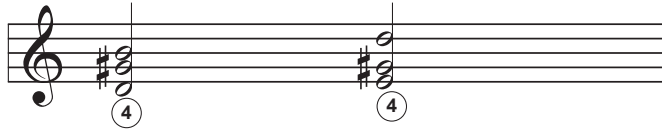


## (Book 3) Lesson 38b.

### Observations regarding the inversions of the Three Part Dominant 7th Chord

Worthwhile noting is the fact that adjacent inversions of the three part Dominant 7th chord are never far removed from one another in physical position on the guitar fingerboard.

The 3rd Inversion and Root Position chord are basically in the same hand position and on the same set of three strings..

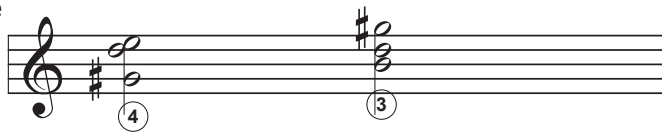


However obvious this may seem to you, the same is not true for all students. I have often wondered how some players and even those who play rather well, seem to miss this observation.

The Root Position chord and the First Inversion chord are basically above each other in the same hand position.



When the First Inv chord is played with its bass on the 4th string, the Second Inv chord is in close proximity with bass on 3rd string.



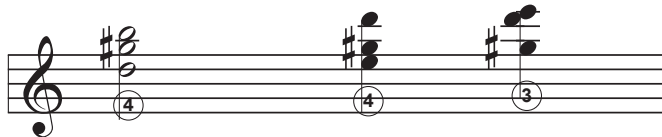
It is a worthwhile effort to choose a variety of three part Dominant 7th chords on either set of three strings and then find its closest neighbour inversion on the adjacent set of three strings.

Similarly, the 2nd Inversion with bass note on 4th string is in close proximity to the 3rd Inversion with its bass on the thirds string.



When you begin using these chords in your harmonizations, you will be glad that you did some preliminary work on the fingerings.

Then observe that the whole cycle begins again, one octave higher than where we began.



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### Harmonizing with the 3 Part Dominant 7th chord

Since the chord contains 4 notes and has 4 inversion types, a slight alteration of the basic rules is in order when using the Dominant 7th chord. (Remember that we are dealing with a four voice chord although we are simply omitting one note to make the chords possible to play.)

1. The Root Position chord will harmonize the b7th. (flat 7 is the highest voice)
2. First Inversion will harmonize the Root. (Root is highest voice)
3. Second Inversion will harmonize the 3rd. (Third is the highest voice)
4. Third Inversion will harmonize the 5th. (Fifth is the highest voice)

Non-chordal tones will be treated as before. Non-chordal tones replace the closest chordal tone that is lower in pitch than the non-chordal tone in question.