

“List of Favorable Matings of Qualities and Degrees”

Reference Page

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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, 7^b9, etc. – these are different qualities.

Degree: refers to the different scale steps. Examples: D^b is the ^b2 degree of C; F[#] is the #4th degree of C; A^b 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:** 7^{sus}, (7/6^{sus} ← more rare), 11 (9^{sus} ←), 13^{sus}
- 3) **Overtone Dominants (or #11):** 13^{#11}, #11, 9^{b5}, 7^{#11}, 7^{b5}, (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) **Altered Dominants:**
Single altered 7th: 7⁺, 7^{b5}, 7^{#9}, 7^{b9},
Double altered 7th: 7^{#9+}, 7^{b9+}, 7^{b9b5}, 7^{#9b5}
9⁺, 13^{b9}, 13^{b9#11}
More rare: 13^{b9b5}, 13^{#9}, 11^{b9}, 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

<u>Degree</u>	<u>Quality</u>	<u>Most Common Functions</u>
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.
♭Second (♭II)	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)
♭Third (♭III)	Extendeds, overtones, suspendeds, (altered)	♭III7 is ♭V if VI7 (cross-cycle principle)
Third (III)	Altered, Extendeds but 9 or 13th in soprano are questionable, suspendeds but likewise about 9 and 13; also 13♭9 with 13 on top (likewise 13♭9#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	♭V7 is ♭V of I7 (cross-cycle principle)
Fifth (V)	Extendeds, suspendeds, altered, (overtones)	V7 is normal dominant harmony
♭Sixth (♭VI)	Extendeds, overtones, (altered), (suspended)	♭VI7 is ♭V of II7 (cross-cycle principle)
Sixth (VI)	Altered, extendeds (careful about 13 on top), likewise suspendeds; overtones (careful about 13♭9 with 13th on top; likewise 13♭9#11)	VI7 is V of ii (secondary V7 principle)
♭Seventh (♭VII)	Extendeds, overtones, suspendeds, (altered)	♭VII7 is ♭V of III7 (cross-cycle principle) also it is the companion dominant for iv.
Seventh (VII)	Altered, extendeds with root or ♭7th on top – others more rarely, suspendeds with root, 11th, ♭7th on top – others more rarely. Careful about 13♭9 with 13 on top, likewise 13♭9#11	VII7 is V of iii (secondary V7 principle)

[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

<u>Degree</u>	<u>Quality</u>	<u>Most Common Functions</u>
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-cycle 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)
♯Third (♯III)	Extendeds, overtones, suspendeds, 7#9 (careful about root on top), 7#9b5, 9+, (13#9)	♯III7 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
bFifth (bV)	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	bVI7 is bV of II7 (cross-cycle principle)
♯Sixth (♯VI)	Extendeds, overtones, suspendeds, altereds, (careful about 13's on top)	♯VI7 is bV of III7 (cross-cycle principle) also, it is a substitute of bVI
Seventh (VII)	Extendeds, suspendeds, altereds, (overtones)	VII7 is V of III (secondary V7 principle)
♯Seventh (♯VII)	Extendeds, overtones, (altereds), (suspendeds)	♯VII7 is bV of IV7 (cross-cycle principle) also, it is bVI7 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, bII, bIII, IV, bVI, bVII

In minor keys, use any major type sound on: (I), bII, (b)III, (b)VI, (b)VII, ♯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.

list of Favorable Matings of QUALITIES and DEGREES

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: D_b is the 2nd degree of C, F# is the 4th degree of C, A_b is the 6th 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 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 manner) chord qualities according to their most favorable degrees, and with a little bit of trial + 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:

- EXTENDED DOMINANTS**: (7), 7/6, 9, 13
- SUSPENDED DOMINANTS**: 7sus, 7/6sus, 11, 13sus
- OVERTONE DOMINANTS**: 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 use 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.*
- ALTERED DOMINANTS**: 7+, 7b5, 7#9, 7b9, 7#9+, 7b9+, 7b9b5, 7#9b5, 9+, 13b9, 13b9+11, 13b9b5, 13#9, 11b9, 7#5b5

Here is the list of favorable matings of qualities (using DOMINANT types) and degrees in MAJOR KEYS. Oh yea, 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 leaves 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.

DEGREE	QUALITY	FUNCTIONS
FIRST (I)	EXTENDED, SUSPENDERS, ALTERED, (OVERTONES)	I ₇ is V of IV (SECONDARY I ₇ PRINCIPLE)
b SECOND (bII)	EXTENDED, OVERTONES, SUSPENDERS, 7#9, 7#9b5	bII ₇ is bV of V (CROSS-CYCLE PRINCIPLE)
SECOND (II)	EXTENDED, OVERTONES, ALTERED, SUSP	II ₇ is V of V (SECONDARY II ₇ PRINCIPLE)
b THIRD (bIII)	EXT., OVERT., SUSP., (ALT.)	bIII ₇ is bV of VI (CROSS-CYCLE ")
THIRD (III)	ALT., EXT. but 9 or 13th in soprano are questionable, SUSP. but likewise about 9 and 13, also 13b9 with 13 on top (likewise 13b9+11) questionable.	III ₇ is V of VI (SEC. II ₇ ")
FOURTH (IV)	EXT., OVERT., SUSP., Some 7#9's, 7#9b5's	IV ₇ is a substitute for IV
b FIFTH (bV)	EXT., OVERT., SUSP., 7#9 (careful about root on top), 7#9b5	bV ₇ is bV of I ₇ (CROSS-CYCLE PRINCIPLE)
FIFTH (V)	EXT., SUSP., ALT., (OVERT.)	V ₇ is normal DOMINANT HARMONY
b SIXTH (bVI)	EXT., OVERT., (ALT.) (SUSP.)	bVI ₇ is bV of II ₇ (CROSS-CYCLE PRINCIPLE)
SIXTH (VI)	ALT., EXT. (careful about 13 on top), likewise SUSP.; OVERT. 13b9 with 13 on top, likewise 13b9+11	VI ₇ is V of II (SEC. VI ₇ PRINCIPLE)
b SEVENTH (bVII)	EXT., OVERT., SUSP., (ALT.)	bVII ₇ is bV of III ₇ (CROSS-CYCLE ")
SEVENTH (VII)	ALT., EXT. WITH ROOT b7th, SUSP. WITH ROOT, 11th; b7th on top - OTHERS MORE RARELY	also it is the companion dominant for IV VII ₇ is V of III (SEC. VII ₇ PRINCIPLE)

Here is a similar list for minor keys:

DEGREE	QUALITY	FUNCTIONS
FIRST (i)	ALTERED, 7th itself, SUSPENDED, (EXT.)	i ₇ is V of IV (SECONDARY i ₇ PRINCIPLE)
b SECOND (bii)	EXT., OVERTONES, SUSP.	bii ₇ is bV of V (CROSS-CYCLE ")
SECOND (ii)	ALT., EXT., SUSP., OVERT.	ii ₇ is V of V (SEC. ii ₇ ")
b THIRD (biii)	EXT., SUSP., (ALT.)	biii ₇ is V of VI (" " ")
THIRD (iii)	EXT., OVERT., SUSP., 7#9 (careful about root on top), 7#9b5, 9+, (13#9)	iii ₇ is bV of VII (CROSS-CYCLE ")
FOURTH (iv)	EXT., OVERT., SUSP., (ALT.)	iv ₇ is V of VII (SEC. iv ₇ ")
b FIFTH (bv)	EXT., OVERT., SUSP.	also iv ₇ is a substitute for iv
FIFTH (v)	ALT., EXT. (careful about 13 on top), likewise SUSP.	bv ₇ is bV of I ₇ (CROSS-CYCLE PRINCIPLE)
SIXTH (vi)	EXT., SUSP., OVERT., 7#9, 7#9b5, 13#9	v ₇ is normal DOMINANT HARMONY
b SIXTH (bvi)	EXT., OVERT., SUSP., ALT. (careful about 13's on top)	bvi ₇ is bV of II ₇ (CROSS-CYCLE PRINCIPLE)
SEVENTH (vii)	EXT., SUSP., ALT., (OVERT.)	bvii ₇ is bV of III ₇ (" " ")
b SEVENTH (bvii)	EXT., OVERT., (ALT.) (SUSP.)	also it is a substitute for bvii

MAJOR TYPE SOUNDS: I, bII, bIII, IV, bVI, bVII } These are the most common - in rare circumstances, you might want to use major sounds on some "minor" " " " " " " (i), bII, bIII, bVI, bVII, bVII } other degree.

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 + error and your ears are 2 (4?) of your best friends.