

Major 6th Arpeggios: All Inversions

From here onward, all arpeggios will be of the "across the fretboard" variety.

Root Pos. G6
2 1 4 1 4 3 2 4 1 4 2 3 4 1 4 1 2
Em7
Cmaj9
A11

1st Inv. Eb6
1 4 1 4 3 1 3 2 1 2 3 1 3 4 1 4 1
Cm7
Abmaj9
F11

2nd Inv. D6
4 1 4 3 1 3 2 1 4 1 2 3 1 3 4 1 4
Bm7
Gmaj9
E11

3rd Inv. Bb6
1 4 3 1 3 1 1 4 1 4 1 1 3 1 3 4 1
Gm7
Ebmaj9
C11

Notice that the 2nd Inversion chord is demonstrated, starting on the note "A". This was done in order to have the fingering pattern appearing without any open strings. (Ab would also have worked as a starting note but would contain two more accidentals. The chord would have been Db6 = Db-F-Ab-Bb)

Begin all four inversion types in open position. (fingerings will have to be adjusted)

Move up to twelfth fret in semi-tones. Be sure to think and spell the new chord as you play the arpeggio.

Also backwards from 12th fret to open position. Be sure to practice all arpeggios in retrograde.

Major 6th chord arpeggios take on the now familiar, interchangeable chord concept. These arpeggios will be resolved in the same manner as the interchangeable chords. (shown in a later lesson)