

Learning to Use Altered Dominants on One Degree at a Time

Altered Dominant: 7#9 / Major Key (part 4)

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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):

⑪

Key of Bb: Bb, Db7#9, Cm9, F13b9, F#7#9+, Bb19

Key of A: C#m7+, C7#9, Bm7, E13b9, A#9

Key of A: C#m7, C7#9, Bm7, Bb7#9, A7sus+, A13, open D#9, G11

Key of Ab: Cm7, B7#9, Bbm7/11, A7#9, Ab7sus+, Ab13, D#A9, Gb13

to Cm7 etc.

SUBTLY DIFFERENT, YES?

Note: bIII7 subs for VI7

⑫

Key of Eb: Eb/9, Db7#9, Cm7, F13, Bb11

Key of Gb: Gb6/9, E7#9, Ebm7/11, D7+, Db11, B7/6, Bb7+, Eb7#9, Ab9, D9+, Db11, Db13, Bbm7

(Cb7/6)

Key of Gb: Variation (at end) on last example.

Gb/9, E7#9, Eb7#9, D7+, Db11, B7/6, Bb7+, Eb7#9, Ab13b9, D9, Db7sus+, Db7b9, DA7

or use 7#9+

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.

Key of Bb

Bb/9 | F7#9 | Eb9 | E7#9 | IV7 | III7 | bVII7 WEAKER

and

II7 | bII7 | I7 | I7 | VII7

bVII7 WEAKER | VI7 | bVI7

Now with at least one resolution or progression from each of the 7#9's:

Bb/9

Bb/9 | F7#9 | Eb9 | E7#9 | IV7 | III7

III7 | bIII7 | II7

AND

bII7 | I7 | I7

VII7 | bVII7 | bVI7

bVI7

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, $bVII_7$ and $bVII_7$. 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):

⑪

Key of Bb
Key of Ab

Note: $bVII_7$ Sub for VI_7 .

⑫

Key of Eb
Key of Gb

Note: $bVII_7$ is a sub for III_7 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.

Key of Bb
Key of Eb

Now with at least one resolution or progression from each of the 7#9's:

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.