

## (Book 5) Lesson 10a.

### Interchangeable Major 6th Chord Chart

|   |    |     |        |                  |                                     |
|---|----|-----|--------|------------------|-------------------------------------|
| ① | ②  | ③   | ④      | ⑤                | ⑥                                   |
| C | C6 | Am7 | Fmaj9  | D11              | B7 <sup>#5</sup> (b13)<br>sus4 (11) |
|   |    |     |        |                  |                                     |
| 5 | 6  | b7  | 9      | 11               | #5 (b13)                            |
| 3 | 5  | 5   | maj7   | 9                | sus4 (11)                           |
| 1 | 3  | b3  | 5      | b7               | b9                                  |
|   | 1  | 1   | 3      | 5                | b7                                  |
|   |    |     | omit 1 | omit 3<br>omit 1 | omit 5<br>omit 3<br>omit 1          |

Chord No.1 of course is a "C" triad.

Chord No.2 is the same triad with an added 6th. (C6) This chord shows little tendency towards motion or resolution.

Chord No.3: The added sixth from chord No.2 being placed on the bottom of chord No.3 sets up a new chord, "Am7." This chord has a tendency to take a cycle resolution. Am7-----D7. (most common use of the minor 7th chord is as the "ii" chord, usually resulting in the "ii---V" progression)

Chord No.4 has a tendency to resolve on its own root. Fma9-----F6

Chord No.5 also has a tendency to resolve on its own root. D11-----D7

Chord No.6 favours a cycle resolution. B7(#5 sus4 b9)-----E6

- it may also resolve on its own root, resolving the upper partials one at a time in this manner:

B7 (#5 sus4 b9) --- B7 (#5 b9)--- B7 (b9) --- B7---finally to E6

Notice that the "A" added to the "C" triad (chord No.2) adds to the density of the chord but does little to increase its dissonance. On the other hand, adding the bass notes (not played) under the remaining chords No.3 to No.6, has the effect of pushing the notes indicated, higher and higher up the "upper partial" ladder. As the partials are moved higher, the tension (dissonance) of these chords increases until finally at chord No.6, between the chord omissions and the alteration of the upper partials, the chord seems barely tolerable.

Since we are always playing a "C6" chord, the practicing of these chords is no problem, but hearing them is a problem. To facilitate this hearing and to give you an opportunity to aurally and physically feel the effect of these chords, you will be asked to "hum" the bass notes while playing the chords and their inversions. When humming these bass notes, you may be required to adjust the octave up or down. This is quite in order, but hum as low as possible.

As with the resolution of the Dominant 7th chord, in these resolutions, specific notes will move to specified places while humming the bass notes so these sounds can be codified by the inner ear.

Yes, it is ear training!