

(Book 4) Lesson 44b.

Examining the Resolution of Dominant 7th Chord (cont'd)

The resolution of these tendency tones may be thwarted by pushing them along a good scale line.

4-----3      ----may become----      4-----5

usually "down"      may "rise"

6-----5      ----may become----      6-----7

usually "down"      In this case, the active 6th moves up towards the active 7th tone.

7-----8      ----may become----      7-----6

usually "up"      In this situation, 7 moving down to 6 seems to make very good sense.

(Although there are guiding rules in music theory, they are not carved in stone even if the classical teachers may sometimes make it sound like that.)

Non-active tones may move freely among themselves in any reasonable manner. In the following four bar phrases, notice how the proper resolution of the active tones helps to knit the notes together.

1.

6-----5    4-----3    2-----1    7-----8

In both phrases, the active tones are always resolved in their most conventional manner.

2.

7-----8    4-----3    2-----3    4-----3

(Editor's special note: Playing too many of these musically perfectly resolved phrases may make you want to take up the "pipe-organ" or at least join a choir.)