

(Book 4) Lesson 47b.

Cycle Progressions of Dominant 7th Chords (scale format)

Root Position: (scales from Roots)

Three staves of musical notation showing scales for dominant 7th chords in root position. The first staff contains F7, Bb7, Eb7, and Ab. The second staff contains F#7, B7, E7, and A. The third staff contains G7, C7, F7, and Bb. Each scale is written in a single line of music, starting with a circled number (6, 5, 4, 3) indicating the starting finger for the root note.

Continue the above drill, moving upward in half tones. Think the chord and key.

First Inversion: (scales from 3rds)

One staff of musical notation showing scales for dominant 7th chords in first inversion. The chords are D7, G7, C7, and F. Each scale is written in a single line of music, starting with a circled number (6, 5, 4, 3) indicating the starting finger for the third of the chord.

Move upwards in semi-tones.

Second Inversion: (scales from 5ths)

One staff of musical notation showing scales for dominant 7th chords in second inversion. The chords are B7, E7, A7, and D. Each scale is written in a single line of music, starting with a circled number (6, 5, 4, 3) indicating the starting finger for the fifth of the chord.

Move upwards in semi-tones.

Third Inversion: (scales from 7ths)

One staff of musical notation showing scales for dominant 7th chords in third inversion. The chords are G7, C7, F7, and Bb. Each scale is written in a single line of music, starting with a circled number (6, 5, 4, 3) indicating the starting finger for the seventh of the chord.

Move upwards in semi-tones.

Editor's Note: Students may very well wonder about the purpose of the above studies. At this moment in time, they are just technique and "thinking" studies. Although scales themselves usually make boring music, they contain the ingredients needed for playing good music.