

(Book 4) Lesson 46a.

Scale Resolution of the Dominant 7th Chord

Hopefully you will recall that any chord has a direct relationship to some scale. The Dominant 7th chord, having 4 notes has a relationship to the alphabets of each of those four notes. These scales of course are derived from the key of the Dominant 7th chord. The root of each of these scales can be resolved in the same manner as is dictated by the tendency of those notes within the original key. Observe the following examples.

Root Scale of G7:

R--to--R

R--to--R

R--to--R

Root becomes 5th

Root becomes 5th.

First Inversion Scale of G7: (scale from 3rd)

3rd to R

3rd to 5th

3rd to 5th

3rd to 5th

Although there is a large downward interval leap, this is actually an upward resolution.

Second Inversion Scale of G7: (scale from 5th)

5th to R

5th to R

5th to R

5th to 3rd

5th to 3rd

5th to 3rd

Third Inversion Scale of G7: (scale from b7)

b7th to 3rd

b7th to 3rd

b7th to 3rd

b7th to 5th

b7th to 5th

b7th to 5th

Have some other musician play a four to a bar accompaniment for you while you play the scales. The scales can be in any pitch range even though they are depicted here mostly within the staff. The scales can move in contrary or similar direction but the resolution must be made at the chord change.