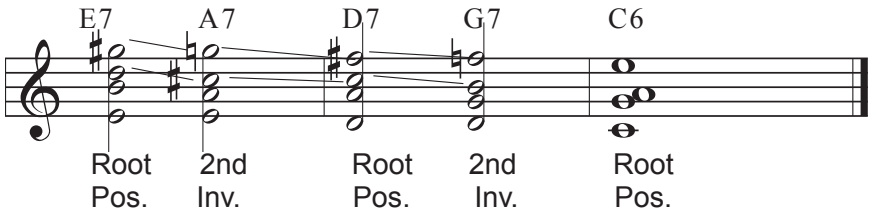
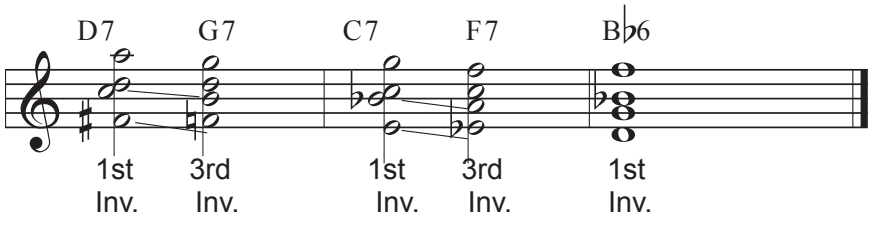
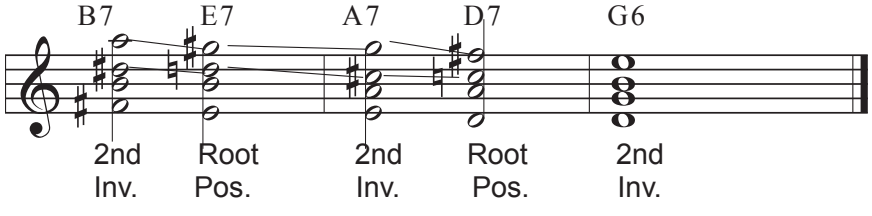
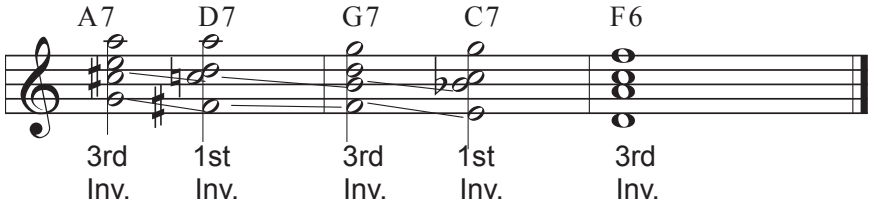
(Book 5.) Lesson 17a.

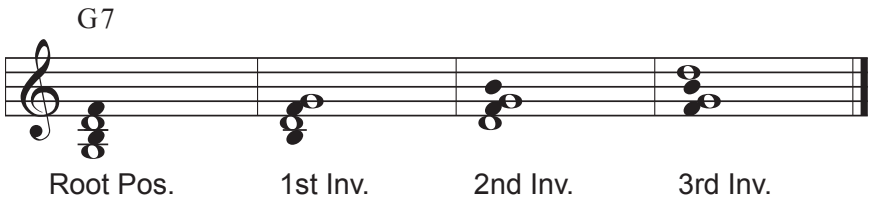
Observing of the tri-tone in a in a Dominant 7th Cycle using four part chords











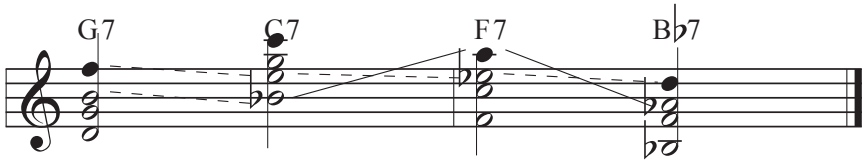
Both notes of the tri-tone are resolved downward a half tone when a Dominant 7th chord progresses to another Dominant 7th chord.

Notice that in Root Position and in the 2nd inversion, the tri-tone is at the top of the chords.

In 1st and 3rd inversions, the tri-tones are at the bottom of the chord. This musical oddity only occurs in the typical open voicing as is played on the guitar.

Notice that if the Dominant 7th chord is in closed voicing, the tri-tone is not "exposed" in the same manner as it is in the open voicing which is the practical way to play four voiced chords on the guitar.

If the melody leaps around in the manner that is shown by the black note heads (below) it becomes impossible to follow the classical tradition of resolving the tri-tone.



However, notice that even in this eratic chord voicing, at least a portion of the tri-tone is always moving downward in semi-tones. The solid lines indicate where the tri-tone is not resolving in "book harmony."

You would be hard pressed to find the above melody in some standard tune. Large interval leaps like this seldom occur in succession. Most commonly, a large interval leap is followed by scale movement.