# "List of Favorable Matings of Qualities and Degrees"

Reference Page Ted Greene 1975-09-19

One of the most important sciences in music is that of choosing the right *qualities* for use on the right *degrees* of a key.

Quality: type of chord such as major, major 7th, minor, minor 6th, 7b9, etc. – these are different qualities.

**Degree**: refers to the different scale steps. Examples: Db is the b2 degree of C; F# is the #4th degree of C; Ab is the b6th degree of C, etc.

While to some extent, this is a very personal matter in the sense that everyone has their own musical taste, music is enough of a science so that the great majority of people who make an intense study of the chord substitutions and chord progressions come to similar conclusions about what the really beautiful sounds are. Therefore, the following information is an attempt to classify (in an easily useable manner) chord qualities according to their most favorable degrees, and with a little bit of trial and error, you will very likely find that our views on this subject are very similar.

First we will deal with *Dominant 7th* type of sounds because this is where the most confusion usually is. The most commonly used dominant sounds can be classified into 4 families as follows:

1)	Extended Dominants:	(7), 7/6, 9, 13
2)	Suspended Dominants:	7sus, (7/6sus $\leftarrow$ more rare), 11 (9sus $\leftarrow$ ), 13sus
3)	<b>Overtone Dominants (or #11)</b> :	13#11, #11, 9b5, 7#11, 7b5, (7/6#11); also the 7, 7/6, 9,

3) Overtone Dominants (or #11): 13#11, #11, 9b5, 7#11, 7b5, (7/6#11); also the 7, 7/6, 9, and 13 are *fragments* of this family.

These chords are the upper overtones (9, #11, 13) of Nature's overtone series. Don't worry about this if you don't understand it – I'm not sure I do either. You will be able to use the chords even if you don't understand the overtone series – you don't need to know what makes a watch tick in order to tell time.

4) <u>Altered Dominants</u> :	Single altered 7th: 7+, 7b5, 7#9, 7b9,
	Double altered 7th: 7#9+, 7b9b5, 7#9b5
	9+, 13b9, 13b9#11
	More rate: 13b9b5, 13#9, 11b9, 7#5b5

Here is a list of favorable matings of qualities (using dominant types) and degrees in *major keys*. Oh yes, just one more thing: this list is only concerned with sounds that can be successfully lingered upon, because just about any sound can be struck for a split second and possibly deceive one into thinking that it is favorable, when actually if the chord were prolonged, the need for a more desirable sound would hit the ear.

# **Dominant Harmony in Major Keys**

#### ( ) = less commonly used

Degree	Quality	Most Common Functions
First (I)	Extendeds, suspendeds, altereds, (overtones) ← good ending chords on I	I7 is V of IV (secondary V7 principle). Also, I7 is a substitute for I.
bSecond (bII)	Extendeds, overtones, suspendeds, 7#9 (careful about root in soprano), 7#9\5	♭II7 is ♭V of V7 (cross-cycle principle)
Second (II)	Extendeds, overtones, altereds, suspendeds	II7 is V of V (secondary V7 principle)
bThird (bIII)	Extendeds, overtones, suspendeds, (altereds)	♭III7 is ♭V if VI7 (cross-cycle principle)
Third (III)	Altereds, Extendeds but 9 or 13th in soprano are questionable, suspendeds but likewise about 9 and 13; also 13b9 with 13 on top (likewise 13b9#11) are questionable	III7 is V of vi (secondary V7 principle)
Fourth (IV)	Extendeds, overtones, suspendeds, some 7#9's, 7#9\5's	IV7 is a substitute for IV
♭Fifth (♭V)	Extendeds, overtones, suspendeds, 7#9 (careful about root on top), 7#9\>5	bV7 is bV of I7 (cross-cycle principle)
Fifth (V)	Extendeds, suspendeds, altereds, (overtones)	V7 is normal dominant harmony
♭Sixth (♭VI)	Extendeds, overtones, (altereds), (suspendeds)	♭VI7 is ♭V of II7 (cross-cycle principle)
Sixth (VI)	Altereds, extendeds (careful about 13 on top), likewise suspendeds; overtones (careful about 13b9 with13th on top; likewise 13b9#11)	VI7 is V of ii (secondary V7 principle)
♭Seventh (♭VII)	Extendeds, overtones, suspendeds, (altereds)	$\flat$ VII7 is $\flat$ V of III7 (cross-cycle principle) also it is the companion dominant for iv.
Seventh (VII)	Altereds, extendeds with root or $\flat$ 7th on	VII7 is V of iii (secondary V7 principle)
	top – others more rarely, suspendeds with root, 11th, $\flat$ 7th on top – others more rarely.	
	Careful about 13b9 with 13 on top, likewise 13b9#11	

[Major] add 9's (/9) can replace [dominant] 9ths. Triads can replace [dominant] 7ths. Here is a similar list for minor keys:

## **Dominant Harmony in Minor Keys**

Degree	Quality	Most Common Functions
First (I)	Altereds, 7th itself, suspendeds, (extendeds) (careful about 13b9 with 13 on top_Likewise 13b9#11)	I7 is V of IV (secondary V7 principle)
bSecond (bII) Extendeds, overtones, suspendeds		bII7 is bV of V7 (cross-cvcle principle)
Second (II)	Altereds, extendeds, suspendeds, overtones	II7 is V of V (secondary V7 principle)
Third (III)	Extendeds, suspendeds, (altereds)	III7 is V if VI (secondary V7 principle)
۹Third (۹III)	Extendeds, overtones, suspendeds, 7#9 (careful about root on top), 7#9b5, 9+, (13#9)	kIII7 is bV of VII7 (cross-cycle principle)
Fourth (IV)	Extendeds, overtones, suspendeds, (altereds)	IV7 is V of VII (secondary V7 principle) Also, IV7 is a substitute for iv
♭Fifth (♭V)	Extendeds, overtones, suspendeds	bV7 is bV of I7 (cross-cycle principle)
Fifth (V)	Altereds, extendeds (careful about 13 on top), likewise suspendeds	V7 is normal dominant harmony
Sixth (VI)	Extendeds, suspendeds, overtones, 7#9, 7#9b5, 13#9	♭VI7 is ♭V of II7 (cross-cycle principle)
\$\\$Sixth (\$VI)Extendeds, overtones, suspendeds, altereds, (careful about 13's on top)		¢VI7 is ♭V of III7 (cross-cycle principle) also, it is a substitute of ♭VI
Seventh (VII)	Extendeds, suspendeds, altereds, (overtones)	VII7 is V of III (secondary V7 principle)
۹Seventh (۹VII)	Extendeds, overtones, (altereds), (suspendeds)	¢VII7 is ♭V of IV7 (cross-cycle principle) also, it is ♭VI7 of III

Add 9's (/9's) can replace [dominant] 9th's. Triads can replace [dominant] 7ths.

### **Major Type Sounds**

In major keys, use any major type sound on: I,  $\flat$ II,  $\flat$ III, IV,  $\flat$ VI,  $\flat$ VII In minor keys, use any major type sound on: (I),  $\flat$ II, ( $\flat$ )III, ( $\flat$ )VII, ( $\flat$ )VII,  $\natural$ VII These are the most common. In rare circumstances, you might wish to use major sounds on some other degrees.

Hopefully, this page can serve as a reference or guide when you are working out songs, either in chord melody or accompaniment style. Remember that trial and error and your ears are 2 (4?) of your best friends.

fist of Farorable Matings of QUALITIES and DEGREES 9-19-75 REFERENCE One of the most important sciences in m of choosing that PAGE the right qualities for use on the right degrees of a key Quality : type of chord such as major, major 7th, minor, minor 6th, 769, etc - these are different qualitie such as major, major the minor, menor 6th, 709, etc - these are appendent quarture. <u>Pegree</u>: refere to the different scale stips. - Examples: Do is the band degree of G, F# is the # 4th degree of C, Ab is the 66th degree of C, etc.) While, to some extent, this is a very personal matter in the sense that everyone has their own musical taste, music is enough ope science to that the great majority of people who make an intense study of chord substitution and chord progressions come to similar conclusions about what the really beautiful sounds are, therefore, the following information is an attempt to classify (in an easily useable manney) chord, if you will very likely find that our views on this subject are very similar. & bit of treal + enor. First we will deal with Dominant 7th type of sounds because this is where the it confusion usually is. The most combining used dominant sounds can be most confusion usually is. The most classified into I families as follows: MORE (9540) SUSPENDED DOMINANTS: TSWA, (7/6546), 11, 13546 EXTENDED DOMINANTS: (7), 7/6,9, 13 OVERTONE DOMINANTS : 13+11, +11, 965, 7+11, 765 (7/6+11); also the 7, 7/6, 9, and 13 are fragmenter of this family I these chords use the upper overtones (9,+11, 13) of patiene's overtone series don't worky about this if you don't understand it - I'm not sure if do either, you will be able to use the choice even if you don't understand the overtone series - you don't need to know what makes a watch tick in order to tell time. more rare or + 11 E These ALTERED DOMINANTS : 7+ 765, 7#9, 769, 7#9+, 769+, 76965, 7#965, 9+, 1369, 1369+11, (136965, 13#9, 1169, 7#565) Here is the list of forvorable matings of qualities (using Domment types) and degrees in MADR KEYS, Oh yes, just one more thing: this list is only concerned with sounds that can be successfully lingered upon because fust about any sound can be struck for a split second and possibly decieve one into thinking that it is favorable, when actually if the chord were prolonged, the need for a more decirable sound would but the ear. JOSITIS A SUBSTITUTE FOR I DOMINANT HARMONY IN MAJOR KEYS ( ) = LESS COMMONLY USED MOST COMMON UNSTITUTE FOR I FUNCTIONS USUBSTITUTE FOR I IT is X of X (SECONSART Y) PRIMICIPUS DEGREE QUALITY FIRST(I): EXTENDEDS, SUSPENDEDS, ALTEREDS, (OVERTONES) goodending chords on I b SECOND (BII): EXTENDEDS, OVERTONES, SUSPENDEDS, 7449, 722965 CAREFUL about not in soprano. bITT is by of TH (CROSS-CYCLE PRINCIPLE) ILY is X of Y (SECONDARY Y PRINCIPLE) SECOND (II) = EXTENDEDS, OVERTONESS. ALTEREDS, SUSP. SECOND (II) = EXTENDEDS, OVERTONESS. ALTEREDS, SUSP. b THIRD (bIII) = EXT., OVERT., SUSP., (ALT.) THIRD (bIII) = ALT., EXT. but 9 or 13 this soprano are questionable, SUSP. but likewise about 9 and 13; oles 3b9 with 13 on top (likewise 13b9+11) questionable. ENERTHIET) = THE SUSP. (ALT.) WITT in Drog VI- (CROSS-CYCLE " ITT & I of VI (SEC. IT 11 INT is a substitute for IN FOURTH(II): EXT., OVERT., SUSP., Jone 7 H9 'S, 7H96515 b FIFTH(UI): EXT., OVERT., SUSP., Jone 7 H9 (Constant about) 7H965 b FIFTH(UI): EXT., OVERT., SUSP., 7H9 (Constant about) 7H965 b SIXTH(OVI): EXT., SUSP., ALT., (OVERT.) b SIXTH(OVI): EXT., OVERT., (ALT.) (SUSP.) SIXTH(VI): ALT., EXT. (constant about 13 on top), likewise SUSP.; OVERT., 369 with 13thon SIXTH(VI): EXT. OVERT. SUSP. (ALT.) by 7 12 by of IT (CROSS-CYCLE PRINCIPLE) IT is normal DOMINANT HARMONY by is by of IL7 (CROSS-CYCLE PRINCIPLE) VIT is I of ii (SEC. IT PRINCIPLE) byTTy is by of TTy (cross cycle " also it is the companion dominant for iv SEVENTH ( DUT): EXT., OVERT., SUSP. (ALT.) SEVENTH (SII): ALT, EXT. WITH ROST OF DITH, SUSP. with ROST, 11th; 1301 with 130n top, Likewise MORE RARELY MORE rarely 13 botting 13 botting XIT 7 is I of iii (SEC. IT PRINCIPLE) Here is a similar list for minor keys: DOMINANT HARMONY IN MINOR KEYS DEGREE QUALITY FIRST (I) : ALTEREDS, TH INSELF, SUSPENDEDS, (EXT.) 1369 WM 13 ontop b SECOND (DI): EXT., OVERTONES, SUSP. (Likewise 1369+11) MOST COMMON FUNCTIONS IT is I OF II (SECONDARY IT PRINCIPLE) billy is by of Incrass-cycle IT, in Y of Y (SEC. Y7 III, in Y of YI (""" SECOND (II): ALT., EXT., SUSP. OVERT, THURD (III): EXT., SUSP., (ALT.) (careful) ATHIRD (4 III): EXT., OVERT., SUSP., 7#9(about), 7#9+5, 9+, (13#49) FOURTH (II): EXT., OVERT., SUSP., (ALT.) (atom for) b FIFTU (1): EXT., OVERT., SUSP., (ALT.) HIET is by of MERCROSS-CYCLE " INT in I of III (SEC. IT ") also IX 7 is a substitute for iv b FIFTH (bx): EXT., OVERT., SUSP. FIFTH (X): ANT., EXT (CAREful about 130, top), likewise SUSP. SIXTH (VI): EXT., SUSP., OVERT., THOP, 7H-965, 13#9 DIT is by of IT (CROSS-CYCLE PRINCHALE) IT is normal DOMINANT HARMONY by 17 is by of III (cross-crice PRINCIPLE) 4 117 is by of III ( " " ) 4 SIXTH (4 II): EXT., OVERT., SUSP., ALT. (careful about 13: ontop) SEVENTH ( VII ): EXT., SWP, ALT. , (OVERT.) also it is a substitute for by 与SEVENTH (与YII); EXT., OVERT., (ALT.) (SUS P.) VIII is I of TI (SEC. IT PRINCIPLE) TITT in by of IT + ( CROSS-CYCLE ") also it in by 7 of III type soundon: I, bII, bIII, IV, bVI ) These are the most common-in type soundon: I, bII, bII, IV, bVI , bVII ) These are the most common-in """:(I), bII, (b) II, (b) VII, (b) VII , 4 VII ) often degree MAJOR TYPE SOUNDS Un MADR KEYS, use any major

Hopefully, this page can serve as a reference or guide when you are worken out songe, sither in chord melody or accompaniment style; remember that trial error and your saw are 2 (4?) of your best friends.