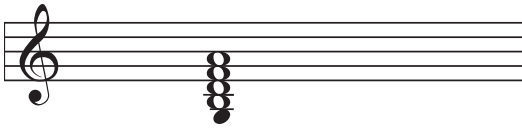


(Book 4) Lesson 44c.
Examining the Resolution of the Dominant 7th Chord (cont'd)

Arranging the active tones in thirds reveals two things.



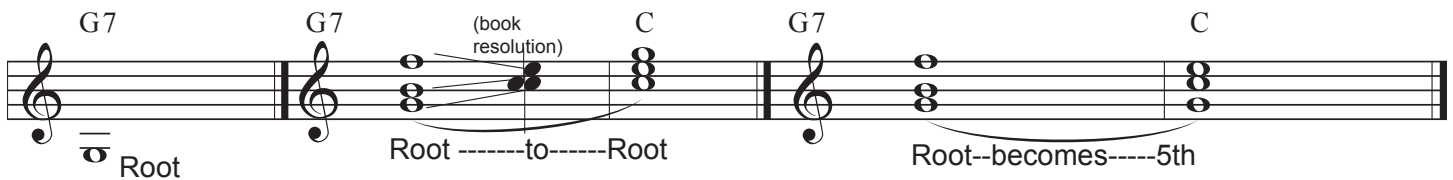
The note "A" belongs to the G7 chord as the ninth degree and the note "G" is missing. (white notes are the active tones in thirds)

So, for now, we eliminate the note "A" and borrow the note "G" from the non-active tones. All this to arrive at why and how the Dominant 7th chord resolves. The niceties of text book resolutions will be indicated but in many cases, ignored in favour of arriving at a full chord. Each note is resolved as close to possible to the normal resolution of the active tones. Wherever necessary, these rules will be broken to arrive at a full chord. Technically, this is spoken of as "resolution on the dominant 7th chord by interchange of parts."

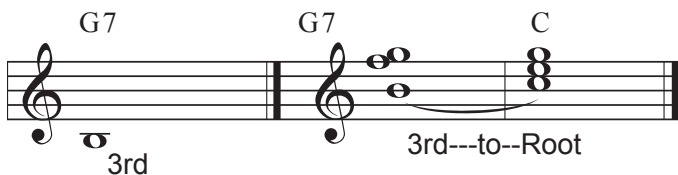
The resolutions are based on the movement of the bass note of the Dominant 7th chord.

Resolution of Root: 1. Root moves to Root of "I" chord

2. Root remains to become the 5th of the 2nd Inversion "I" chord.



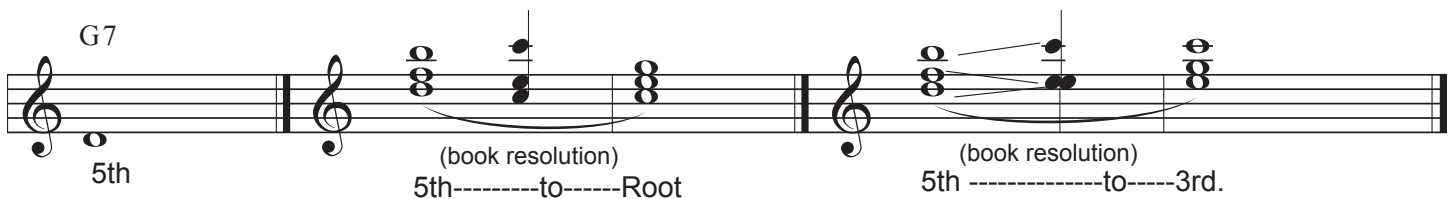
Resolution of 3rd: The 3rd of the Dominant 7th chord is the leading note in the key. The leading note generally rises to the Root of the "I" chord.



(For all practical purposes, the First Inversion of the Dominant 7th chord only has one resolution when moving to the Tonic chord.)

Resolution of 5th: 1. Fifth may fall to Root of "I".

2. Fifth may rise to 3rd of "I".



Resolution of b7th: 1. Flat 7th falls to 3rd of "I".

2. Flat 7th may rise to 5th of "I".



The "book resolutions" are shown by the black notes. Notice that when the Three Part Dominant 7th chord is resolved along the standard rules of "tendency", the resolution often results in an incomplete "I chord." As stated earlier, in order to arrive at a complete triad, the "book rules" will be ignored in favour of arriving at a complete chord.