Learning to Use Altered Dominants on One Degree at a Time
Altered Dominant: 7#9 / Major Key (part 4)

© Ted Greene 5-29-1986

There are two more degrees to take care of, bIII7 and bVII7. Both of these have required more searching for smooth passages utilizing them. But they aren’t bad at all with certain soprano notes (we’ll get into this thoroughly soon):

Note: bIII7 subs for VI7

Variation (at end) on last example.

Note: bVII7 is a sub for III7 when used as in these examples.
COMPARISON REVIEW:
Many of these #9 chords wish to keep moving. We’ll do that at the bottom of the page.

As you can see, deciding to be thorough can take “some of your time.” And there will be more on this subject to follow. But your ear will profit so much from patient study and careful listening to all of the above, so as an Assignment: Please do it. If you love harmony and want to develop a sharp ear and great harmonic sense, this type of work is worth your time.
LEARNING TO USE ALTERED DOMINANTS on ONE DEGREE AT A TIME

There are two more degrees to take care of: 5 7 and 6. Both of
these have required more searching for smooth passages utilizing them. But they
aren't bad at all with certain soprano notes (we'll get into these thoroughly soon):

Note: These 7#9's will be covered too.

P+ALT.7

FUS 7 SUB 11

The page...

COMPARISON REVIEW: Many of these #9 chords wish to keep moving. We'll do that at the bottom.

Now with at least one resolution or progression from each of the above.

As you can see, deciding to be thorough can take "some of your time". And there
will be more on this subject to follow. But your ears will profit so much from patient study and
careful listening to all of the above. So, as an ASSIGNMENT: PLEASE DO IT. IF YOU LOVE
HARMONY and want to DEVELOP A SHARP EAR and GREAT HARMONIC SENSE, THIS TYPE OF WORK IS WORTH YOUR TIME.