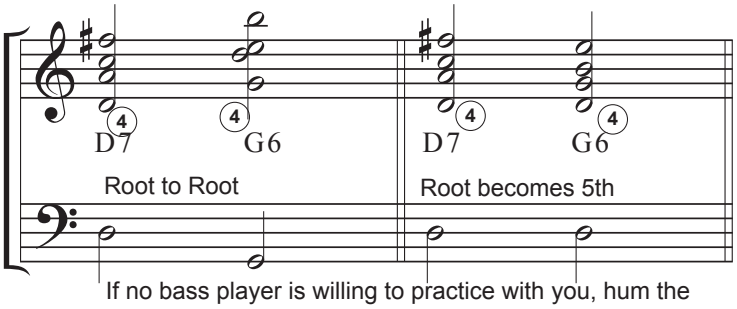
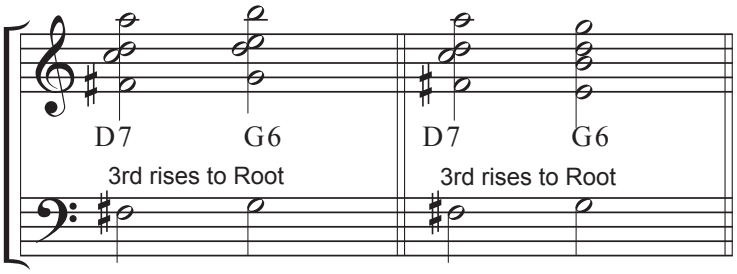
Resolution of Dominant 7th Chords
Bass Notes on "D" String

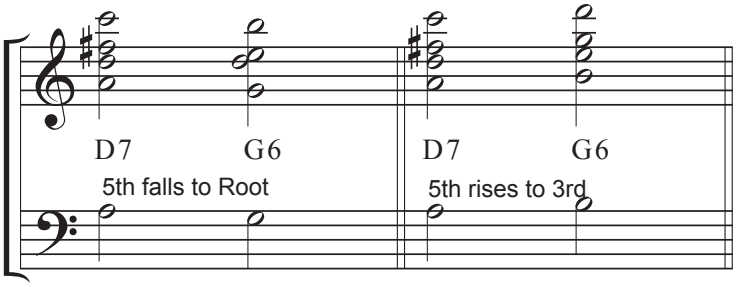
(Book 5) Lesson 9a.

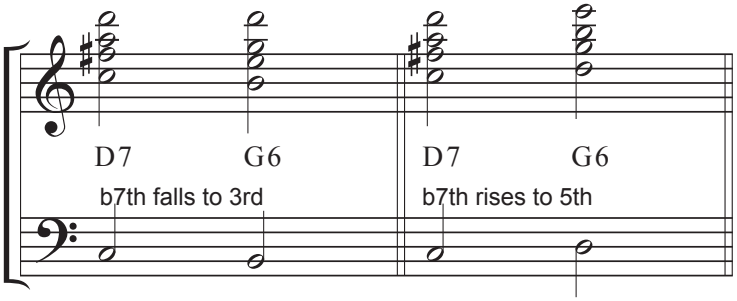
The examples only show D7 resolving to G6. Also move the progression upwards chromatically. Then choose Dominant 7th chords at random and resolve them the the Tonic Major 6th chords.



If no bass player is willing to practice with you, hum the suggested bass lines. You may have to adjust the octave.







Since the chords are "positions" rather than "inversions", the bass lines are totally interchangeable and may fit all chord positions.

They should be practiced in that manner.

(In other words, the bass line that is played against the chord resolution can be any one of the suggestions shown. ie: The treble clef part in the first measure shows a Root Position D7 moving to a Root Position G6 chord. There is nothing preventing the bass moving from the 3rd of D7 to the Root of G6, or from the 5th of D7 to the Root of G6 etc.)

Editor's thoughts about practicing:
It would be a great idea to join in efforts with a bass player. The true "aural image" of the resolutions will come alive when you hear the guitar chords in this setting. You may have to bribe a bass player if you can find a likely candidate. In these studies, the bassist's job will be rather boring.

My biggest problem was that although I have a relatively deep voice, it is not in true bass range.

When practicing chord resolutions, I used to sit at the piano and first strike the appropriate bass note on the key board while sustaining it with the pedal. Then I would play the chord in question on the guitar. I would follow this with the next bass note and the chord I was resolving to. It is a bit laborious but works quite well. In some instances, you could also tune the 5th and 6th strings to the required bass notes so they could be played as open strings. Now-a-days, I play a 7-string guitar that enables me to play in deep bass range. However, many of the four part chords require four fingers which still compromises the bass regardless of how many strings I have on the guitar.

Notice that the "bass" staff in the above examples generally follows the movements of the lowest notes of the chords except when the lowest chordal tone is the 6th degree. The 6th degree of the Tonic chord is the root of the "vi7" chord, thus making it a most unlikely note for a V-I resolution.

When the Dominant 7th chord is resolving to the Tonic (V7-I) any of the bass lines shown above can be used regardless of the actual chord movements. However, in the following lessons on interchangeable chords, a strong Root to Root bass line will always be most appropriate. The interchangeable chords will often contain a fair amount of dissonance so it is best that the bass does not confuse the issue.

Many students in this point in history have computers and appropriate music programs that are capable of generating the suggested bass lines. If you have the technology, use it.