

Resolution of Minor- Maj 7th Chords

Derived from the tower of thirds and related to the group of falling thirds starting on the low position chord with bass note on the "D" string, we arrive at the following:

1 6 5 b3 1
Dm(maj7)

2 b7 b5 b3 1
Bm9(b5)

3 9 b7 5 3 omit root
G9(#11)

4 11 b9 b7 5 3 omit 3 omit root
E13(sus4,b9)

5 13 11 9 maj7 omit 5 omit 3 omit root
C#7(+5,b9)

Basic Resolutions as follows:

- ① Dm(maj7) Considered a Tonic Chord - resolves to its own Root. Dm(maj7) to Dm6
- the maj7 falls to the maj6 (note C# falls to note B)

Bm9(b5) E7

- ② Bm9(b5) ---- takes cycle resolution

G9(#11) C6

- ③ G9(#11) ---- also takes cycle resolution

E13(sus4,b9) E7

- ④ E13(sus4,b9) ---- resolves on own root.

C#7(+5,b9) C#6

(C#)

- ⑤ C#7(+5,b9) ---- resolves on own root.

The interchangeable chord concept does not necessarily mean that you can superimpose the interchangeable chord over the represented chord. For example: although the Dm(maj7) chord can represent a highly altered E7 chord, if you attempt to play the Dm(maj7) simultaneously with someone else playing an E7 chord, the extremely busy cluster of sounds will most likely cause an indescribable hive of dissonance. A bit later in this book, there will be some demonstrations in the use of the interchangeable chords.