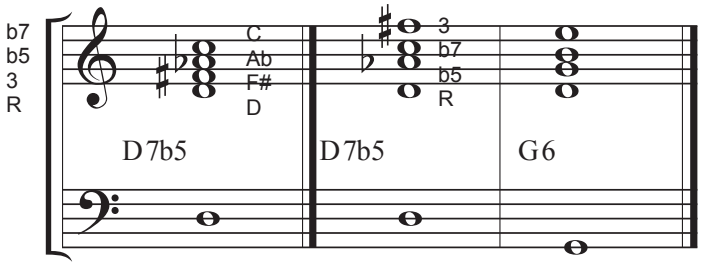
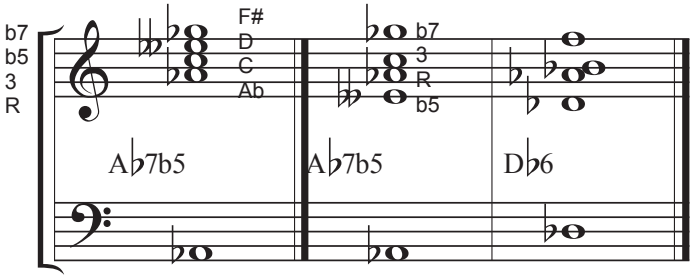
(Book 5) Lesson 20c.

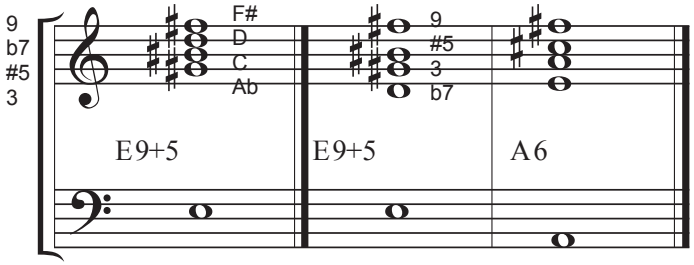
Interchangeable Dominant 7th Chords with Altered 5ths

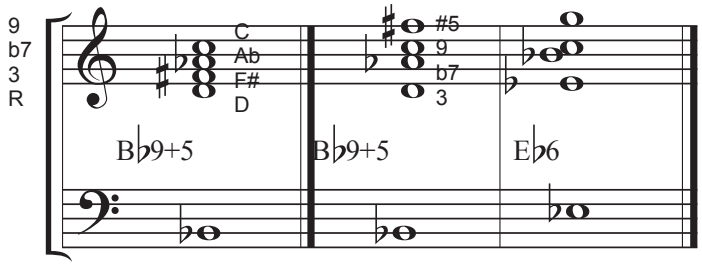
It is necessary at this point to delve into the interchangeable possibilities of these altered chords.
This concept is based on the notes of the original chords and using these notes only.

Notice that if you use enharmonic spelling, the first chord in each staff system is the same.









Note that each chord favours a cycle resolution.

The D7b5 and the Ab7b5 carry their own roots. In the E9#5 and the Bb9#5 the roots are omitted. In Practicing these chords in all positions (inversions) the roots must be vocallized by the student or played by a friend or computer. **The stress on ear training must continue untill all chords are musical sounds, not just chord names.**

Observe that each chord also contains two tri-tones. (between Root and b5th and between the 3rd and b7th.)

The Dom7b5 chord is one of the most common "substitute" chords used by jazz players and arrangers.

You will often find progressions like this in jazz and popular standards:

Am7----Ab7b5-----G6

The Ab7b5 is more than likely a D7b5 but using the note Ab as the bass note. For all practical purposes, the progression is a ii-V-I with an altered V chord.

The Dom9#5 chord is a much more rare occurrence but worth while investigating. It can be used to add a unique paint job to an appropriately sophisticated tune.

Work out similar resolutions in all inversions on all sets of four adjacent strings. Don't just play the chord fingerings! Go through the thought process! Let your brain teach your hands to perform.