

### 4.5 THE ALTERED DOMINANT

AN ALTERED DOMINANT IS A DOMINANT SEVENTH CHORD (I.E., MAJOR TRIAD+MINOR 7TH) WITH ALL POSSIBLE ALTERATIONS.

"PLAIN" DOMINANT 13TH CHORD (13TH CHORD FUNCTIONS THE SAME AS A 7TH CHORD IN TERMS OF PROGRESSION):

AS A "STACK OF THIRDS"

C<sup>13</sup>

ROOT 3RD 5TH 7TH 9TH 11TH 13TH

HERE ARE ALL POSSIBLE ALTERATIONS. THE THIRD MUST REMAIN MAJOR AND THE SEVENTH MINOR TO BE DOM7 QUALITY.

C<sup>13</sup>ALT

ROOT 3RD b5 #5 7TH b9 #9 b11 #11 b13 #13

(MAJOR) (MINOR)

THE SAME NOTES CAN BE REORDERED AS A SCALE.

WHEN YOU REMOVE DUPLICATE NOTES, THE ONLY ALTERATIONS THAT REMAIN ARE b9, #9, #11, AND b13.

C<sup>13</sup>ALT

ROOT b9 #9 3RD ~~b5~~ #11 ~~b9~~ #9 ~~b13~~ #13 7TH

(=3RD) (= #11) (=b13) (=7TH)

C<sup>13</sup>ALT

ROOT b9 #9 3RD #11 b13 7TH

THE ALT SCALE IS SOMETIMES CALLED DIMINISHED WHOLE TONE BECAUSE THE LOWER FOUR NOTES FOLLOW THE DIMINISHED SCALE PATTERN (H-W-H-W) AND THE UPPER NOTES ARE ALL A WHOLE STEP APART.

#### SPELLING ALT CHORDS

THERE ARE 2 EASY WAYS TO SPELL AN ALT CHORD/SCALE. FIRST, YOU CAN RAISE THE TONIC OF A MAJ. SCALE. SO C<sup>4</sup>ALT IS C<sup>b</sup> MAJOR WITH A RAISED ROOT, SHOWN BELOW. SOME NOTES ARE ENHARMONICALLY RESPELLLED.

C<sup>13</sup>ALT

ROOT b9 #9 3RD #11 b13 7TH

THE SECOND (LESS EASY) ROUTE TO THE ALT CHORD/SCALE IS AS THE SEVENTH MODE OF MELODIC MINOR. BELOW IS D<sup>b</sup> MELODIC MINOR, STARTING ON THE LEADING TONE (SEVENTH STEP) OF THE (THEORETICAL) D<sup>b</sup> MINOR SCALE.

C<sup>13</sup>ALT

ROOT b9 #9 3RD #11 b13 7TH