

DIATONIC (MAJOR KEY) I CHORDS

SOFT, MILD  
DISSONANCES  
(WARM)

MEDIUM DISSONANCE  
(TANGY)

STRONG DISSONANCE (VERY TANGY)

GREAT BUT NOT  
ON V  
More on this  
later

Handwritten guitar chord diagrams for diatonic I chords in major keys. The diagrams are arranged in two rows. The first row shows chords with a 13th on top:  $\text{F}7\text{b}9$ ,  $\text{F}7\text{b}9$ ,  $\text{F}7\text{b}9$ ,  $\text{F}7\text{b}9$ ,  $\text{F}7\text{b}9$ ,  $\text{F}7\text{b}9$ ,  $\text{F}7\text{b}9$ ,  $\text{F}7\text{b}9$ . The second row shows chords with a 13th on top and a suspended 4th:  $\text{F}7\text{b}9\text{sus}4$ ,  $\text{F}7\text{b}9\text{sus}4$ ,  $\text{F}7\text{b}9\text{sus}4$ ,  $\text{F}7\text{b}9\text{sus}4$ ,  $\text{F}7\text{b}9\text{sus}4$ ,  $\text{F}7\text{b}9\text{sus}4$ ,  $\text{F}7\text{b}9\text{sus}4$ ,  $\text{F}7\text{b}9\text{sus}4$ . An alternate name  $\text{F}7\text{b}9\text{sus}4$  is noted for the last chord.

V7 I RESOLUTIONS

Handwritten guitar chord diagrams for V7 I resolutions. The diagrams are arranged in four rows. The first row shows resolutions from  $\text{F}7\text{b}9$  to  $\text{F}$ . The second row shows resolutions from  $\text{F}7\text{b}9\text{sus}4$  to  $\text{F}$ . The third row shows resolutions from  $\text{A}7\text{b}9$  to  $\text{A}$ . The fourth row shows resolutions from  $\text{C}7\text{b}9\text{#11}$  to  $\text{C}$ . Each resolution is shown as a sequence of four chords.

- \* for increased richness, try adding:
  - ① The low root of each chord (where possible)
  - ② Just the same type 5 in the bass and "pedal"

OPTIONAL

RESOLVE

to →

try all three if you try one

Handwritten guitar chord diagrams for optional resolutions. The diagrams are arranged in two rows. The first row shows resolutions from  $\text{F}7\text{b}9$  to  $\text{F}$ . The second row shows resolutions from  $\text{F}7\text{b}9\text{sus}4$  to  $\text{F}$ . Each resolution is shown as a sequence of four chords.

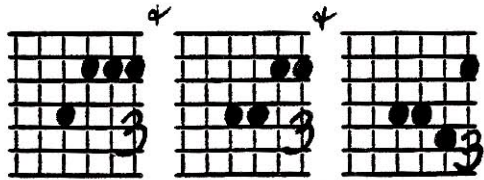
This kind of thing sometimes goes far because the comparison of subtleties eventually has a lasting effect. In fact that's what the whole page is about, the winking and/or nodding in love with the subtle shades and colors underneath the 13th.

For increased richness, try adding:

- 1) The low root of each chord (where possible)
- 2) Just the home key's 5 in the bass as a "pedal."

Optional:

Resolve to →



Try all three if you try one - this kind of thing sensitizes your ear because the comparison of subtleties eventually has a lasting effect. In fact, that's what this whole page is about, the storing away of and falling in love with the subtle shades and colors underneath the 13th.