

(Book 5) Lesson 13d.

Resolution of Major 7th chord: Viewed as an interchangeable Dominant 13(sus4) chord

The Dominant 13 sus 4 chord resolves on its own root. The voice movement is as follows:
13th falls to 5th. Sus4 falls to 3rd. 9th falls to Root.

Bass note on "D" string

The diagram shows a sequence of chords on the D string. The first measure contains E13sus4 with fingerings 9, 13, and sus4. The second measure contains E7 with fingerings R, 5, and 3. This pair is repeated three times. The bass line consists of a single D note in the bass clef. The treble clef shows the chord voicings with accidentals for the 13th and sus4 notes.

E13sus4 E7 E13sus4 E7 E13sus4 E7 E13sus4 E7

Bass note on "A" string

(either reduction will work well)

The diagram shows a sequence of chords on the A string. The first measure contains C13sus4. The second measure contains C7. This pair is repeated three times. The bass line consists of a single A note in the bass clef. The treble clef shows the chord voicings with accidentals for the 13th and sus4 notes.

C13sus4 C7 C13sus4 C7 C13sus4 C7 C13sus4 C7

Bass note on "E" string

(either reduction will work well)

The diagram shows a sequence of chords on the E string. The first measure contains G13sus4. The second measure contains G7. This pair is repeated three times. The bass line consists of a single G note in the bass clef. The treble clef shows the chord voicings with accidentals for the 13th and sus4 notes.

G13sus4 G7 G13sus4 G7 G13sus4 G7 G13sus4 G7

Move each measure chromatically up the finger board. Also practice in a random order. Choose a Maj7 chord of some name. Think of its interchangeable position in relation to the Root. In the case of the Dominant 13 sus4, the concept is quite easy. Fmaj7=G13sus4. Notice that the interchangeable chord is a whole tone lower than its perceived root.

As with most interchangeable chords, these chords are a bit difficult to hear. The real meaning of the chords becomes clearer when the bass note is firmly established. That captive bass player will once more be very handy to have around.

When playing interchangeable chords in low pitch, it is particularly important to have the Root note sounded in a lower octave than the chord. This may be very difficult to do by humming the root. Hopefully by this stage of the game, you have made some contacts with other musicians and have encouraged a friendly bass player to occasionally join you in developing these aural images.

(Developing a booming bass voice may be out of the question. You either have it, or you don't!)