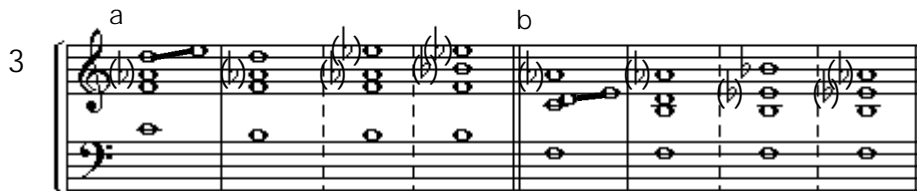


54.3 From the chords in examples 1 and 2 many variants for G7 with silent bass can be derived: tones can be omitted, the order of tones can be varied and tones of the major and minor variant can be interchanged. Attention should be paid, however, not to have both the altered and unaltered form of the same tone in the dominant 7th chord, with the exception of major third in conjunction with -10 (in G7: *b* and *b^b*). Also 5 in conjunction with -13 (*d* and *e^b*), and -10 (+9) with major 9 (*b^b* and *a*) are usually unsuitable.

54.4 The construction of the dominant 7th chord is mainly determined by the melody and by the construction of the preceding suspending chord. The examples below show a number of II-V progressions with silent bass. As can be expected, there are many more of these.

ä In the four-part chords in example 3, the G7 chord (*V⁷*) is preceded by Dm7 or D[∅] (*II*), with successively the 7th (example 3a) and third (example 3b) below. The use of the flats (*b*) between brackets depends on context – major/minor/minor-major – or is a matter of taste. In Dm7 and D[∅] the root tone *d* can also be substituted by the 9, *e* or -9, *e^b*.



ä Similar five(or more)-part constructions are shown in example 4. In all constructions we see the succession 7∅3, *c∅b*, in the lowest voice. Here and there flats can be cancelled at will.



ä The II-V progressions in example 5 resolve to a tonic with silent bass. This example shows other different constructions of m7 and dominant 7th chords. For a fuller sound and a more pronounced tonic function, the 5 can be placed below the CΔ/6/9/+11 chord.



The construction of Dm7 in bar 1, with the 4 (*g*) as the lowest tone is discussed in lesson 53.