

## Major 6th & Minor 6th Chords - Relations

In the key of Eb

**(remember, when in another key just be sure you always transpose correctly!)**

**Eb6**

The image shows a musical staff in 4/4 time, key of Eb major (two flats). It contains three measures, each with a chord in the treble clef and a single note in the bass clef. The first measure shows an Eb6 chord (Eb, Gb, Ab, Bb) with a bass note of Eb. The second measure shows a C-7 chord (C, Eb, F, Gb) with a bass note of C. The third measure shows an AbΔ7(9) chord (Ab, Bb, C, Db, Eb, F) with a bass note of Ab. The chords are labeled below the treble staff: Eb6, C-7, and AbΔ7(9).

So, we can see that **Eb6** is the same as it's relative minor **Cminor (Cm7)**, and can be used over Cminor in tonic situation as well as if Cm is part of a II V Cm7 - F7.

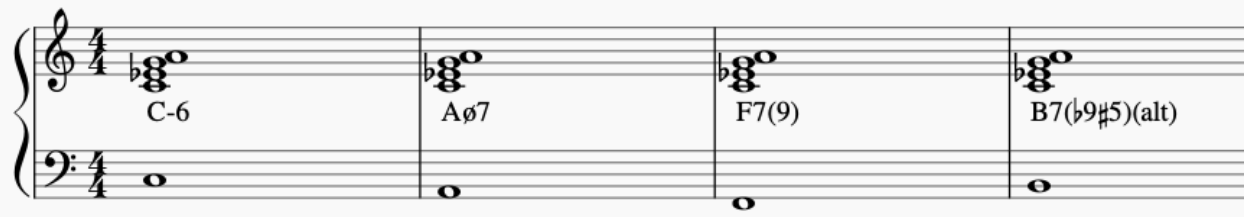
We can also use **Eb6** over **Abmajor**, then the Ab chord tones would be 3(C), 5(Eb), 7(G) and 9(Bb).

Now, if you use this information and try to find what else than Eb6 you can use over Ebmaj, we would have to think this in reverse:

If we can use **Eb6** —> **Abmaj**, then we can use **Bb6** —> **Ebmaj**,

Because if Eb is I, Ab is the IV, so is Eb then is the IV, Bb is I. So, we can use Bb6 chord tones over Ebmajor.

For the minor 6th, let's take C-6



Here we can see C-6 being A-7b5, which we can use over a II chord in a II V resolving to minor (here **A-7b5 D7 → G-**).

We can also use **C-6** chord tones over **F7**, chord tones would be 3(A), 5(C), b7(Eb) and 9(G). **NOTICE THE II V CONNECTION; C- is the II of the C- F7 IIV, and we are using C-6 over F7!**

If we use **C-6** chord tones with B in the bass, we get a **B7 altered** dominant sound, chord tones being 3(D#), #5(G), b7(A) and b9(C). As we know, this dominant sound is great for resolving to minor as well as major.

Now, if you use this information and try to find what options you have over a dominant, we would have to think this in reverse. For example if we have F7:

obviously we can use C-6, but what if we want **F7altered?**

Let's think backwards: If **B7alt** chord tones came from the dominant tritone away **F7**, and F7 chord tones came from **C-6**,

then **F7alt** chord tones must come from the dominant tritone away **B7**, and B7's chord tones come from **F#-6**, so **F7alt IS F#-6**.

**I know this is mind bending, but if you take this idea through the keys, little by little it will start to open up, I promise!**

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