

(Book 4) Lesson 46b.

Single Line Resolution Dominant 7th Chords with Bass Note on "E" (6th)

Root Pos. G7 Root to Root C Root becomes 5th

1st Inv. E7 A 3rd rises to Root A 3rd rises to Root

2nd Inv. C7 F 5th falls to Root F 5th rises to 3rd

3rd Inv. A7 D b7th falls to 3rd D b7th rises to 5th

To write every possible single line resolution would be a daunting task. Rather than filling many pages or perhaps many books with these possibilities, I have chosen a starting point on the 6th string where each scale can become a "no-open-string" fingering. Notice that the scale on the Dominant 7th chord is always ascending. (This is not a rule. See previous page for other suggestions.)

Notice that each Dominant 7th Chord scale has two endings. (two resolutions)

In some situations, the descending scale uses the next higher three string group. The suggestion here is that each scale is played over three strings. This does not mean that other fingerings are not possible. To chart all of the fingering possibilities would be a tremendous task.

Single Line Resolution Dominant 7th Chords with Bass Note on "A" (5th)

Root Pos. C7 (unusual) F Root rises to Root F Root becomes 5th

1st Inv. Ab7 Db 3rd rises to Root Db 3rd rises to Root

2nd Inv. F7 Bb 5th falls to Root Bb 5th rises to 3rd

3rd Inv. D7 G b7th falls to 3rd G b7th rises to 5th

Consider Lessons 5b and 5c as good starting points for practicing the single line resolutions. Keep in mind that you are playing music even if it seems to just resemble scales. Ultimately, resolving your single line ideas when improvising, is the path that we are beginning to follow.

Move each line upwards in semi-tones, re-thinking the key and the chords. Prior to playing each line, think the half-tone placement within the scale and plan the fingering.

Avoid "pattern only" playing. Yes, there are obvious patterns but always remember that the patterns come from the music. The music does not come from the patterns.