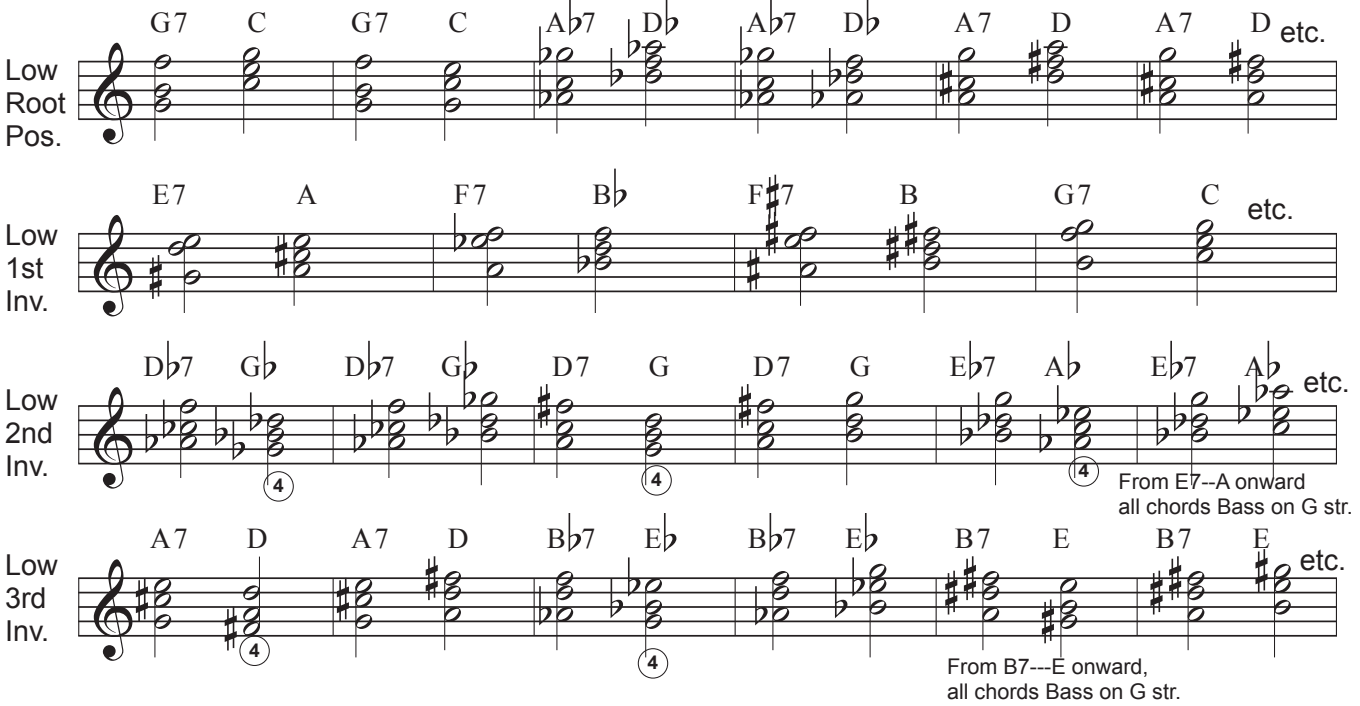
(Book 4) Lesson 45a.

Practice Routine for Resolution of Three Part Dominant 7th Chords

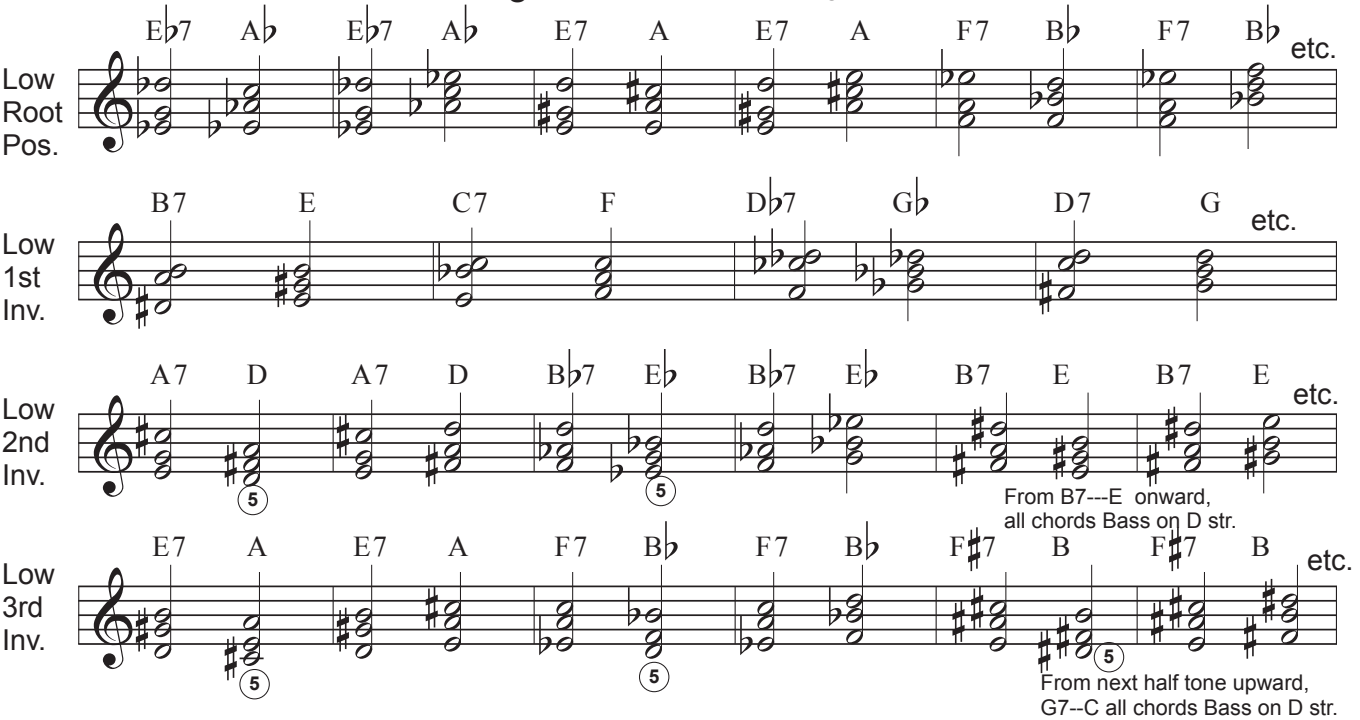
(Hum the bass lines! Marvelous for ear training.)

Bass Notes on "G" string: (a few chords have their bass note on the "D" string.)



Continue each line up the finger board in semitones, spelling the chords as you play. If you just play the pattern, you may be accomplishing nothing.

Bass Notes on "D" String: (a few on the "A" string)



A simple conclusion to the whole process of resolution of the Dominant 7th chord is that each inversion of the Dominant 7th chord can move to the nearest inversion of the Tonic Chord, either upwards or downwards. The exception is the First Inversion because the Root (highest note) of the Inversion remains in the same position while the lowest note resolves upward. All of this does not negate the long preamble to the concept of resolution. To teach the idea of resolution without an explanation of the "tendency" of scale tones would seem pointless. You may appreciate the theory, even more so, at a later date.