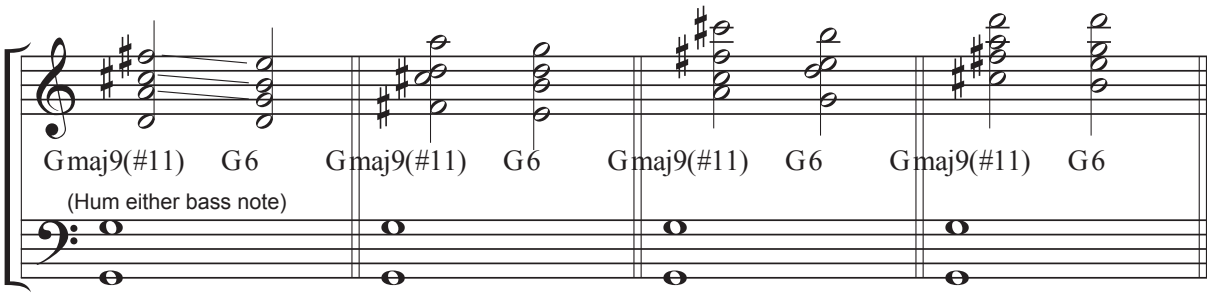
(Book 5) Lesson 13c.

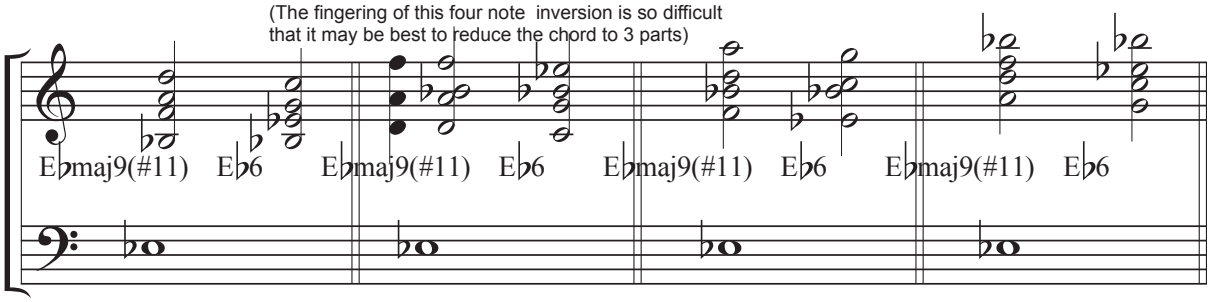
Resolution of Major 7th chord: Viewed as Maj9(#11)

The Maj9(#11) chord tends to resolve on its own root. The voice movements are as follows: Maj7 to 6th. Maj9 to Root. #11 to 3rd. (Note: This chord can be difficult to hear but will make good aural sense when resolved!)

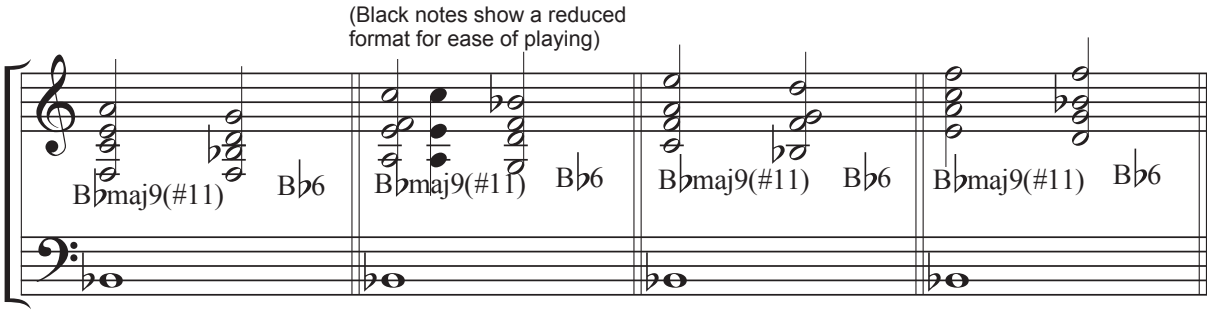
Bass note on **"D"** string



Bass note on **"A"** string



Bass note on **"E"** string



Move each example chromatically up the fretboard, thinking the note movements while performing the resolution.

A friendly bass player would be the best solution and especially so when the chords are very dissonant. Humming the appropriate bass note becomes rather difficult when there is a lot of dissonance. The chord that you play will tend to pull your voice (humming) toward something that sounds more consonant with the chord.

Special Note: The first inversion fingering of a Maj7 four part chord with bass note on "A" or "E" is rather difficult to play. Small hands may have to abandon the four note fingering in favour of something that is more playable. I would suggest in each case that you play the highest partials when using the Maj7 chord in this "interchangeable concept." It is quite appropriate to invent a solution to a physical problem. Remember that the guitar tends to be an instrument of compromises. It is not a piano.