

25.7 Example 7 shows the altered VII⁷ in C major and example 8 the one in C minor, both with lowered 3 (*d^b*). The chords in both examples are in close root position as well as in first inversion, the latter with *d^b* at the bottom. When in the minor inversion in example 8, the root *b* of VII is enharmonically changed to *c^b*, the augmented 6th *d^b-b* changes into a minor 7th *d^b-c^b* forming a root-positioned D^b7 chord. See (8) in 33.6 and lesson 37.



Altered VIIth degree in C major



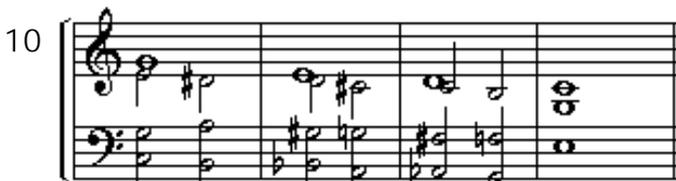
Altered VIIth degree in C minor

25.8 In the first bar of example 9 we see VII[♯] (3 in the bass) in C major (B[♯]/D). By altering *d* into *d^b* and *a* into *a^b*, the first chord B[♯]/D changes into D^b7/+5 and D^b7 respectively. Both are called tritone-related (TR) dominant 7th chords of G7, originating from VII; the first from VII in C major (+5), the second from VII in C minor or C minor-major (*a* ∅ *a^b*).

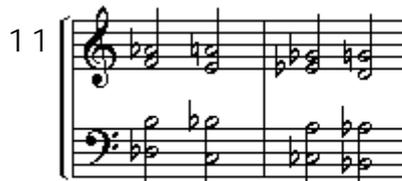


B[♯]/D D^b7 C7/13

25.9 The traditional point of view to name a TR dominant after its origin, the VIIth degree, would become too complicated to capture in a customary chord symbol used in jazz, specifically when the chords are extended. Therefore, the concept of the tritone relationship is a useful and practical simplification.



Trad.: C B7/13 E7-5/B^b A7 D7-5/A^b G7
TR : B^b7 A^b7



Trad.: B[♯]-3/D^b A[♯]-3/C^b
TR : D^b7 C7/13 B7 B^b7/13

The TR dominants in example 10 originate from the altered [V⁷]. In example 11 they originate from the altered [VII⁷]*. The chord extensions of D^b7 and C^b7 in example 12 make it not practical to relate to traditional notation.

At some spots in the examples the notation of accidentals is inadequate, e.g. the 7 of the TR dominants is written as an augmented 6th. For example, B^b7 in example 10 has *b^b-g[#]* instead of *b^b-a^b*; *b^b* originally being the -5 of E7 (V⁷). In D^b7 in example 11 has an augmented 6th *d^b-b* instead of a minor seventh *d^b-c^b*; the *b* being the root of the altered VII in C.



TV : D^b7/9/13 C7/9 C^b7/9/13 B^b7/9
Trad.: Not practical!

* Often it is problematic to establish whether an extended TR dominant originates from an altered V⁷ or from an altered VII⁷.