

Here is an example of the use of triads and pentatonics used on the bridge of rhythm changes. Minor 7th pentatonics used up a minor third from the root of a dominant seventh chord creates an altered sound. For example:

*C7alt. = Ebmi7 pentatonic*

#9th  
b3rd b5th b13th b7th b9th

However, using the triad and the -7 pentatonic doesn't give a true altered sound because a natural 5th is contained in the major triad. It is an interesting sound though. Angular and bright.

D Triad & F-7 Pentatonic      G Triad & Bb-7 Pentatonic

D7alt      G7alt

C Triad & Eb-7 Pentatonic      F Triad & Ab-7 Pentatonic

C7alt      F7alt

Bb

T  
A 10  
B