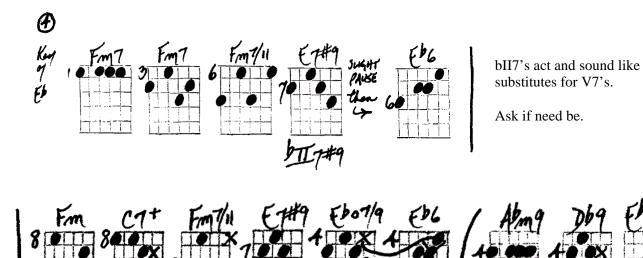
Learning to Use Altered Dominants on One Degree at a Time

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

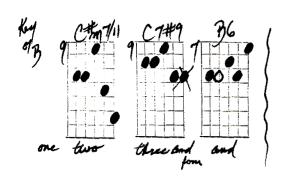
© Ted Greene 5-28-1986

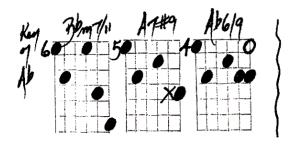
Let's look at the 7#9 on some other degrees where a "softer," more "romantic" or "pretty" effect seems to be the result:

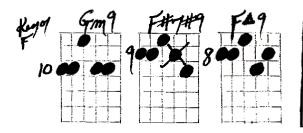


[Optional continuation]

Try these next phrases using a swing feel:

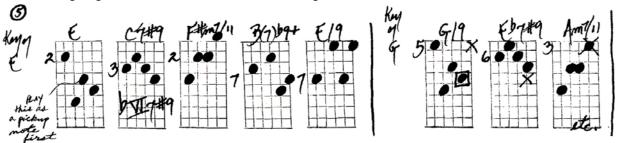




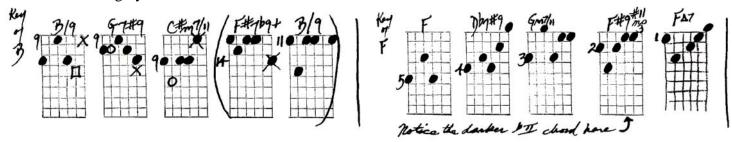


As you may have noticed, when adding rhythmic life to progressions, effects are sometimes modified. The overall, combined effect may take over, rather than the exact shadings of each chord so much being responsible for the mood.

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



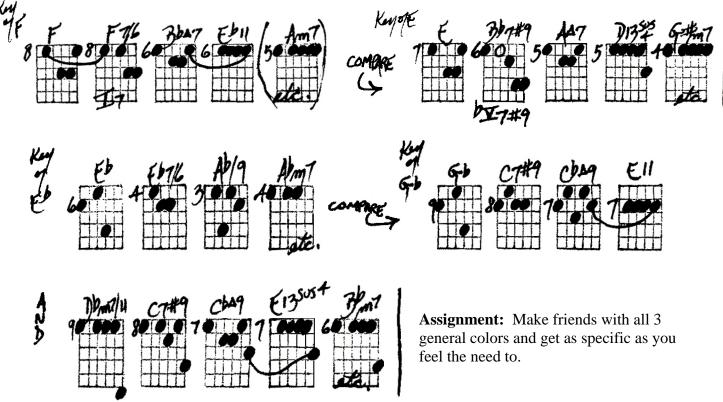
The bVI7#9 is highly related to the i diminished 7 color. More on this later or ask if curious.



[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):



"FAVORABLE MATINGS" course LEARNING TO USE ALTERED DOMINANTS on ONE DEGREE AT A TIME 7#9 | MAJ. KEY "romantic" or "pretty" effect seems to be the result: Fm7/11 DITTS act & sound like effects are sometime 1 Now we've going to work with the 7#9 on the bI degree : DI 1 #9 (# II 1#9) acte like a kind of tart substitute for I 7 when I 7 IT of the hext chard (some kind of I a iva II): ASSIGNMENT: MAKE FRIENDS WITH ALL 3 GENERAL COLORS and get as