Learning to Use Altered Dominants on One Degree at a Time
Altered Dominant: 7♯9 / Major Key (part 3)

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This page will deal with 7♯9’s on VI, II, III and VII (in that order). Some of these lean towards the blues scene again, especially when other factors point a little that way (factors such as the soprano, certain time-feels, and so on.).

Try phrasing these in different ways and in different rhythmic grooves:
This page is starting to look “pretty thick” so maybe we’ll stop now.

**Assignment:** Try absorbing all four general colors given. Transposing each example to many keys can work wonders! Of course, this is work if you are trying to concentrate and think about the various VI7#9’s and such. But you do want to learn to hear the colors and have, at least your favorites, at your disposal right? So…… onward.

Transcribed by P. Vachon
LEARNING TO USE ALTERED DOMINANTS ON ONE DEGREE AT A TIME

This page will deal with 7#9's on II, III, IV, V (in that order). Some of these leaned towards the blues scene again, especially when other factors point a little that way (factors such as the sequence, certain time feels, etc.). Try phrasing these in different ways and in different rhythmic grooves.

ASSIGNMENT: Try absorbing all 4 general colors given. Transposing back example to many keys can work wonders!

Of course, this is work if you are trying to concentrate and think about the various 7#9's and such, but you do want to learn to hear the colors and have at least your favorites at your disposal right? So... onward.