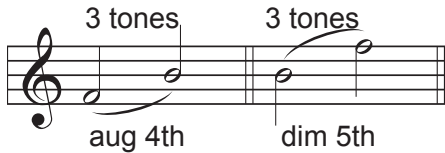


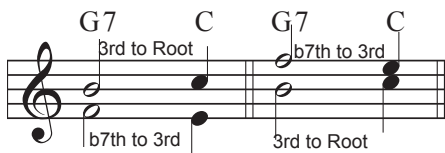
# (Book 4) Lesson 48a.

## "Tri-Tone"

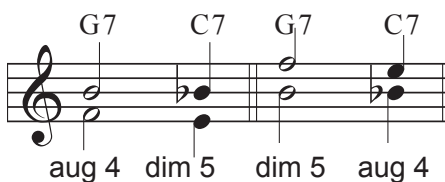
If the notes of any major scale are organized in successive groups of four, there is only one point where there is no half tone between any two of the notes involved.



The distance between the notes "F" and "B" is called a "tritone." (3 tones) Notice that the distance remains the same even when you invert the interval. The tritone is the heart of the Dominant 7th type chord.



Notice that the notes of the tritone are the 3rd and b7th of the Dominant 7th chord. These two notes are also the most active notes in the major scale. In this instance the note "B" resolves by rising to the Tonic chord Root. (C) The note "F" falls to the note "E" which is the 3rd of the Tonic chord.



There is however, another harmonic rule which says: "The third of a Dominant 7th may fall, providing that the falling third becomes the flat seventh of the following chord." Notice that when both notes of the tritone fall, the interval remains a tritone but changes the numerical type of the interval.

The studies on the following pages are based on the above idea and for the sake of identification will be called "Tritone Progressions."

Keep in mind that each tritone represents a Dominant 7th chord. (In actual fact, each tritone represents two different Dominant 7th chords. This will be dealt with in more detail in a later lesson but observe the following example:



The black note heads represent the tritones in the above two chords. Notice that the 3rd of G7 (note B) is the enharmonic equivalent of the b7th of Db7. (note Cb). Similarly the b7th of G7 (note F) is the third of the Db7th chord.

Later lessons will focus on this musical phenomenon creating the "jazz" players common trick of interchanging these chords to create interesting harmonic possibilities.