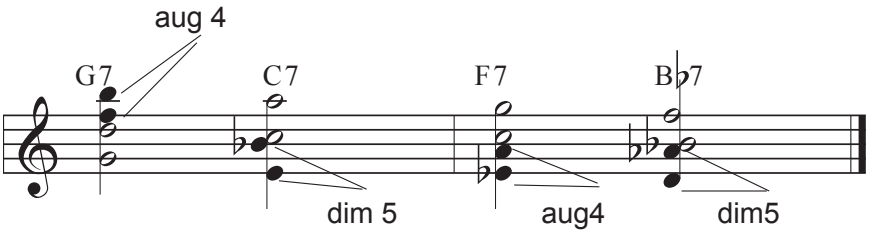
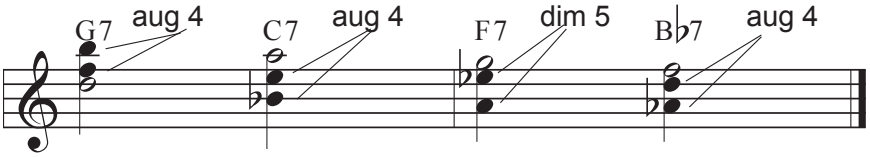
(Book 5.) Lesson 17b.
Observing of the tri-tone in a in a Dominant 7th Cycle
(continued)



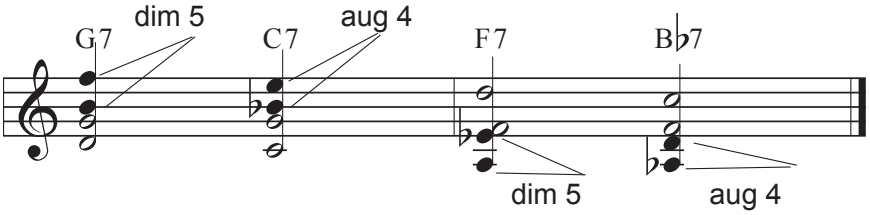
The highest voice is the melody.

The tri-tone is shown with black note heads.

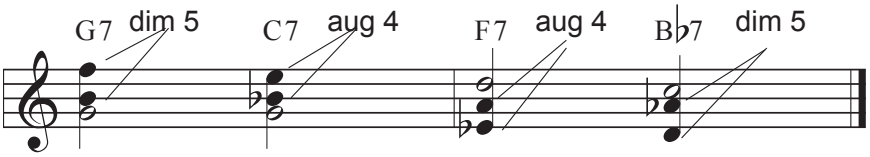
Notice that even if the melody moves in a scale, the tri-tone will somtines take a leap rather than descending continuously in semi-tones.



In three part chords, the same phrase is perhaps easier to play and notice that the tri-tone does not invert until the third chord.



Here the tri-tone from C7 takes a great leap downward. This would not sound particularly sophisticated. The saving grace is that the tri-tone does invert in a uniform manner.



The same phrase in three part harmony is somewhat more successful.

Unfortunately, the guitar and the human hands have some limitations which can cause some of these harmonic problems. The guitar is an instrument where some occasional harmonic compromises must be made

When harmonizing a given tune with the suggested chords, you are mostly at the mercy of the melody when it comes to choosing the chord inversion.

On the other hand, (pardon the pun) when comping, you can create your own melodic and harmonic ideas from the given chords, so if deemed necessary, fluid and well resolved musical ideas should not be a problem.

Keep in mind that so far, we have only dealt with triads, three-part 7th chords in closed voicing and four part harmony that is exclusively in open voicing. Dispersing the chord voicing will be discussed in a later lesson in this book.