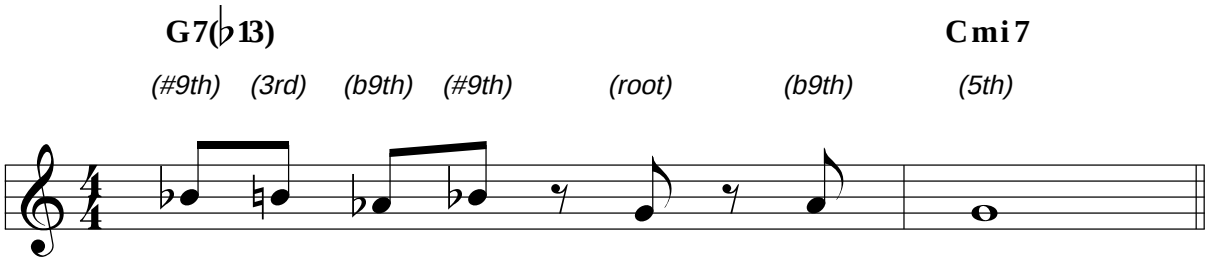
Internal triad shapes available within the dominant 7th(b13th)-type chord (contd)

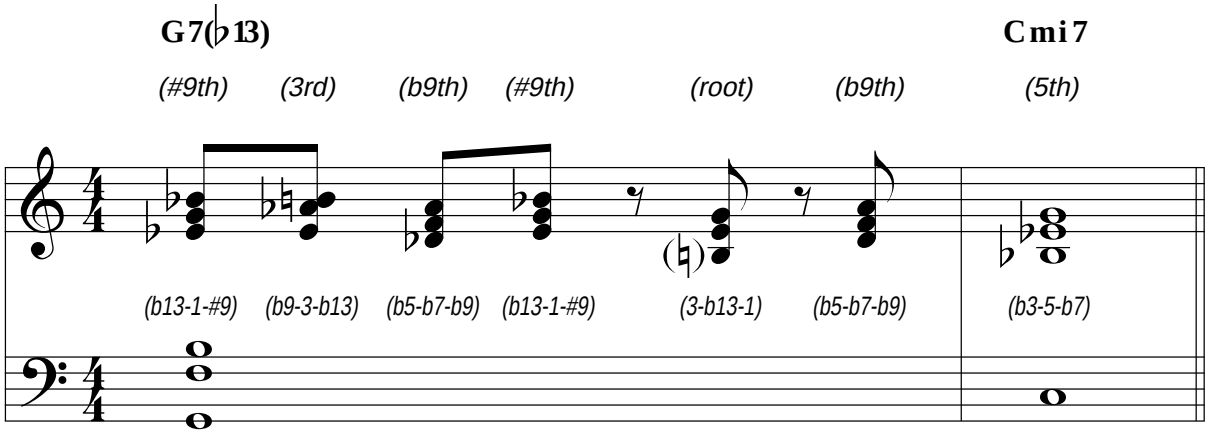
Note that the **internal triads** shown in **Fig. 11.8.** are split into two groups. The **Db** triad in the left-hand measure is also available within the **G dominant 7th(b9th)**-type chord (**Level Three** in the dominant hierarchy - see **Fig. 10.7.**). This triad is therefore not **definitive** of the **dominant 7th(b13th)**-type chord as it does not contain the **#5th/b13th** alteration. The triads in the right hand measure **are** definitive of the **dominant 7th(b13th)**-type chord, as they all contain the **#5th/b13th**. As seen for previous chord types, all these triads can be inverted. We will now harmonize a melody using the internal triads available within this chord type:

Figure 11.9. Melody example #1



The relationship of each melody note to the **G7(b13)** and **Cmi7** chords has also been shown in parentheses (see **Figs. 11.4.** and **5.2.**). One of many harmonization solutions (using the internal triads from **Figs. 11.8.** and **5.5.**) for this melody is shown below:

Figure 11.10. Melody example #1 harmonized with internal triads



Note that a '**root-b7th-3rd**' voicing (the definitive tones of a basic dominant chord) was used in the bass clef on the **G7(b13)** chord. The **3rd** and the **b7th** in the bass clef are needed to support the alterations (**#9th** and **b13th**) in the treble clef. As in **Figs. 11.7.** and **11.8.**, an 'enharmonic compromise' was also needed when writing the **Ab minor** triad, showing the **3rd** of the triad as **B** (rather than **Cb**) to be consistent with the overall **G7(b13)** chord. Each triad choice in **Fig. 11.10.** above can be further analyzed, as shown on the following page: