

Lesson 9a.

Three part Dominant 7th chords

If you inject triads into your solos, a four part chord may sound out of balance. Therefore, the better option is to reduce the 7th chord to three parts. To capture the true feel of the Dominant 7th chord in three parts, it must contain the "tritone." (3rd and flat 7th) This of course leaves the Root and 5th as optional notes.

Keep in mind that the bass player will usually be capturing the Root and 5th so even when those notes are omitted from your efforts, the likelihood is that they will not be sorely missed.

Notice that the procedure suggested below still retains the elements of the 4 part chord inversion in close voicing which will balance well with basic triads also in close voicing.

G7 G7 G7 (Bdim) G7 (Bdim)

Root Pos.----omit 5th 1st Inv.-----omit 5th 2nd Inv.-----omit Root 3rd Inv.-----omit 5th.

Non-chordal tones can be added to these three part chords in exactly the same way as with basic triads. Notice that with 4 inversions, the Root position chord only harmonizes the 7th degree of the chord.

G7 G7 G9 G7 G7sus4 G7 G13

The entire chromatic scale can be accommodated by the 3 part dominant 7th chord in this manner.

G7 Gmaj7 G7 G7b9 G7#9 G7 G7sus(4) G7 G7b9 G13

The #4 is generally best treated as a b5 using the next inversion of the chord. .

Other 7th Chords in 3 Parts

Gm7 Gm7 Gm7 (Bb) Gm7 (Bb)

Gmaj7 Gmaj7 Gmaj7 (Bm) Gmaj7 (Bm)

Non-chordal tones would be added in exactly the same way to these 7th chords as with the Dominant 7th chords. Some interesting results will start to appear. i.e. A sus4 added to a Gmaj7 would produce a D7 chord and a #4 on the same triad would result in a Dmaj7. Both would be rather unlikely and at best they would be of the questionable variety.