

(Book 5.) Lesson 53.

Resolution of Dim7 Arpeggio as Interchangeable Dominant 7b9 chord

In the example below, the "G#dim7" arpeggio is seen as "E7b9" and resolved to an "A6" chord.

Perhaps unfortunately, this exercise could go on for quite a while considering that the same G#dim7 chord could be re-spelled and re-thought of as G7b9 (=Ab-B-G-F), Bb7b9 (=Cb-D-F-Ab), or C#7b9 (=D-E#-G#-B). Now G7b9 resolves to C6, Bb7b9 to Eb6 and C#7b9 to F#6.

To add insult to injury in regard to the resolution of the Dim7 chord, keep in mind that the Dim7 chord exists naturally as the vii chord in a minor key. The consequence of this is that the Dom7b9 chord is just as likely to resolve to a tonic minor or minor 6 chord.

J.S.Bach spent a lot of time writing experiments on the resolution of the Dim7 chord. Listen to some of his preludes and fugues. There is a relentless march to resolution in those works.

E7b9

A6

3rd rises to Root

5th falls to Root

5th can rise to 3rd

b7 falls to 3rd

b7 can rise to 5th

b9 falls to 5th

The preceding exercises on arpeggio resolution have only scratched the surface of what is musically possible on the guitar. The two octave format has placed a small limit to the possibilities but remember that any arpeggio could be resolved at some other rhythmic point which would not necessarily span the whole two octaves or maybe exceed two octaves. To write that all-encompassing arpeggio resolution bible would be a task for someone who is at least close to being immortal.