

(Book 5) Lesson 20b.

Dominant 7th chords with **Altered Fifths** (including logical resolutions)

The Dominant 7th chord with a raised fifth can be called ie: "D7#5" or "D7+5". Modern day publications seem to favour "D7+5" so I have chosen to go along with convention.

Root Position

D7 D7b5 G6 D7 D7+5 G6

Spell the chords. Think the alteration. Do not verbalize! Follow this plan throughout!

First Inversion

D7 D7b5 G6 D7 D7+5 G6

Listen to what you are playing!

Second Inversion

D7 D7b5 G6 D7 D7+5 G6

Third Inversion

D7 D7b5 G6 D7 D7+5 G6

Observations: Note that when playing these resolutions on the guitar, the ear seems to be just as interested in the altered note arriving at its logical destination as it in the correctness of the theoretical resolution of the Dominant 7th chord. The infractions that do occur are reasonably acceptable. (The tri-tone in the Dom7th b5 or #5 is not resolved in the classical manner)

Work out the same fingering concepts and resolutions on the A-D-G-B and the E-A-D-G strings. Practice in all keys.