9 (#IV7#9) acts like a kind of tart substitute for I7 when I7 is functioning as the V7 of the next chord (some kind of IV or iv or IV7):

Assignment: Make friends with all 3 general colors and get as specific as you feel the need to.
Favorable Maternity Course
Learning to Use Altered Dominants on One Degree at a Time

Let's look at the T49 or some other degree where a "softer", more "romantic" or "pretty" effect seems to be the result:

Key Fm7 C7#9 Fm7 Gm9 E#7#9 Eb6

bII75 acts as a substitute for I75. Ask if need be.
Try these root progressions using a swing feel:

One bars, three bars and

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

We're going to work with the G9 on the bII degree:

The bII7#9 is highly related to the IV or V7 color. More on this later or ask if curious.

Spread this more than once. Slowly.....

bII7#9 acts like a kind of flat substitute for I7 when I7 is functioning as the IV of the next chord (same kind of II in IV or III):

Notice the fingerings.

Try a bII7#9 to compare. They're both nice, but different kind of nice.

Assignment: Make friends with all 3 general colors and get a specific assignment if need be.