Chapter V
The Mastery of Voice Leading
- Resolutions #11-9

Mark explains his approach to voice-leading in regards to upper extension resolutions and how he uses these colors in his improvisation.
The Mastery of Voice Leading - Resolutions #11-9

CHAPTER OVERVIEW

In this chapter, Mark adds an additional layer to the 4-#4 suspension wherein the #4 of the chord resolves to the 9 in the proceeding chord. So, if we use the same cycle of dominant chords as demonstrated in the previous chapters, C7sus becomes C7#11 and then resolves to F9sus which becomes F9#11. After the F9#11, we would go to Bb7sus which becomes Bb7#11 and continue the cycle onward.

Playing an assortment of these types of suspensions with additional movements will help you to create melodies with logical movement. It will also provide your improvised lines with a strong melodic logic.

Mark encourages his students to master the basic ii-V cycle movement, again with closed voicings with only the 3rd and 7th in the right hand. Mastering this progression is crucial because it appears in virtually every jazz standard in existence. After mastering the basic ii-V progression, move on to the ii-V7#11 progression, where the b7th of the ii chord moves up a half-step to the #11 of the following V7 chord. This is another example of a strong, voice-lead movement with melodic logic.

The final example resolves the #11 of the V7 chord into the natural 9 of the next chord, which can be major, minor, or dominant.
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SUSPENSION #4-9
(start of chapter)

- Practice the #4-9 suspension as demonstrated by Mark wherein the #4 of the chord resolves to the 9 in the proceeding chord

- Apply the #4-9 suspension to other chord qualities ie: minor, major, diminished, augmented, etc.

- On the next page, create your own progressions where you may be able to apply the #4-9 suspension as well
Suspension #4-9: Transcriptions Part I

[01:08]

Piano

A7sus4 #4  D7sus4 #4  G7sus4 #4  C7sus4

[01:33]

A7sus4 #4  D7sus4 #4  G7sus4 #4  C7sus4 #4  F7sus4 #4  B7sus4 #4

[01:51]
Suspension #4-9: Transcriptions Part II
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SUSPENSION #4-9
Homework

- Practice the #4-9 suspension as demonstrated by Mark
- Apply the #4-9 suspension to other chord qualities ie: minor, major, diminished, augmented, etc.
- On the next page, create your own progressions where you may be able to apply the 4-3 suspension as well

ASK YOUR MENTOR

Interact with other users on the website and ask questions! Our mentors will answer all your questions and help you through your musical journey. The best student will be selected each month to receive one free masterclass of their choice.
Suspension #4-9: Create
The Mastery of Voice Leading - Resolutions #11-9

II - V 3rds & 7ths MOVEMENT (begins 3:01)

- Practice your basic ii-V progression in a cycle of 4ths or 5ths
- Example: Em7 - A7, Am7 - D7, Dm7 - G7, etc.

Refer to the next section for transcriptions.
ii - V 3rds & 7ths Movement - Transcriptions Part I

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[04:55]

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II - V 3rds & 7ths MOVEMENT Homework

- Practice your basic ii - V progressions how Mark demonstrated them
- Switch between which intervals you play and sing
- Start in different keys
- Emulate this exercise on your horn

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II - V RESOLUTIONS 7 - #11
(begins 3:01)

- Resolve the 7th of the ii chord into the #11 of the following V chord

- Example: Em7 - A7#11, Am7 - D7#11

- Resolve the #11 of the V7 chord into the 9 of the next chord which can be major, minor, or dominant

Refer to the next section for transcriptions.
ii - V Resolutions 7 - #11: Transcriptions Part I

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[06:27]
ii - V Resolutions 7 - #11: Transcriptions Part II

[06:27]

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II - V RESOLUTIONS 7 #11

Homework

• Practice your basic ii7 - V7#11 progressions how Mark demonstrated them

• Switch between which intervals you play and sing

• Start in different keys

• Emulate this exercise on your horn

• Repeat the same process for the #11 - 9 resolution he demonstrated

• Use the next page to create some melodies or lines which would lend themselves nicely to either the 7 - #11 or the #11 - 9 resolution

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