Favorable Mating of Quality (Chord Extension & Such)
& Degree (of the Key)
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Major or Dominant 7th Key: for Dominant Type Chords

On I7: Dominants function three main ways here:
1) As V7 of IV. Try all 4 groups, although #11 types are delicate and troublesome in certain registers and/or voicings. But groups 1, 2, and 4 work wonderfully well.
2) As Tonic dominant color for bluesy color. Groups 1, 2, 3, and 7#9, 7#9#11, 13#9, 13#9#11.
3) As <u>final</u> chord, even in a very 'majory' sounding piece.

On bII7: Group 1, 3 are great in almost all voicings.
Group 2 is trickier.
Group 4: 7#9, 7#9#11, 13#9, 13#9#11 are recommended amongst the altereds.

On II7: 99.9% of all dominants work here.

On bIII7: Group 1 is smooth & luxuriant.
Group 2's are great for setting up or replacing Group 1's here.
Group 3 can be great when you want to approximate the sound of altered VI7 types.
Group 4: b5[#11] or 13 on top are smoother than #5. Overall, the Altered's are rougher on bIII7.

On III7: Group 4 is wonderful, but watch out for 13 or ♮9 on top. Example in key of C:

> E9+\F# soprano or E13b9\C# soprano to Am7 *will* work, but they're rougher, less flowingly natural than say, E7#9+\G soprano and E7b9+\C soprano.

Group 2: Smoothest soprano notes: R, 11, 5, b7, 17th .
Group 1 & 3: Useable *if* you remember that 9 & 13 usually will sound better "buried in the chord" (i.e. *not* in the soprano).
Ask about the special 'key within a key' circumstance that changes all this.

Specific Groups of Dominant Chord Types

Group 1: 7, 9, 13(no9) [7/6], 13 (with 9)

Group 2: 7sus4, 9sus4, [also called 11th], 13sus4.
Optional: inclusion of '3' here. Ask me next time about 3 circumstances.

Group 3: 7#11, 9#11, 13#9,

Group 4: Altereds:
1) b5 [#11], #5, b9, #9 in 7th chords…any or all of them. Also:
2) 9#5
3) 11b5, 11#5, 11b9
4) 13b9, 13#9

Other much rarer types such as 7#9♮9 do come in due to melodic needs, but we needn't catalogue them for now; rather, they appear in front of you *while* you're playing.

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GROUP 1 : 7, 9, 13no9, 13w/9
(7/6)

GROUP 2 : 7sus4, 9sus4 also called 11th
13 sus4
OPT: Inclusion of 3 here
ask me next time about 3 circumstances

GROUP 3 : 7#11, 9#11, 13#11

GROUP 4 : ALTEREDS :
1) b5 #5, b9, #9 in [#11] 7th chords ... any or all of them.   Also:
2) 9#5
3) 11b5, 11#5, 11b9
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Other much rarer types such as 7#9#9 do come in due to melodic needs, but we needn't catalogue them for now; rather, they appear in front of you while you're playing.

on **I7** : Dominants function three main ways here : 1) As V7 of IV.... try all 4 groups, although #11 types are delicate & troublesome in certain registers &/or voicings. But GROUPS 1, 2, and 4 work wonderfully well

2) As 'tonic' dominant color for bluesy color .... Groups 1, 2, 3, and 7#9, 7#9#11, 13#9, 13#9#11

3) As final chord, even in a very major sounding piece.

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on **II7** : 99.9% of all Dominants work here.

on **bIII7** : Group 1 is smooth & luxuriant Group 2's are great for setting up or replacing Group 1's here.
Group 3 can be great when you want to approximate the sound of ALT. VI7 types
Group 4 : b5(#11) or 13 on top are smoother than #5 .... overall, the ALT.'s are rougher on bIII7.

on **III7** : Group 4 is wonderful, but watch out for 13 or #9 on top .... **EXAMPLE** in key of C:
E9+\F# SOPRANO   or   E13b9\C# SOPRANO
to Am7 will work but they're rougher, less flowingly natural then, say, E 7#9+\G SOPRANO and E 7b9+\C soprano

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Group 1 & 3 : Useable if you remember that 9 & 13 usually will sound better "buried in the chord" (i.e. not in the soprano). Ask about the special 'key within a key' circumstance that changes all this.