

Learning to Use Altered Dominants on One Degree at a Time

Altered Dominant: 7#9 / Major Key (part 2)

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

④

Key of Eb

slight pause then →

bII7#9

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

Ask if need be.

OPTIONAL CONTINUATION

[Optional continuation]

Try these next phrases using a swing feel:

Key of Bb

one two three and four and

Key of Ab

Key of F

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:

③

Key of E

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

Key of B

Notice the darker bII chord here ↗

[Notice the darker bII chord here]

Also try a bII7#9 to compare.

They're both nice—different kinds of nice.

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):

Key of F

Key of Eb

A
B

Assignment: Make friends with all 3 general colors and get as specific as you feel the need to.

"FAVORABLE MATINGS" COURSE

LEARNING TO USE (ALTERED) DOMINANTS on ONE DEGREE AT A TIME

@ 5-28-86
Ted Greene

Let's look at the F#9 on some other degrees where a "softer", more "romantic" or "pretty" effect seems to be the result:

④

Key Eb

Fm7, Fm7, Fm7/11, Eb6, Fm, C7+, Fm7/11, Eb9, Eb9/11, Eb6, Abm9, Db9, Eb/9, Eb9/11

SUGGEST PAUSE then 6 →

bVII F#9

bVII 7's act & sound like substitutes for I 7's. Ask if need be.

Try these next phrases using a swing feel:

Key of Bb

C#m7/11, C7#9, Bb6, Key of Ab, Bbm7/11, Ab6/9, Key of F, Gm9, F#7#9, F#9

one two three and four

OPTIONAL CONTINUATION

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 shading of each chord so much being responsible for the mood.

⑤ Now we're going to work with the F#9 on the bVII degree:

Key of E

E, C7#9, F#m7/11, Bb7b9+, E/9, Key of G, G/9, Eb7#9, Am7/11, B/9, G7#9, C#m7/11, F#7b9+, B/9, Key of F, F, Dm7#9, Gm7/11, etc., F#7#9, F#7, F#7, F#7, F#7

PLAY this as a pickup note first

the bVII F#9 is highly related to the i of color. More on this later or ask if curious

Notice the darker sound of the chord here. Also try a bVII F#9 to compare. They're both nice - different kind of nice.

READ THIS MORE THAN ONCE, SLOWLY...

⑥ bVII 7#9 (#IV 7#9) acts like a kind of tart substitute for I 7 when I 7 is functioning as the I 7 of the next chord (some kind of II or IV or II7):

Key of F

F, F7b6, BbA7, Eb11, Am7, Key of E, E, Bb7#9, A#7, D13sus, G7#m7, Eb, Eb7b6, Ab/9, Am7, Key of Gb, Gb, C7#9, C#A9, Eb, Eb7#9, Dm7/11, C7#9, C#A9, E13sus, Bbm7

COMPARE →

ASSIGNMENT: MAKE FRIENDS WITH ALL 3 GENERAL COLORS and get as specific as you feel the need to.