

(Book 3) Lesson 40d.

Harmonizing with 3 Part Dominant 7th Chords in a Minor Key

(courtesy accidentals just to ensure correct reading)

The first example harmonizes the D alphabet in the key of C Minor using the 3 Part Dominant 7th Chords according to the principles of chordal and non-chordal tones.

Ddim Fm Eb+ Ddim Eb+ Ddim Eb+ Ddim
G7b9 G11b9 G7b13 G7b9 G7b13 G7b9 G7b13 G7b9

Unquestionably, this example is a bit over-done. However, played against an inversion of a G7 chord which is generally lower in pitch than these triads, this harmony would be more interesting than the example above. You may have to search far and wide to find such a trite melody as has been composed here.

This example demonstrates a typical passage in a "major" key, harmonized with the standard 3 Part Dominant 7th chords.

Em Dm Em Dm
G13 G9 G13 G9

Here is the same passage using substitute triads drawn from the major key.

Em Dm Em Ddim
G7b9

In this example, the fourth triad is actually drawn from the key of C Minor. This substitution adds a subtle bit of minor element to a major key.

Although it is safe to add some minor key harmonic elements to a passage that is undeniably in a major key, it is not a good idea to add major elements to a passage that is in a minor key. Adding major quality into a minor key negates the minor key suggestion. A melodic passage in a major key is powerful enough to withstand the effect of harmony that is drawn from the parallel minor key. (will be thoroughly investigated later)