

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

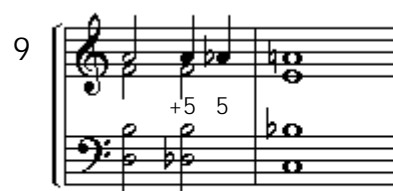


Altered VII<sup>th</sup> degree in C major



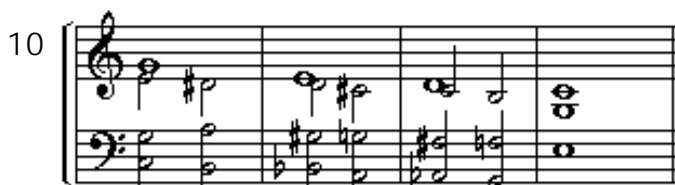
Altered VII<sup>th</sup> degree in C minor

25.8 In the first bar of example 9 we see VII<sup>♯</sup> (3 in the bass) in C major (B<sup>♯</sup>/D). By altering *d* into *d<sup>b</sup>* and *a* into *a<sup>b</sup>*, the first chord B<sup>♯</sup>/D changes into D<sup>b</sup>7/+5 and D<sup>b</sup>7 respectively. Both are called tritone-related (TR) dominant 7<sup>th</sup> 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<sup>b</sup>*).

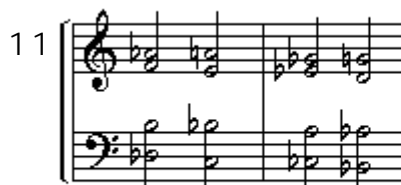


B<sup>♯</sup>/D D<sup>b</sup>7 C7/13

25.9 The traditional point of view to name a TR dominant after its origin, the VII<sup>th</sup> 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<sup>b</sup> A7 D7-5/A<sup>b</sup> G7  
TR : B<sup>b</sup>7 A<sup>b</sup>7



Trad.: B<sup>♯</sup>-3/D<sup>b</sup> A<sup>♯</sup>-3/C<sup>b</sup>  
TR : D<sup>b</sup>7 C7/13 B7 B<sup>b</sup>7/13

The TR dominants in example 10 originate from the altered [V<sup>7</sup>]. In example 11 they originate from the altered [VII<sup>7</sup>]\*. The chord extensions of D<sup>b</sup>7 and C<sup>b</sup>7 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 6<sup>th</sup>. For example, B<sup>b</sup>7 in example 10 has *b<sup>b</sup>-g<sup>#</sup>* instead of *b<sup>b</sup>-a<sup>b</sup>*; *b<sup>b</sup>* originally being the -5 of E7 (V<sup>7</sup>). In D<sup>b</sup>7 in example 11 has an augmented 6<sup>th</sup> *d<sup>b</sup>-b* instead of a minor seventh *d<sup>b</sup>-c<sup>b</sup>*; the *b* being the root of the altered VII in C.



TV : D<sup>b</sup>7/9/13 C7/9 C<sup>b</sup>7/9/13 B<sup>b</sup>7/9  
Trad.: Not practical!

\* Often it is problematic to establish whether an extended TR dominant originates from an altered V<sup>7</sup> or from an altered VII<sup>7</sup>.