

(Book 5.) Lesson 32.

Further Thoughts on Resolution (rhythm accompaniment style)

There appears to be at least three general ways to accomplish resolution:

1. Move one mass of sound to another
2. Hold at least one possible note in the same part as a pivot tone.
3. Reduce some of the chords to the basic tones required to outline the harmony and resolve them according to the laws of harmony.

(Observe the examples below)

The image shows three musical examples of chord resolution in a treble clef, common time signature. Each example consists of four chords: Dm7, G7, Cmaj7, and C6. The bass notes are indicated by stems and dots below the staff.

- Example 1 (Powerfull):** Shows a resolution where the bass notes move in a way that creates a strong, driving feel. The bass notes for Dm7, G7, Cmaj7, and C6 are G2, B1, C2, and C2 respectively.
- Example 2 (Smoother):** Shows a resolution where the bass notes move in a way that creates a smoother, more gradual feel. The bass notes for Dm7, G7, Cmaj7, and C6 are G2, B1, C2, and C2 respectively.
- Example 3 (Sophisticated):** Shows a resolution where the bass notes move in a way that creates a more sophisticated, clean feel. The bass notes for Dm7, G7, Cmaj7, and C6 are G2, B1, C2, and C2 respectively.

Note that bass note strings may be freely crossed in resolution. In general, (1) is most powerfull, (2) is slightly less powerfull but smoother and (3) is the most sophisticated.

Which method you use is a judgement call.

Simple rule of thumb:

The more sophisticated the tune, the more sophisticated the accompaniment should be. Your "jazz" accompaniment may be lost in translation when you apply it to a hard driving rock tune.

Leave space for other players by trying to limit your chord voices to the bare minimum requirement. If you can do it with three notes, it is generally clean. Four notes is o.k. Five notes may be needed to make the chord voicing playable in some situations. Six notes, you hardly ever need.