

(Book 5.) Lesson 50.

Cycle Resolution of "min7b5" chord (iib5-V progression)

In the interchangeable chord concept, the "Minor 6th" chord showed up as a "Minor 7b5"

ie: Cm6 = Am7b5 (a quick way to do the calculation is to think of the relative minor relationship.
"A" minor is the relative minor of "C" major.)

With the altering of the fifth, this chord seems to require the "regular" resolutions: b5 to Root and b7 to 3rd.
Root becomes 5th and 3rd becomes b7 will be the "passive" resolutions. (observe the examples)

Remember that these are standard resolutions. The creative juices flowing in the gifted player may evolve many other suitable resolutions. Truly gifted students and players are a rather rare birds indeed.

The image contains four musical examples, each on a single staff in treble clef, showing the resolution of an Am7b5 chord to a D7 chord. Each example starts with an Am7b5 chord in the 6th position (indicated by a circled '6') and resolves to a D7 chord in the 1st position (indicated by a circled '1').

- Root Position (passive):** The Am7b5 chord is shown. The resolution is labeled "Root becomes 5th". The D7 chord is shown with a circled '1' below it.
- 1st Inv. (passive):** The Am7b5 chord is shown. The resolution is labeled "3rd becomes b7th". The D7 chord is shown with a circled '1' below it.
- 2nd Inv. (regular):** The Am7b5 chord is shown. The resolution is labeled "b5 falls to Root". The D7 chord is shown with a circled '1' below it.
- 3rd Inv. (regular):** The Am7b5 chord is shown. The resolution is labeled "b7th falls to 3rd". The D7 chord is shown with a circled '1' below it.

Continue each line through the cycle of fifths as was suggested in previous lessons.

Be sure to practice these arpeggio resolutions in retrograde.

As you become more comfortable with the resolutions, work in "eight note triplets" which enables you to play the complete two octave arpeggio without rhythmic coffee breaks.