

(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.)

Low Root Pos. G7 C G7 C Ab7 Db Ab7 Db A7 D A7 D etc.

Low 1st Inv. E7 A F7 Bb F#7 B G7 C etc.

Low 2nd Inv. Db7 Gb Db7 Gb D7 G D7 G Eb7 Ab Eb7 Ab etc.

Low 3rd Inv. A7 D A7 D Bb7 Eb Bb7 Eb B7 E B7 E etc.

From E7--A onward all chords Bass on G str.

From B7---E onward, all chords Bass on G str.

Detailed description: This section contains four staves of musical notation for dominant 7th chords on the G string. The first staff shows Root Position (Low Root Pos.) for G7, C, G7, C, Ab7, Db, Ab7, Db, A7, D, A7, D, etc. The second staff shows First Inversion (Low 1st Inv.) for E7, A, F7, Bb, F#7, B, G7, C, etc. The third staff shows Second Inversion (Low 2nd Inv.) for Db7, Gb, Db7, Gb, D7, G, D7, G, Eb7, Ab, Eb7, Ab, etc. The fourth staff shows Third Inversion (Low 3rd Inv.) for A7, D, A7, D, Bb7, Eb, Bb7, Eb, B7, E, B7, E, etc. Circled numbers 4 and 5 indicate fingerings for the bass notes. Annotations specify that from E7-A onward, all chords have their bass on the G string, and from B7-E onward, all chords have their bass on the G 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)

Low Root Pos. Eb7 Ab Eb7 Ab E7 A E7 A F7 Bb F7 Bb etc.

Low 1st Inv. B7 E C7 F Db7 Gb D7 G etc.

Low 2nd Inv. A7 D A7 D Bb7 Eb Bb7 Eb B7 E B7 E etc.

Low 3rd Inv. E7 A E7 A F7 Bb F7 Bb F#7 B F#7 B etc.

From B7---E onward, all chords Bass on D str.

From next half tone upward, G7--C all chords Bass on D str.

Detailed description: This section contains four staves of musical notation for dominant 7th chords on the D string. The first staff shows Root Position (Low Root Pos.) for Eb7, Ab, Eb7, Ab, E7, A, E7, A, F7, Bb, F7, Bb, etc. The second staff shows First Inversion (Low 1st Inv.) for B7, E, C7, F, Db7, Gb, D7, G, etc. The third staff shows Second Inversion (Low 2nd Inv.) for A7, D, A7, D, Bb7, Eb, Bb7, Eb, B7, E, B7, E, etc. The fourth staff shows Third Inversion (Low 3rd Inv.) for E7, A, E7, A, F7, Bb, F7, Bb, F#7, B, F#7, B, etc. Circled numbers 5 and 6 indicate fingerings for the bass notes. Annotations specify that from B7-E onward, all chords have their bass on the D string, and from the next half tone upward (G7-C), all chords have their bass on the D 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.