

(Book 5.) Lesson 49.

Resolution of Major 9 to Major 6 (Interchangeable Chord Concept)

Major 9 chord resolves on own root: 9th falls to Root and Maj7 falls to Maj 6th.

Resolving on its own Root may have a tendency to restrict the flow of the chord, but its ability to add colour and richness to the harmonic texture is undeniable. Practice the resolutions chromatically from the 12th fret down to open position adjusting necessary octaves. Be sure to hum the "Root" or get your bass player friend to play along. (Using the computer to generate the low root may be better because it can be a boring job for the bass player.)

Remember that Em7=Cmaj9 in the interchangeable chord concept. Without the bass note "C" being sounded in some manner, the Em7 arpeggio sounds like an Em7 arpeggio rather than Cmaj9.

The image displays four musical examples of resolving a Cmaj9 chord to a C6 chord. Each example consists of a treble clef staff and a bass line. The Cmaj9 chord is shown as an arpeggio with a circled '6' on the bass line. The C6 chord is shown as an arpeggio with a circled '1' on the bass line. The bass line for all examples includes a low C note with the instruction 'Hum low "C"'. The resolutions are as follows:

- Example 1:** Labeled '3rd to 3rd (passive)'. The 3rd of Cmaj9 (E) moves to the 3rd of C6 (E), and the 9th of Cmaj9 (B) falls to the root of C6 (C).
- Example 2:** Labeled '9th to Root'. The 9th of Cmaj9 (B) falls to the root of C6 (C), and the 3rd of Cmaj9 (E) moves to the 3rd of C6 (E).
- Example 3:** Labeled 'maj7 to 6th'. The 7th of Cmaj9 (Bb) moves to the 6th of C6 (Bb), and the 9th of Cmaj9 (B) falls to the root of C6 (C).
- Example 4:** Labeled '5th to 5th (passive)'. The 5th of Cmaj9 (G) moves to the 5th of C6 (G), and the 9th of Cmaj9 (B) falls to the root of C6 (C).

From this point onward, the resolutions will only be demonstrated in the "ascending-descending" format.

It is assumed that the player will be able to work out the "retrograde" resolution.