

(Book 5.) Lesson 16d.

Practicing Major 6 to Minor 6th Chord Mutations

The exercise below is not particularly difficult to play but does require some thought.

The process that is suggested forces you to think of the chordal degrees.

Bass Notes on "D" string

A6 Am6 Am7=C6 Cm6 Cm7=Eb6

3 to b3 6 to b7 3 to b3 6 to b7 3 to b3

(4) Root Pos (4) Root Pos Root Pos. becomes 3rd Inv. 3rd Inv. 3rd Inv. becomes 2nd Inv.

Ebm6 Ebm7=Gb6 Gb6=F#6 F#6 F#m6 F#m7=A6

6 to b7 3 to b3 6 to b7 3 to b3 6 to b7

2nd Inv. 2nd Inv. becomes 1st Inv. 1st Inv. 1st Inv. 1st Inv. becomes Root Pos.

Practicing Minor 7th to Minor 7b5 Mutations

Notice that the fingerings are the same as above but the thought process is different.

F#m7 F#m7b5=Am6 Am7 Am7b5=Cm6 Cm7

5 to b5 6 to b7 5 to b5 6 to b7 5 to b5

(4) 1st Inv. 1st Inv. becomes Root Pos. Root Pos. Root Pos. becomes 3rd Inv. 3rd Inv.

Cm7b5=Eb6 Ebm7 Ebm7b5 D#m7b5=F#m6 F#m7

6 to b7 5 to b5 6 to b7 6 to b7

3rd Inv. becomes 2nd Inv. 2nd Inv. 2nd Inv 2nd Inv. becomes 1st Inv. 1st Inv.

Work out similar studies on all three sets of 4 adjacent strings starting with a Major 6th chord in all inversions and also rethinking the Major 6th chord as a Minor 7th chord.

Here is a similar study beginning on the 1st Inversion of C6 played with bass notes on "A" string.

C6 Cm6 Cm7=Eb6 Ebm6 Ebm7=Gb6

3 to b3 6 to b7 3 to b3 6 to b7

(5) (5)

Gb6=F#6 F#m6 F#m7=A6 Am6 Am7=C6

3 to b3 6 to b7 3 to b3 6 to b7

Notice that it is best to make some enharmonic adjustment at some point to avoid an overabundance of accidentals. The brain work that you do now will pay dividends at a later time in your musical career.