

# CHORD INVERSIONS

- UNLOCKING THE SECRETS OF THE FRET BOARD -

WRITTEN AND ILLUSTRATED BY  
ROBERT H. JOHNSTON



**THE**  
**HELLO GUITAR**®  
**METHOD**

# INTRODUCTION TO CHORD INVERSIONS

There are many more ways to play each chord than just the commonly-known chords you learn in the open range, popular for their mellow tone and simplicity, (commonly referred to as “cowboy chords”). This is because the notes that form any given chord may be stacked in any order. Anywhere on the fret board you can find the group of notes that form a given chord within a span of five frets, (and as long as your fingers can reach these notes), you can play the chord. There are seemingly countless possibilities and you are limited only by what your fingers will let you do. Because there are five positions of octaves, there are at least five ways, often more, to play each chord. The many different ways that a given chord can be played in each of these positions are called chord inversions.

We’ll cover eight of the most common types of chords in this book; 5<sup>th</sup> chords, major chords, minor chords, major seventh chords, dominant seventh chords, minor seventh chords, ninth chords, and minor seven flatted fifth chords. This much will get you pretty far with music. But remember, as much as this seems at first, this is only the tip of the iceberg when it comes to music. In total, there are over 55 types of chords!

The ultimate goal of this endeavour is for you to be able to unlock the mysteries of the fret board and become the best guitarist you can be. Even though the exercises in this book are written in much detail, it’s important to remember to do some exploring on your own (*the more the better!*) and discover what works for you, what intrigues you the most, and the diversity of inspiration you can come up with. The examples in this book are intended to illustrate just how much musical inspiration can be derived from each concept, which is at the heart of the hello guitar method philosophy, so try not to get too bogged down in the details. I hope you are able to take this info, run with it, and make it into something of your own.

There are a few concepts used in this book that are unique to the hello guitar method, and may not be self-explanatory to those who are new at this. Please note that if there are any concepts you are unfamiliar with such as the five positions, musical compass, or root note mapping, you may want to refer to book 1 of the hello guitar method series.

- **Robert Johnston**

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# THE 5-FRET RULE

The entire chromatic scale can be played in two octaves as long as you give yourself a span of five-frets, anywhere on the guitar neck. Here are a couple of examples; *(CD1 –Tracks 1-2)*

## Chromatic Scale (in open range)

Musical notation for a chromatic scale in open range, showing a treble clef staff and a guitar fretboard diagram with strings T, A, and B. The scale is played in 4/4 time, starting on the open strings and moving up chromatically to the 4th fret on the B string.

Fretboard diagram (strings T, A, B):

- String T: 0 1 2 3 4
- String A: 0 1 2 3 4
- String B: 0 1 2 3 4

Musical notation for a chromatic scale in open range, showing a treble clef staff and a guitar fretboard diagram with strings T, A, and B. The scale is played in 4/4 time, starting on the open strings and moving down chromatically to the 4th fret on the B string.

Fretboard diagram (strings T, A, B):

- String T: 0 4 3 2 1 0
- String A: 3 2 1 0 4 3 2 1 0
- String B: 4 3 2 1 0 4 3 2 1 0

## Chromatic Scale (within five frets)

Musical notation for a chromatic scale within five frets, showing a treble clef staff and a guitar fretboard diagram with strings T, A, and B. The scale is played in 4/4 time, starting on the 5th fret on the B string and moving up chromatically to the 9th fret on the T string.

Fretboard diagram (strings T, A, B):

- String T: 5 6 7 8 9
- String A: 5 6 7 8 9
- String B: 5 6 7 8 9

Musical notation for a chromatic scale within five frets, showing a treble clef staff and a guitar fretboard diagram with strings T, A, and B. The scale is played in 4/4 time, starting on the 5th fret on the B string and moving down chromatically to the 9th fret on the T string.

Fretboard diagram (strings T, A, B):

- String T: 5 9 8 7 6 5
- String A: 8 7 6 5 9 8 7 6 5
- String B: 9 8 7 6 5 9 8 7 6 5

Because the entire chromatic scale can be found within five frets anywhere on the neck, it follows that you can find all the notes to play any chord and/or in any key as long as you give yourself a reach of at least five frets. This is what I refer to as the “**five-fret rule**”, and it is a fundamental premise of my teaching method.

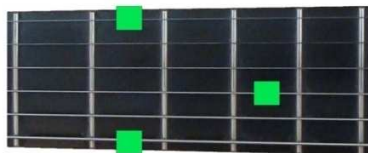
## POSITIONS OF COMMON OPEN CHORDS

Chances are if you’ve been playing the guitar for a while, you’re already aware of quite a few of the chord inversions we’re about to learn about, because many of them are found in common chords of the open range. In fact, many of the first chords you ever learned to play on the guitar are actually just inversions of a certain type of chord. So, if you study closely, you’ll notice that many of the chord forms and shapes will seem familiar.

For example, let’s review how the five positions translate into the open range (within the first four frets); (**CD1 – Track 3**)

**Position 1** – In the open range, the notes E, F, and F# are found in position 1, and the chords E, em, F, fm, F#, and f#m are all major and minor chords in position 1 inversion.

### POSITION 1



### COMMON MAJOR CHORDS FOUND IN OPEN RANGE

E Major



F Major

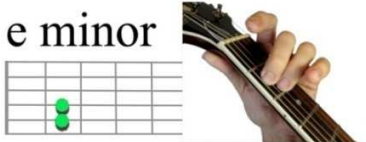


F# Major



### COMMON MINOR CHORDS FOUND IN OPEN RANGE

e minor



f minor



f# minor



**Position 2** – In the open range, the notes D and E $\flat$  are found in position 2, and the chords D, dm, E $\flat$ , and d $\sharp$ m are major and minor chords in position 2.

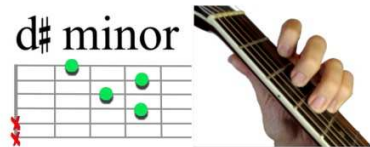
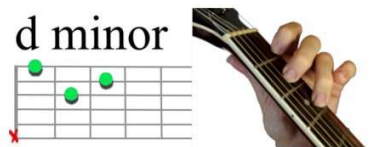
## POSITION 2



### COMMON MAJOR CHORDS FOUND IN OPEN RANGE

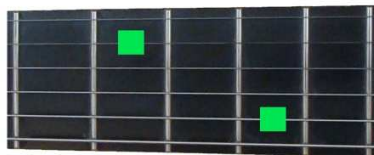


### COMMON MINOR CHORDS FOUND IN OPEN RANGE

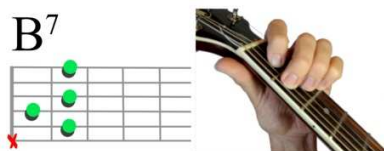


**Position 3** – In the open range, the notes, B, C, and C $\sharp$  are found in position 3, and chords like B7, C, C $\sharp$ , cm, and c $\sharp$ m are major and minor chord forms in position 3.

## POSITION 3



### COMMON MAJOR CHORDS FOUND IN OPEN RANGE



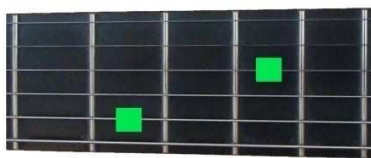
### COMMON MINOR CHORDS FOUND IN OPEN RANGE



\*Note that the B7 chord is actually a chord in 4-part harmony, yet is still an extension of the B Major chord. The B Major chord is more commonly played in position 4 in the open range.

**Position 4** – In the open range, the notes A and B $\flat$  are found in position 4, and the chords A, am, B $\flat$ , and b $\flat$ m are major and minor chords in position 4.

## POSITION 4

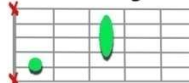


### COMMON MAJOR CHORDS FOUND IN OPEN RANGE

A Major



B $\flat$  Major

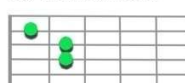


B Major



### COMMON MINOR CHORDS FOUND IN OPEN RANGE

a minor



b $\flat$  minor

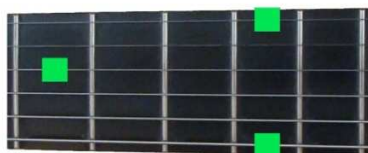


b minor



**Position 5** – In the open range, the notes G and A $\flat$  are found in position 5, and the chords G, gm, A $\flat$ , and g $\sharp$ m are major and minor chords in position 5.

## POSITION 5



### COMMON MAJOR CHORDS FOUND IN OPEN RANGE

G Major



A $\flat$  Major



### COMMON MINOR CHORDS FOUND IN OPEN RANGE

g minor



g $\sharp$  minor



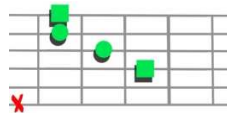
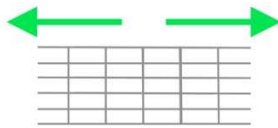
Up until now, you probably hadn't had that "Aha" moment where it all clicked together. By following the exercises in this section, it's all about to click together for you and get your creative juices going!



## HOW TO READ THE CHARTS

There are just a couple things to remember when looking at the chord inversion charts in this portion of the book. The first thing is that they are not intended to be fret-specific, but root note specific. That is, the same shape can be applied to any root note, wherever it happens to be found on the neck in a specific position. This is why when you look at the charts, the strings appear to be “running off” the edges of the chart. This indicates that each inversion is what we call a “movable shape”.

The second thing to remember is that the square indicates what the root note is. So, place a given note on the square, and you’ll have the specified chord in that position. The x indicates which string to avoid. As always, the chart is read upside down as if you’re looking at the guitar while playing it. That’s it!



## THE MOST COMMON TYPES OF BARRED CHORDS

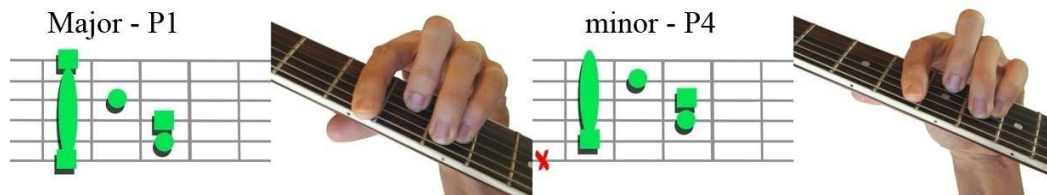
As you move up the fret board, you may have to bar with your index finger more frequently. This can be confusing. In fact, it’s this single difficulty that often deters many guitarists from branching out on the fret board. However, if you follow the exercises laid out in this next section and learn the proper technique, this will hopefully become a lot easier and allow you much more flexibility on the guitar.

Barring is almost always done with your index finger, but can also be done with your small finger. It’s generally considered improper technique to try and bar with your middle and ring fingers, as this tends to put a lot of unnecessary strain on the wrist, and can lead to wrist injury if not careful. This isn’t to say where there aren’t instances where it can be done. It’s just that it’s not common.

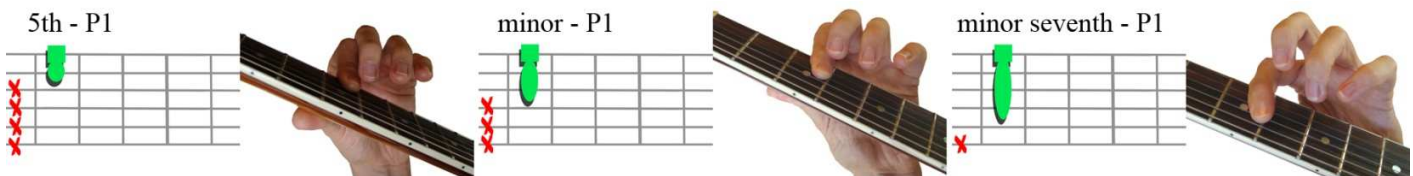
In the charts, barring is depicted as an elongated oval covering multiple strings. If the root note is found within the barred strings, a square will be attached or embedded to it.

There are three types of bars we'll discuss;

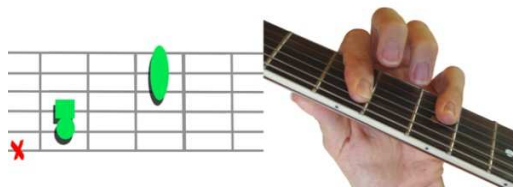
- Barring all or most all of the strings with your index finger – This is mostly used in combination with your other fingers. Common examples are the major barred chord in position 1 and the minor barred chord in position 4.



- Barring some of the strings with your index finger – This may be used in combination with other fingers, or may be as simple as only using your index finger, as in a minor chord or minor seventh chord in position 1.



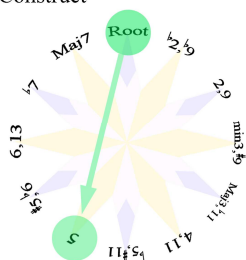
- Barring two or three strings with your small finger – This is less common, although, for some instances, is a very useful thing to be able to do, as in a major seventh chord inversion in position 2.



Now that you understand the basics, let's get started! We will begin our journey with fifth chords.

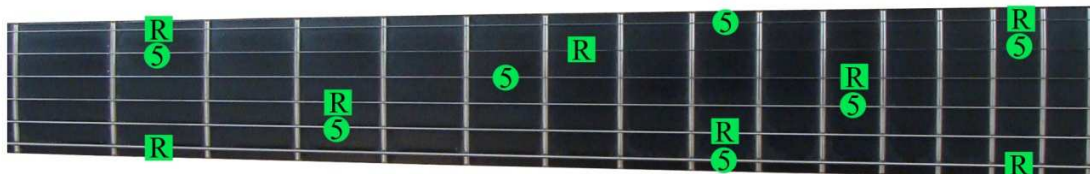
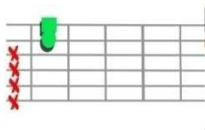
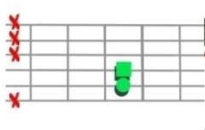
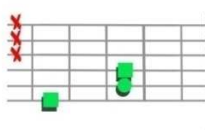
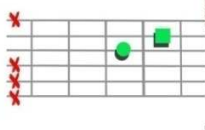
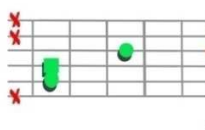
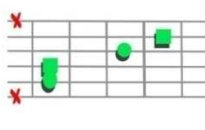
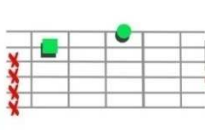
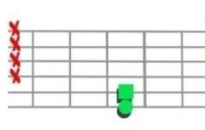
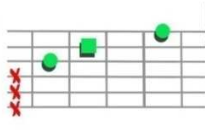
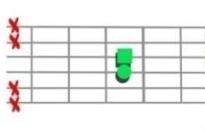
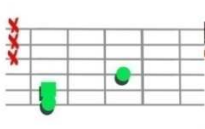
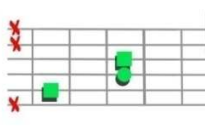
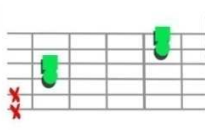
# 5<sup>TH</sup> CHORD INVERSIONS

Construct



5<sup>th</sup> chords, the only type of chord in two-part harmony, are created by combining a root note with a fifth interval. Because of this, 5<sup>th</sup> chords are neither major nor minor, but can be substituted for both, and have a distinctly rugged sound. Also called “power chords”, they are the most common type of chord used in rock music, though composers of all eras have been inspired by them.

From P1 to P5

P  
1P  
2P  
3P  
4P  
5

# 5<sup>TH</sup> CHORD INVERSION EXERCISES

(CD1 – Track4)

## POSITION 1

## POSITION 2

T	4			3		8			8
A	4	5	5	3		7	7		7
B	4	5	5	3		5	5		7
		3				5	5		

## POSITION 3

## POSITION 4

	10			10		12			12
	8			8		12	12		12
	7					10	10		12
		10				10	10		12
		10							

## POSITION 5

	15								
	15								
	12								
	12								

It's not enough just to understand theory. It's equally as important to be able to turn what you know into music. In the series of exercises titled "turning it into music", we've endeavoured to demonstrate how our knowledge of theory is transformed into musical phrases. In order to fully benefit from this, you can also come up with your own musical phrases to help you remember what you've learned.

# TURNING IT INTO MUSIC (CD1 – Track 5)

A5-P5

A5-P4

T 4/4	
A 4/4	
B	
5 5 5	
5 5 5	
2 2 2	2 2 2
2 2 2	0 0 0
	0 0 0

C5-P4

G5-P1

A5-P1

5 5	
5 5	5 5
3 3	5 5
	3 3
	7 7 7 7
	7 7 7 7
	5 5 5 5

A5-P3

A5-P2

12 12 12	
10 10 10	10 10 10
9 9 9	9 9 9
	7 7 7
	7 7 7

F5-P3

G5-P2

F5-P2

8 8	
6 6	8 8
5 5	7 7
	5 5
	5 5
	6 6 6 6
	5 5 5 5
	3 3 3 3
	3 3 3 3

## D5-P2

Musical notation for the D5-P2 chord. The top staff shows a treble clef and a chord with notes D5, F5, A5, and C6. The bottom staff shows the fretting: 3 on the 4th string, 2 on the 3rd string, 0 on the 2nd string, and 0 on the 1st string.

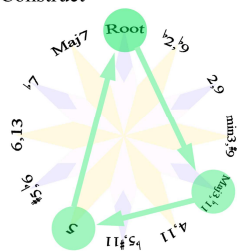
### Jam Track #1 (*CD3 – Track 1*)

Try These Modes;

- a aeolian (From the key of C Major)
- a phrygian (From the key of F Major)
- a pentatonic or a blues scales

# MAJOR CHORD INVERSIONS

Construct



Major chords are formed by combining a root note with major third and perfect fifth intervals. Major chords are found on the first, fourth, and fifth degrees of a major key. Here is a root note map of a major chord arpeggio (the notes of the chord) with the major chord inversions.

From P1 to P5



**P 1**

**P 2**

**P 3**

**P 4**

**P 5**

# MAJOR CHORD INVERSIONS EXERCISES

(CD1 – Track 6)

## POSITION 1

\* G Major

3	3	3	3	7
3	3	3	8	8
4	4	4	7	7
5	5	5	5	5
5	5		5	5
3			7	

## POSITION 2

## POSITION 3

7	7		10
8	8	12	12
7	7	12	12
9	9	12	12
10		10	

## POSITION 4




















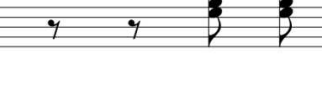
## POSITION 5

\* open range

	15	15	3
12	12	12	0
12	12	12	0
12	12	12	0
14	14		2
15			3



Here is an exercise that follows a I-IV-V chord progression through all positions; (*CD 1 – Track 7*)

<b>G-p1</b>		<b>C-p4</b>		<b>D-p3</b>		<b>C-p4</b>	
							
T	3 3			2 2			
A	3 3	5 5	5 5	3 3	5 5	5 5	5 5
B	4 4	5 5	5 5	2 2	5 5	5 5	5 5
	5 5	3 3	3 3	4 4	5 5	5 5	5 5
	3 3			5 5			3 3
<b>G-p2</b>		<b>C-p5</b>		<b>D-p4</b>		<b>C-p5</b>	
							
	8 8	5 5	5 5	7 7	7 7	5 5	5 5
	7 7	5 5	5 5	7 7	7 7	5 5	5 5
	5 5	5 5	5 5	7 7	7 7	5 5	5 5
	5 5	7 7	7 7	5 5	5 5	7 7	7 7
<b>G-p3</b>		<b>C-p1</b>		<b>D-p5</b>		<b>C-p1</b>	
							
	7 7	8 8	8 8	10 10	10 10	8 8	8 8
	8 8	8 8	8 8	7 7	7 7	8 8	8 8
	7 7	9 9	9 9	7 7	7 7	9 9	9 9
	9 9	10 10	10 10	7 7	7 7	10 10	10 10
	10 10	10 10	10 10			10 10	10 10
<b>G-p4</b>		<b>C-p2</b>		<b>D-p1</b>		<b>C-p2</b>	
							
	12 12	13 13	13 13	10 10	10 10	13 13	13 13
	12 12	12 12	12 12	10 10	10 10	12 12	12 12
	12 12	10 10	10 10	11 11	11 11	10 10	10 10
	10 10	10 10	10 10	12 12	12 12	10 10	10 10
<b>G-p5</b>		<b>C-p3</b>		<b>D-2</b>		<b>C-p3</b>	
							
	15 15	12 12	12 12	15 15	15 15	12 12	12 12
	12 12	13 13	13 13	14 14	14 14	13 13	13 13
	12 12	12 12	12 12	12 12	12 12	12 12	12 12
	12 12	14 14	14 14	12 12	12 12	14 14	14 14
	14 14			12 12	12 12		

**G-p5**                      **C-p3**                      **D-p2**                      **C-p3**

\* Open Range

3	3	0	0	2	2	0	0
0	0	1	1	3	3	1	1
0	0	0	0	2	2	0	0
0	0	2	2	0	0	2	2
2	2	3	3	0	0	3	3
3	3						

**G-p1**

3
3
4
5
5
3

#### Notes;

- If you have trouble playing a particular chord inversion, just remember that there is more than one way to play a chord in each position, including some ways that I may not have clearly illustrated. You can try substituting an alternate fingering within the position. Remember; the most important part of this exercise is for you to be sure and grasp the underlying concept.
- Be sure to take the time to figure out where in each chord the root note is found.
- Note that this exercise is written in the key of G major, where the chords G, C, and D are found on the first, fourth, and fifth degrees of the key.

In the next exercise, we'll do the same thing in the key of C, where the one, four, and five chords are C, F, and G Major. By the way, the major chords used in this section on major chords are some of the most commonly-used major chords from the most commonly used keys (G and C). If you're able to find the I-IV-V relationships anywhere on the guitar neck in both the keys of G and C, you'll be able to sit in with most bands without any trouble! (**CD 1 – Track 8**)

**C-P3**                      **F-P1**                      **G-P5**                      **F-P1**

\* Open Range

	0	0	1	1	3	3	1	1
T	1	1	1	1	3	3	1	1
A	0	0	2	2	0	0	2	2
B	2	2	3	3	0	0	3	3
	3	3	3	3	2	2	3	3
					3	3		

**C-P4**                      **F-P2**                      **G-P1**                      **F-P2**

	5	5	6	6	3	3	6	6
	5	5	5	5	3	3	5	5
	5	5	3	3	4	4	3	3
	3	3	3	3	5	5	3	3
			5	5			5	5

**C-P5**                      **F-P3**                      **G-P2**                      **F-P3**

	8	8	5	5	8	8	5	5
	5	5	6	6	7	7	6	6
	5	5	5	5	5	5	5	5
	5	5	7	7	5	5	7	7
	7	7	8	8	5	5	8	8
					7	7		

**C-P1**                      **F-P4**                      **G-P3**                      **F-P4**

	8	8	10	10	7	7	10	10
	8	8	10	10	8	8	10	10
	9	9	10	10	7	7	10	10
	10	10	10	10	9	9	10	10
	10	10	8	8	10	10	8	8
	8	8						

**C-P2**                      **F-P5**                      **G-P4**                      **F-P5**

	13	13	13	13	13	13	13	13
	12	12	10	10	12	12	10	10
	10	10	10	10	12	12	10	10
	10	10	10	10	12	12	10	10
	10	10	12	12	10	10	12	12
	12	12						

**C-P3**                      **F-P1**                      **G-P5**                      **F-P1**

12	12	13	13	15	15	13	13
13	13	13	13	12	12	13	13
12	12	14	14	12	12	14	14
14	14	15	15	12	12	15	15
15	15	15	15	14	14	15	15

**C-P4**                      **C-P3**

\* Open Range

17	0
17	1
17	0
17	2
15	3

It's often more important to remember where the individual notes are in a particular chord inversion than just memorizing a certain hand shape, especially when it comes to playing lead guitar. In the next exercise, we'll do a sweeping arpeggio exercise that sweeps up and down through all the notes in each position. Once you get your fingers doing it automatically, you'll find it is a handy warm-up routine that can be practiced daily to get your mind and fingers going. We'll start on a G Major arpeggio, using the root note G.

## G Major Chord Arpeggios (CD 1 – Track 9)

## POSITION 1



## POSITION 2



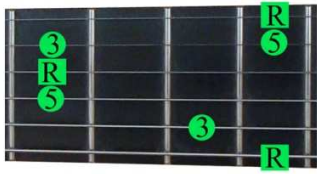
## POSITION 3



## POSITION 4



## POSITION 5



# TURNING IT INTO MUSIC (CD 1 – Track 10)

A-P1

E-P3

5 5 6 5 5 7 9 7 5

5 4 6 4 5 7 9 7 5

T 4/4  
A 4/4  
B

D-P3

A-P4

E-P1

3 2 4 2 3 5 7 5 3

2 2 2 0

0 1 2 2 0

\* Open Range

A-P1

D-P1

5 5 6 5 5 7 9 7 5

10 10 11 10 10 12 14 12 10

A-P3

E-P4

D-P4

E-P3

9 10 9 7 9 7 9

7 9 7 9

5 7 5 7 7

4 5 4 5

**A-P1****A-P3**

## Notes;

- The above exercise is written in the key of A Major, where the I, IV, and V chords are A Major, D Major, and E Major.
- Notice how, rather than playing the full chord forms all the time, we've constructed a melody around the arpeggios instead.
- The music is, of course, open to expressive interpretation. Try to play it with meaning and feeling.

**Jam Track # 2 (CD 3 – Track 2)**

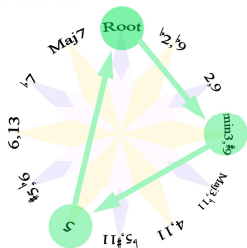
Improvise using A Ionian mode (From the Key of A Major)

Also try the f# pentatonic, also known as the A Major pentatonic scale.



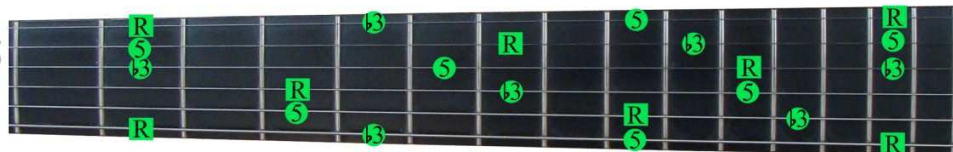
# MINOR CHORD INVERSIONS

Construct



Minor chords are formed by combining a root note with minor third and perfect fifth intervals. Minor chords are found on the second, third, and sixth degrees of a major key. Below is a root note map of a minor chord arpeggio (the notes of the chord) with the minor inversions.

From P1 to P5



**P 1**

**P 2**

**P 3**


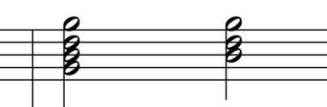
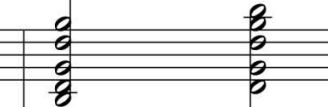
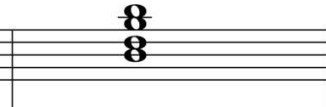
**P 4**

**P 5**

## MINOR CHORD INVERSIONS EXERCISES

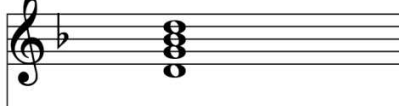
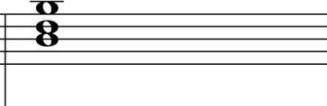
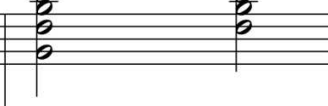
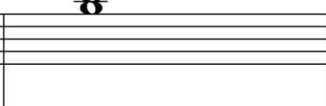
## (CD 1 – Track 11)

\* g minor POSITION 1

			
3	3	3	6
T 3	3	3	8
A 3	3	3	8
B 5	5	7	7
5	5	5	5
3	6	6	8

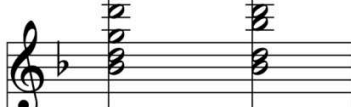

POSITION 2

POSITION 3

			
7	10	10	10
8	8	11	11
10	7	12	12
10	8	12	12
		10	

POSITION 4

POSITION 5 \* Open range

		
15	15	3
15	15	3
12	15	3
12	12	0
14	13	1

Here is an exercise that follows a i-iv-v progression through all positions

## (CD1 – Track 12)

**gm-P1**      **cm-P4**      **dm-P3**      **cm-P4**

	3	3	3	3			3	3
T	3	3	4	4			4	4
A	3	3	5	5	2	2	5	5
B	5	5	5	5	3	3	5	5
	5	5	3	3	5	5	3	3
	3	3						

**gm-P2**      **cm-P5**      **dm-P4**      **cm-P5**

	8	8	8	8	5	5	8	8
	7	7	8	8	6	6	8	8
	5	5	8	8	7	7	8	8
	5	5	5	5	7	7	5	5
	6	6	6	6	5	5	6	6

**gm-P3**      **cm-P1**      **dm-P5**      **cm-P1**

	10	10	8	8	10	10	8	8
	8	8	8	8	10	10	8	8
	7	7	8	8	10	10	8	8
	8	8	10	10	7	7	10	10
			10	10	8	8	10	10
			8	8			8	8

**gm-P4**      **cm-P2**      **dm-P1**      **cm-P2**

	10	10	11	11	10	10	11	11
	11	11	13	13	10	10	13	13
	12	12	12	12	10	10	12	12
	12	12	13	13	12	12	13	13
	10	10			12	12		
					10	10		

**gm-P5**      **cm-P3**      **dm-P2**      **cm-P3**

	15	15	15	15	13	13	15	15
	15	15	13	13	15	15	13	13
	15	15	12	12	14	14	12	12
	12	12	13	13	12	12	13	13
	13	13			12	12		
					12	12		

**gm-P5**                      **cm-P3**                      **dm-P2**                      **cm-P3**

\* Open Range

3	3	3	3	1	1	3	3
3	3	1	1	3	3	1	1
3	3	0	0	2	2	0	0
0	0	1	1	0	0	1	1
1	1			0	0		

### gm-P1

3
3
3
5
5
3

#### Notes;

- If you have trouble playing a particular chord inversion, just remember that there is more than one way to play a chord in each position. You can try substituting an alternate fingering within the position. Remember; most important part of this exercise is for you to be sure and grasp the underlying concept.
- Be sure to figure out where in each chord the root note is found.
- Note that this exercise is written in the key of B flat major, where gm is the relative minor mode. Although the chords gm, cm, and dm have a i-iv-v relationship to one another, they are actually the vi, ii, and iii chords from the key of B flat major.

Next, we'll check out how these relationships work for the key of a minor, the relative minor of the key of C major. The minor chords used will be am, dm, and em, three of the most commonly-used minor chords on the guitar. In the next exercise, I've used inversions that are a little easier to wrap your fingers around, just to show you how simple all this can be.

(CD 1 – Track 13)

**am-P4**                      **dm-P2**                      **em-P1**                      **dm-P2**

\* Open Range

	0	0	1	1	0	0	1	1
T	1	1	3	3	0	0	3	3
A	2	2	2	2	0	0	2	2
B	2	2	0	0	2	2	0	0
	0	0	0	0	0	0	0	0

**am-P5**                      **dm-P3**                      **em-P2**                      **dm-P3**

5	5	3	3	3	3	3	3
5	5	2	2	5	5	2	2
5	5	3	3	4	4	3	3
2	2			5	5		
3	3						

**am-P1**                      **dm-P4**                      **em-P3**                      **dm-P4**

5	5	5	5	5	5	5	5
5	5	6	6	5	5	6	6
5	5	7	7	4	4	7	7
7	7	7	7	5	5	7	7
7	7	5	5			5	5
5	5						

**am-P2**                      **dm-P5**                      **em-P4**                      **dm-P5**

8	8	10	10	7	7	10	10
10	10	10	10	8	8	10	10
9	9	10	10	9	9	10	10
10	10	7	7	9	9	7	7
		8	8	7	7	8	8

**am-P3**                      **dm-P1**                      **em-P5**                      **dm-P1**

10	10	10	10	12	12	10	10
9	9	10	10	12	12	10	10
10	10	10	10	12	12	10	10
		12	12	9	9	12	12
		12	12	10	10	12	12
		10	10			10	10

**am-P4**                      **dm-P2**                      **em-P1**                      **dm-P2**

12	12	13	13	12	12	13	13
13	13	15	15	12	12	15	15
14	14	14	14	12	12	14	14
14	14	12	12	14	14	12	12
12	12	12	12	14	14	12	12
				12	12		

**am-P5**                      **am-P4**

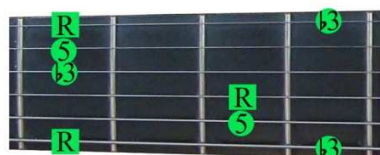
17	0
17	1
17	2
14	2
15	0

\* Open Range

In the next exercise, we'll study the notes found in each position more carefully as we practice sweeping arpeggios in each position with g minor. This exercise is similar to the one we did with major chords. Take time to figure out where in each inversion the root note can be found as well as interesting characteristics that distinguish minor chord arpeggios from major chord arpeggios.

## g minor Arpeggios (CD 1 – Track 14)

## POSITION 1



Musical notation for Position 1. The treble clef and 4/4 time signature are shown. The melodic line consists of two measures. The first measure contains the notes G4, A4, Bb4, C5, D5, E5, F5, G5, with fingerings 3, 6, 3, 3, 3, 3, 3, 3. The second measure contains the notes F5, E5, D5, C5, Bb4, A4, G4, with fingerings 6, 3. The piece concludes with a double bar line and repeat dots.

## POSITION 2



Musical notation for Position 2. The treble clef and 4/4 time signature are shown. The melodic line consists of two measures. The first measure contains the notes G4, A4, Bb4, C5, D5, E5, F5, G5, with fingerings 6, 5, 5, 8, 7, 8, 6, 8. The second measure contains the notes F5, E5, D5, C5, Bb4, A4, G4, with fingerings 7, 8, 5, 5, 6. The piece concludes with a double bar line and repeat dots.

## POSITION 3



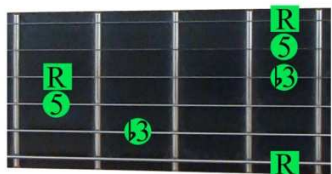
Musical notation for Position 3. The treble clef and 4/4 time signature are shown. The melodic line consists of two measures. The first measure contains the notes G4, A4, Bb4, C5, D5, E5, F5, G5, with fingerings 10, 10, 8, 7, 8, 11, 10, 11. The second measure contains the notes F5, E5, D5, C5, Bb4, A4, G4, with fingerings 8, 7, 8, 10, 10. The piece concludes with a double bar line and repeat dots.

## POSITION 4



Musical notation for Position 4. The treble clef and 4/4 time signature are shown. The melodic line consists of two measures. The first measure contains the notes G4, A4, Bb4, C5, D5, E5, F5, G5, with fingerings 10, 10, 13, 12, 12, 11, 10, 11. The second measure contains the notes F5, E5, D5, C5, Bb4, A4, G4, with fingerings 12, 12, 13, 10, 10. The piece concludes with a double bar line and repeat dots.

# POSITION 5



Musical notation for Position 5, showing a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of two measures. The first measure contains notes G4, A4, B4, C5, B4, A4, G4. The second measure contains notes F4, G4, A4, B4, A4, G4. Below the staff are two bass staves. The first bass staff contains notes 15, 13, 12, 12, 15, 15, 15, 15. The second bass staff contains notes 15, 12, 12, 13, 15.



# TURNING IT INTO MUSIC (CD 1 – Track 15)

am-P3

em-P4

T	10					8				
A	9	9		9		9	9		9	
B	10		10		10	9		9		9

dm-P3

em-P3

	3					5				
	2	2		2		4	4		4	
	3		3		3	5		5		5

am-P3

em-P5

	10					12				
	9	9		9		12	12		12	
	10		10		10	12		12		12

dm-P1

em-P4

	10					7				
	10	10		10		8	8		8	
	10		10		10	9		9		9

**am-P4                  am-P1                  am-P2**

#### Notes;

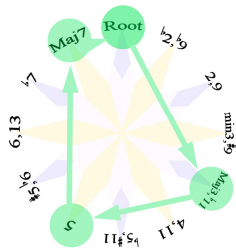
- Note that this exercise is written in the key of C major, where a minor is the relative minor key.
- Remember that the music is open to interpretation, so be sure to play expressively and with feeling.

#### Jam Track # 3 (*CD 3 – Track 3*)

Improvise with the aeolian mode (From the key of C major)  
Also try the pentatonic and a blues scale

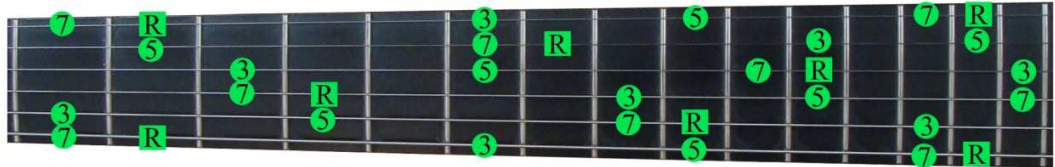
In the next half of our studies on chord inversions, we'll discuss some more complex chord inversions involving four and five-part harmony (where four or five notes are used to form a chord instead of the usual triad.) Because major and minor chords are the most common types of chords and we've already discussed them in such great detail, we'll keep the exercises through the next half of this section more concise and to the point.

# MAJ7 CHORD INVERSIONS



Major seventh chords are formed by combining a root note with major third, fifth, and major seventh intervals. Note that there are four parts of harmony, making this a more complex chord than simple major chords. The “Maj7” name doesn’t refer to the chord being a major chord, which is determined by the presence of a major third interval, but rather by the presence of a major seventh interval, (or what would be the seventh degree of a major scale relative to the root note). Major seventh chords are found on the first and fourth degrees of a major scale. Below is a root note map of a Maj7 arpeggio and the Maj7 inversions;

From P1 to P5



**P 1**

**P 2**

**P 3**

**P 4**

**P 5**

# MAJ7 CHORD INVERSIONS EXERCISE

(CD 2 – Track 1)

\* GMaj7 **POSITION 1**

	3	3	2
T	3	3	3
A	4	4	4
B	5	5	5
	3		

**POSITION 2**

**POSITION 3**

**POSITION 4**

			10
	12	12	12
	11	11	11
	12	12	12
	10	14	10
	10	15	

**POSITION 5**

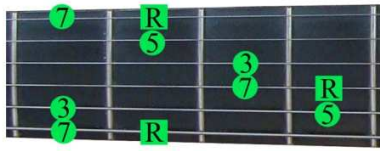
	14	14	2
	12	12	0
	12	12	0
	12	12	0
	14	12	2
			3

\* Open Range

In the next exercise, we'll do sweeping arpeggios on a GMaj7 chord. Be sure to take note of where in each arpeggio you find the root note, as well as distinguishing the major seventh interval from the notes of rest of the notes forming the major chord.

(CD 2 – Track 2)

## POSITION 1



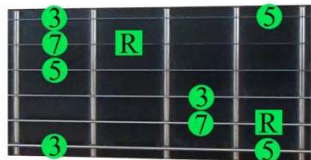
Musical notation for Position 1. The treble clef part consists of two measures of music, each containing a triplet of eighth notes. The bass clef part consists of two measures of music, each containing a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

## POSITION 2



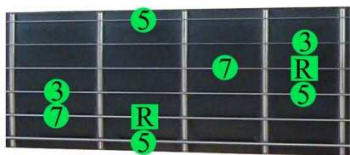
Musical notation for Position 2. The treble clef part consists of two measures of music, each containing a triplet of eighth notes. The bass clef part consists of two measures of music, each containing a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

## POSITION 3



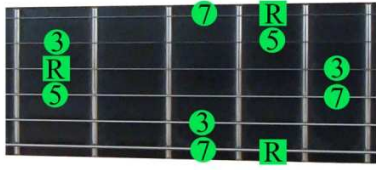
Musical notation for Position 3. The treble clef part consists of two measures of music, each containing a triplet of eighth notes. The bass clef part consists of two measures of music, each containing a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

## POSITION 4



Musical notation for Position 4. The treble clef part consists of two measures of music, each containing a triplet of eighth notes. The bass clef part consists of two measures of music, each containing a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

# POSITION 5



A musical score for guitar in treble clef, key of D major (one sharp). The score consists of two measures. The first measure contains a triplet of eighth notes on the first string (D4), followed by a triplet of eighth notes on the second string (E4), and another triplet of eighth notes on the first string (D4). The second measure contains a triplet of eighth notes on the second string (E4), followed by a triplet of eighth notes on the first string (D4), and another triplet of eighth notes on the second string (E4). The score concludes with a double bar line and repeat dots. Below the staff, fret numbers are indicated: 14 15, 12 16, 12, 14 15 14, 15, 12, 12, 16 12, 14, and 15 14.

# TURNING IT INTO MUSIC

In the next exercise, we'll put what we've learned about major seventh chords into music. This exercise is written in the key of G major, where the two major seventh chords are GMaj7 and CMaj7. Notice how the use of chord inversions, even of the same two chords lends itself to a strong sense of "call and response". (*CD3 – Track 4*)

## GMaj7-P1

## CMaj7-P4

T	2		3	2		3		3
A	3		4	3		5		5
B	4		5	4		4		3
	5		5	4		5		5
						3		

## CMaj7-P1

## CMaj7-P3

	7		8	7				
	8		9	8		0		0
	9		10	9		0		2
	10		10	8		2		3
						3		

## GMaj7-P3

## CMaj7-P1

	7		7	7		7		7
	7		7	7		8		8
	7		7	7		9		9
	9		9	7		10		10
	10		10					

**GMaj7-P5****CMaj7-P2**

## Notes;

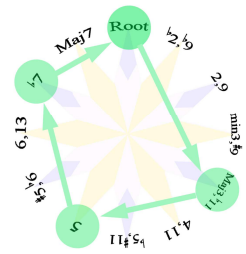
- This exercise is written in the key of G Major, where G is the first degree of the key, and C is the fourth. In a major key, major seventh chords can only be constructed on the first and fourth degrees.
- Be sure to play this exercise expressively. As with all music, it is open to interpretation.

Jam Track # 4 (**CD 3 – Track 4**)

Improvise in G Ionian mode (From the key of G Major)

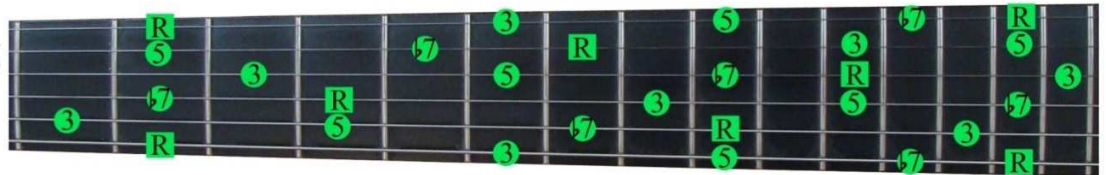


# 7TH CHORD INVERSIONS



Dominant seventh chords are formed by combining a root note with a major third, fifth, and flatted seventh intervals. The “lowered” seventh interval is what gives the chord its distinctive quality. Dominant seventh chords are only found on the fifth degree of the major scale. Because of this, they are unmistakably anchored to the key they are found in, often used as “turn around” chords leading back to the I chord. Below is a 7<sup>th</sup> chord root note map with the inversions.

From P1 to P5



**P 1**

**P 2**

**P 3**

**P 4**

**P 5**

# 7<sup>TH</sup> CHORD EXERCISES

(CD 2 – Track 4)

## POSITION 1

T	3	6	3
A	3	5	3
B	5	5	3
	3		7
			6
			7
			5
			5

## POSITION 2

## POSITION 3

		8	10
	10	7	12
	9	9	10
	10	8	12
	10		10
			10
			13
			12
			12
			12
			10

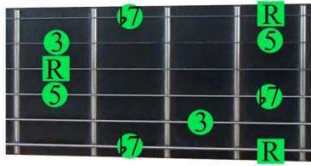
## POSITION 4

## POSITION 5

	12	13
	12	12
	12	12
	12	12
	14	14
	13	

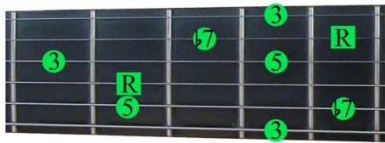
In the next exercise, we'll do sweeping arpeggios on a G7 chord. Be sure to take note of where in each inversion you can find each interval forming the chord as well as distinguish the dominant seventh interval from the rest of the intervals from the major chord form. (CD 2 – Track 5)

## POSITION 1



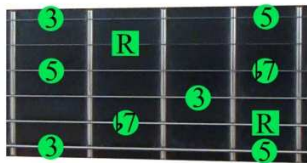
Musical notation for Position 1. The treble staff is in 4/4 time and contains a melodic line with triplets and slurs. The bass staff is in 4/4 time and contains a bass line with triplets and slurs. The notation includes fingerings and slurs for both parts.

## POSITION 2



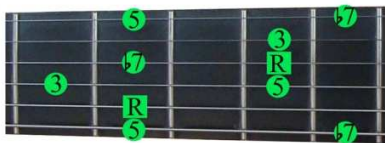
Musical notation for Position 2. The treble staff is in 4/4 time and contains a melodic line with triplets and slurs. The bass staff is in 4/4 time and contains a bass line with triplets and slurs. The notation includes fingerings and slurs for both parts.

## POSITION 3



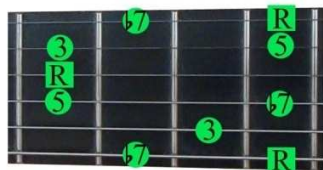
Musical notation for Position 3. The treble staff is in 4/4 time and contains a melodic line with triplets and slurs. The bass staff is in 4/4 time and contains a bass line with triplets and slurs. The notation includes fingerings and slurs for both parts.

## POSITION 4



Musical notation for Position 4. The treble staff is in 4/4 time and contains a melodic line with triplets and slurs. The bass staff is in 4/4 time and contains a bass line with triplets and slurs. The notation includes fingerings and slurs for both parts.

## POSITION 5



The musical notation shows a two-measure exercise. The top staff (treble clef) features a melodic line with slurs and triplets. The bottom staff (bass clef) features a bass line with slurs and fingerings. The piece is in 2/4 time and consists of two measures.

In the next exercise, we'll combine the major seventh chords, found on the first and fourth degrees of a major scale, with the dominant seventh chord, found only on the fifth degree of the major scale. In the key of C Major, these chords are CMaj7, FMaj7, and G7. We'll start in the open range, where the root note C is found in position three. **(CD 2 – Track 6)**

**CMaj7-P3****FMaj7-P1****G7-P5****C-P3**

4/4

\* Open Range

	0	0	1	0
T	0	1	0	1
A	0	2	0	0
B	2	3	0	2
	3	3	2	3
			3	

**CMaj7-P4****FMaj7-P2****G7-P1****C-P4**

3	5	3	5
5	5	6	5
4	5	4	5
5	3	3	5
3	3	5	3
3		3	3

**CMaj7-P5****FMaj7-P3****G7-P2****C-P5**

7	5	7	8
5	5	6	5
5	5	7	5
5	7	5	5
7	8	5	7

**CMaj7-P1****FMaj7-P4****G7-P3****C-P1**

7	8	8	8
8	10	8	8
9	9	10	9
10	10	9	10
	8	10	10
	8		

**CMaj7-P2****FMaj7-P5****G7-P4****C-P2**

12	12	10	
12	10	12	13
12	10	10	12
10	10	12	10
10	12	10	10

**CMaj7-P3****FMaj7-P1****G7-P5****C-P3**

12	12	13	12
12	13	12	13
12	14	12	12
14	15	12	14
15			15

# TURNING IT INTO MUSIC (CD 2 – Track 7)

## E7-P5

## A7-P2

T	9	9	10	10	10	10		9	9	9	9
A	9	9	9	9	9	9		9	9	9	9
B	9	9	9	9	9	9		7	7	7	7

## E7-P3

## A7-P1

			7	7	7	7		5	5	5	5
	6	6	6	6	6	6		5	5	5	5
	7	7	7	7	7	7		6	6	6	6
	7	7	7	7	7	7		5	5	5	5

## E7-P2

## A7-P5

			4	4	4	4		3	3	3	3
	4	4	4	4	4	4		2	2	2	2
	2	2	2	2	2	2		2	2	2	2
	2	2	2	2	2	2		0	0	0	0

## E7-P1

## A7-P4

\* Open Range

			0	0	0	0		0	0	0	0
	0	0	0	0	0	0		2	2	2	2
	3	3	3	3	3	3		0	0	0	0
	4	4	4	4	4	4		0	0	0	0
	2	2	6	2	4	4		2	2	2	2
	2	2	2	2	2	2		0	0	0	0

E7-P5		A7-P2		E7-P3		A7-P1	
10		9				5	
9		8				5	
9		9		7		6	
9		7		6		5	
		7		7			
				7			

E7-P2		A7-P5		E7-P1		A7-P4	
4		3	3			0	0
3		2	2			3	2
4		2	2	2	2	1	0
2		2	2	2	2	2	2
2		0				2	0

## Notes;

- This exercise is written crossing over between the key of A, where E7 is the dominant chord, and the key of D, where A7 is the dominant chord.
- Be sure to play expressively and with interpretation.

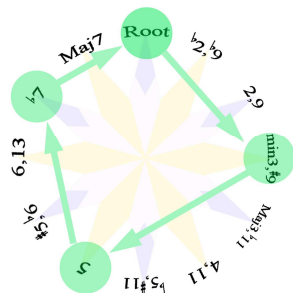
Jam Track # 5 (*CD 3 – Track 5*)

Improvise using the E Blues scale

For more advanced improvising, try switching quickly between E Mixolydian mode (from the key of A Major) and A Mixolydian mode (from the key of D Major).



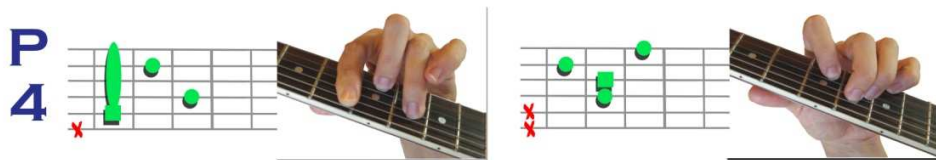
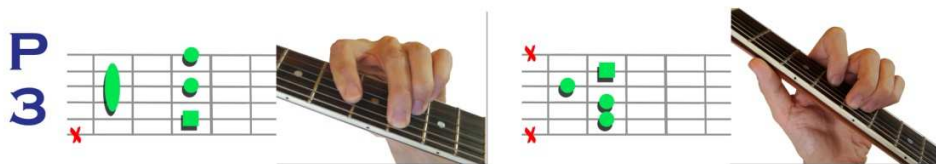
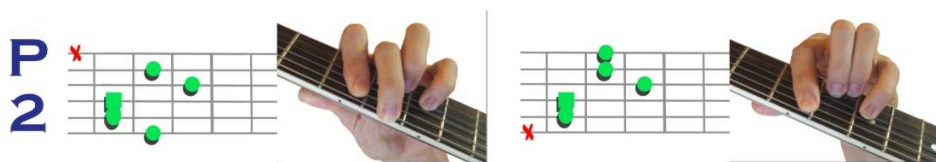
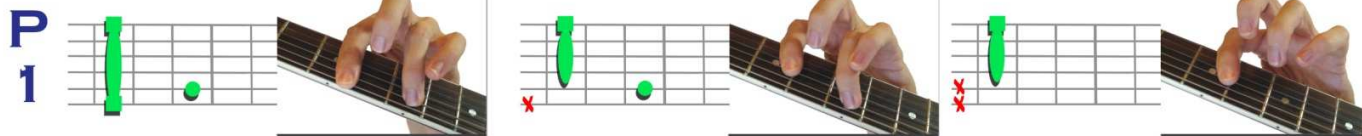
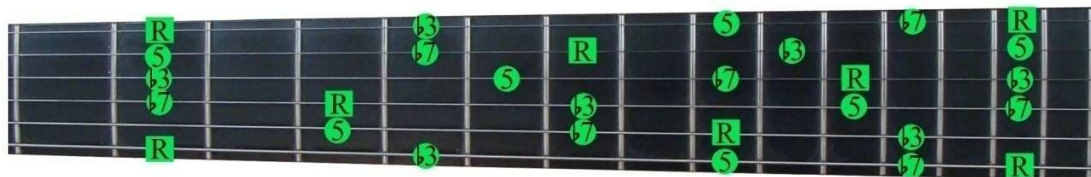
Construct



# MINOR 7<sup>TH</sup> CHORD INVERSIONS

Minor seventh chords are constructed by combining a root note with minor third, fifth, and dominant seventh intervals. They are found on the second, third, and sixth degrees of a major key. Below is a root note map of a minor seventh arpeggio and chord inversions.

From P1 to P5



# MINOR 7<sup>TH</sup> INVERSION EXERCISES

(CD 2 – Track 8)

## POSITION 1

## POSITION 2

T	3	3	3	6	6	6
A	3	3	3	7	7	7
B	3	3	3	5	5	5
	5	5		5	5	5
	3			6		

## POSITION 3

## POSITION 4

	10			10		13
	8		8	11		11
	10		7	10		12
	8		8	12		12
	10		8	10		

## POSITION 5

	15	
	15	
	15	12
	15	12
	13	13
		13

In the next exercise, we'll go to the key of Bb Major, where g minor is the relative minor of the key, and play a simple minor progression.

## (CD 2 – Track 9)

	gm7-P1	cm7-P4	dm7-P3	gm-P1
T	3	3	5	3
A	6	4	3	3
B	3	3	5	3
	3	5	3	5
	5	3	5	5

	gm7-P2	cm7-P5	dm7-P4	gm-P2
	6	8	5	8
	6	8	6	7
	7	8	5	5
	5	8	7	5
	5	6	5	6

	gm7-P3	cm7-P1	dm7-P5	gm-P3
	8	8	10	7
	7	8	10	8
	8	8	10	10
	8	10	8	10
				10

	gm7-P4	cm7-P2	dm7-P1	gm-P4
	10	11	10	10
	11	11	10	11
	10	12	10	12
	12	10	10	12
	10	10	12	10

**gm7-P5****cm7-P3****dm7-P2****gm-P5**

15		13	
15		13	
15	13	14	12
15	13	12	12
13	13	12	13
			15

**gm-P5**

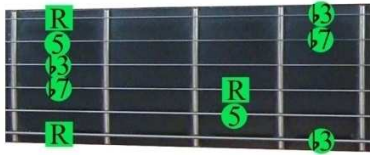
\* Open Range

3
0
0
1
3

In The next exercise, we'll do sweeping arpeggios on a gm7 chord.

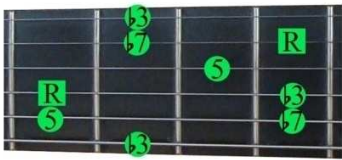
## (CD 2 – Track 10)

## POSITION 1



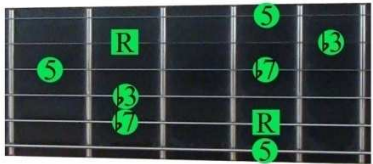
Musical notation for Position 1. The treble clef staff shows a key signature of one flat and a 4/4 time signature. The melody consists of eighth notes and quarter notes, with triplets indicated by a '3' over the notes. The bass clef staff shows the corresponding bass line with fingerings (3, 6, 5, 3, 5, 3, 6, 3, 6, 3, 6, 3, 3, 5, 3, 5, 3, 5, 6, 3).

## POSITION 2



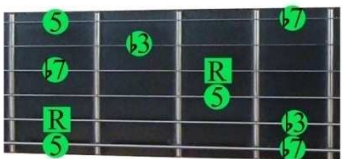
Musical notation for Position 2. The treble clef staff shows a key signature of one flat and a 4/4 time signature. The melody consists of eighth notes and quarter notes, with triplets indicated by a '3' over the notes. The bass clef staff shows the corresponding bass line with fingerings (6, 5, 8, 5, 8, 7, 6, 8, 8, 6, 7, 8, 5, 8, 5, 6).

## POSITION 3



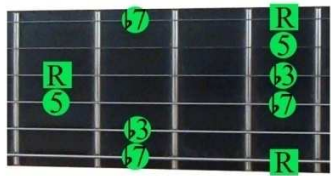
Musical notation for Position 3. The treble clef staff shows a key signature of one flat and a 4/4 time signature. The melody consists of eighth notes and quarter notes, with triplets indicated by a '3' over the notes. The bass clef staff shows the corresponding bass line with fingerings (10, 8, 10, 8, 7, 10, 8, 11, 10, 11, 8, 10, 7, 8, 10, 8, 10).

## POSITION 4



Musical notation for Position 4. The treble clef staff shows a key signature of one flat and a 4/4 time signature. The melody consists of eighth notes and quarter notes, with triplets indicated by a '3' over the notes. The bass clef staff shows the corresponding bass line with fingerings (10, 13, 10, 13, 12, 10, 12, 11, 10, 13, 10, 11, 12, 10, 12, 12, 10, 13, 10, 13, 10).

# POSITION 5



# TURNING IT INTO MUSIC (CD 2 – Track 11)

am7-P2

am7-P4

am7-P5

\* Open Range

T			10	10	10														
A			9	9	9														
B	10	10	10	10	10	10	10	10	10	2	2	0	0	2	3	3	5	5	5

am7-P3

am7-P2

am7-P1

T			12	12	12														
A			10	10	10														
B	10	10	10	10	10	10	10	12	12	7	7	7	7	9	9	5	5	5	3

am7-P2

am7-P4

T			10	10	10														
A			9	9	9														
B	10	10	10	10	10	10	10	10	10	14	14	14	14	12	12	14	14	14	14

am7-P5

am7-P1

T			17	17	17														
A			17	17	17														
B	15	15	17	17	17	15	15	15	15	5	5	5	5	5	5	7	7	7	7

## am7-P4

\* Open Range

0	0
	1
	0
	2
0	

### Notes;

- This exercise is written in the key of a minor, which would normally indicate the parent key of C Major. However, as the progression stays on the am7 chord, we will find that there are several keys that will be compatible, as there is more than one key that contains the am7 chord.
- Be sure to play expressively and with feeling. As with all music, this exercise is open to interpretation.

### Jam Track # 6 (*CD 3 – Track 6*)

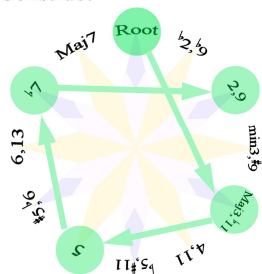
Try experimenting with the following modes in your improvisation;

- a aeolian (From the key of C Major)
- a dorian (From the key of G Major)
- a phrygian (From the key of F Major)
- a romanian (From the key of g harmonic minor)
- a dorian b2 (From the key of g melodic minor)



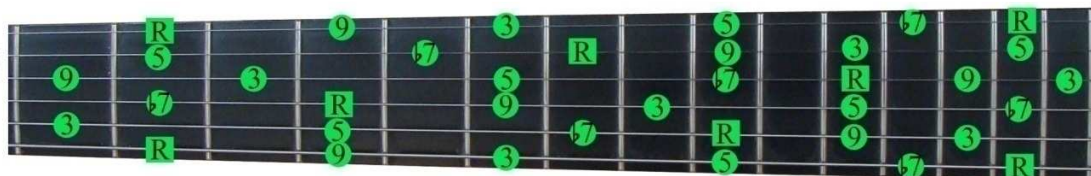
# 9<sup>TH</sup> CHORD INVERSIONS

Construct

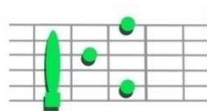


9<sup>th</sup> chords are a type of chord in five-part harmony formed by combining a root note with a major third, fifth, dominant seventh, and a ninth interval. They can be thought of as a dominant seventh chord with an added ninth interval, and, like 7<sup>th</sup> chords, are only found on the fifth degree of a major scale. Below are the 9<sup>th</sup> chord root note map and chord inversions;

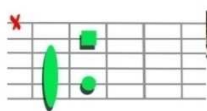
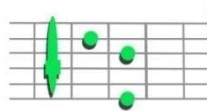
From P1 to P5



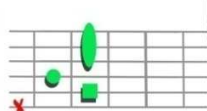
P  
1



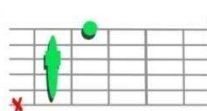
P  
2



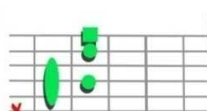
P  
3



P  
4



P  
5



# 9<sup>TH</sup> CHORD INVERSION EXERCISES

(CD 2 – Track 12)

## POSITION 1

## POSITION 2

T	5		5	8
	3		6	8
A	4		7	7
	3		5	7
B	5		5	8
	3		7	7

## POSITION 3

## POSITION 4

10	13
10	12
10	12
9	12
10	12

## POSITION 5

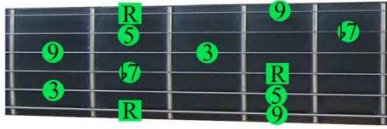
\* Open Range

3	3	1
2	3	0
3	2	0
2	3	0
2	2	0
3		3

In the next exercise, we'll do sweeping arpeggios on a G9 chord.

## (CD 2 – Track 13)

## POSITION 1



Musical notation for Position 1 (4th fret):

Treble clef, 4/4 time signature. The piece consists of two measures of music, each containing a triplet of eighth notes. The first measure is followed by a repeat sign. The bass line is shown with fret numbers: 3 5, 2 5, 3 5, 2 4, 3 6, 3 5, 3 6 3, 4 2, 5 3, 5 2, 5 3.

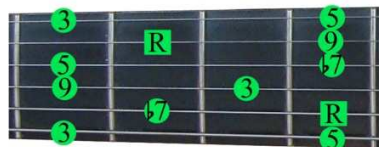
## POSITION 2



Musical notation for Position 2 (5th fret):

Treble clef, 4/4 time signature. The piece consists of two measures of music, each containing a triplet of eighth notes. The first measure is followed by a repeat sign. The bass line is shown with fret numbers: 5 7, 5 8, 5 7, 4 7, 6 8, 5 7, 5 8 6, 7 4, 7 5, 8 5, 7 5.

## POSITION 3



Musical notation for Position 3 (7th fret):

Treble clef, 4/4 time signature. The piece consists of two measures of music, each containing a triplet of eighth notes. The first measure is followed by a repeat sign. The bass line is shown with fret numbers: 7 10, 8 10, 7 9, 7 10, 8 10, 7 10, 7 10 8, 10 7, 9 7, 10 8, 10 7.

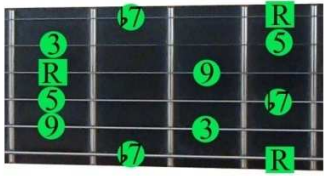
## POSITION 4



Musical notation for Position 4 (9th fret):

Treble clef, 4/4 time signature. The piece consists of two measures of music, each containing a triplet of eighth notes. The first measure is followed by a repeat sign. The bass line is shown with fret numbers: 10 13, 10 12, 9 12, 10 12, 10 12, 10 13, 10 12 10, 12 10, 12 10, 12 9, 12 10, 13 10.

# POSITION 5



Musical score for guitar, showing a melody line in the treble clef and a bass line with fret numbers. The melody line consists of eighth notes with triplets and slurs. The bass line consists of eighth notes with slurs and fret numbers.

Melody line (treble clef):

Bass line (bass clef):

# TURNING IT INTO MUSIC (CD 2 – Track 14)

## G9-P1

T 4/4  
A 4/4  
B

5  
3  
4  
3  
5  
3

G9-P5

G9-P5

\* Open Range

3 3 3 3 3 3

G9-P5

G9-P1

10

3 3 3 3 3 3

G9-P3

G9-P4

10 10 10 9 10 12 12 12 12 12 8

G9-P2                      G9-P1

#### Notes;

- This exercise is written in the key of C Major, where G is the dominant chord. In a major scale, a G9 chord can only be constructed on the fifth degree.
- Be sure to play this exercise expressively and with feeling. As with all music, it is open to interpretation.

#### Jam Track # 7 (CD 3 – Track 7)

Try these modes while improvising;

- G Mixolydian (from the key of C Major)
- G Lydian Dominant (from the key of d melodic minor)
- G Hindu (from the key of c melodic minor)

**In Blues music, often the I, IV, and V chords are all transformed into dominant chords. In the next exercise, we'll follow a I9-IV9-V9 Blues progression through various positions in G Blues.**

## G9-P1

## C9-P3

\* Swing Feel

T		5	5	5		3		3
A		3	3	3		3		3
B	5	5	5	5		3		3

## G9-P2

	6	6	6		6		6
	7	7	7		7		7
	5	5	5		5		5
7	5	5	5		5		5

## C9-P5

## D9-P3

	8	8	8		8	5	5	5	5
	8	8	8		8	5	5	5	5
	7	7	7		7	5	5	5	5
8	8	8	8		8	4	4	5	5
7					7	5			

## G9-P3

	10	10	10		10		10
	10	10	10		10		10
	10	10	10		10		10
9	9	9	9		9		9
10					10		10

D9-P1

C9-P2

12	12	12	13	13	13	13	13
10	10	10	12	12	12	12	12
11	11	11	12	12	12	12	12
10	10	10	12	12	12	12	12
12	12	12	13	13	13	13	13

G9-P4

D9-P3

\* Open Range

13	1	1	5	5
12	0	0	5	5
12	0	0	5	5
12	0	0	4	4
12	0	0	5	5

G9-P5

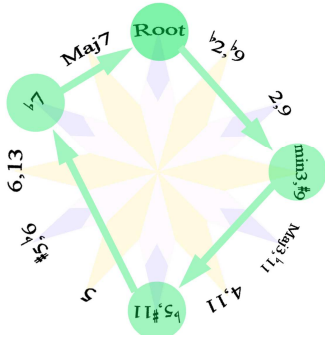
3  
2  
3  
2  
3

Jam Track # 8 (CD 3 – Track 8)

Improvise using the G Blues scale.



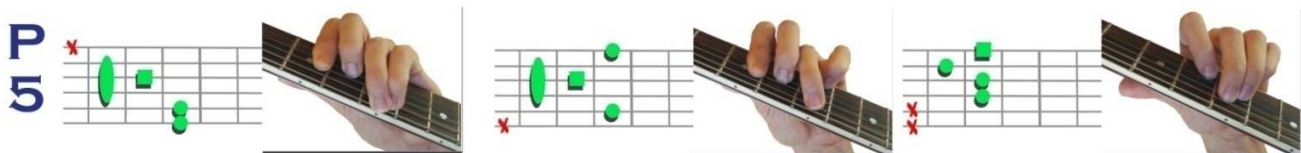
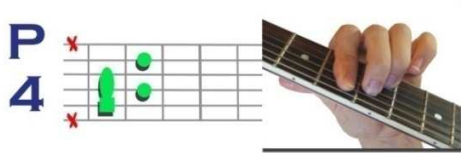
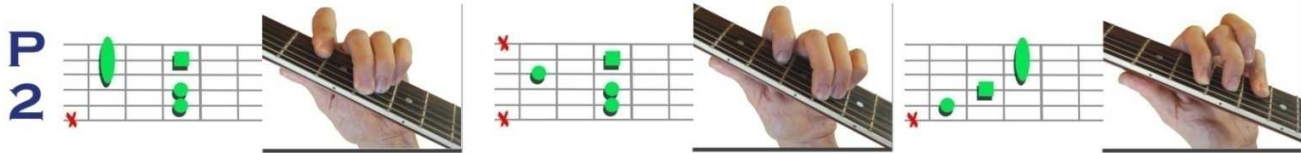
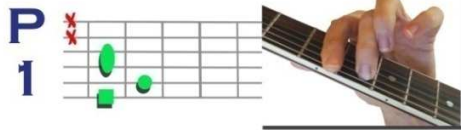
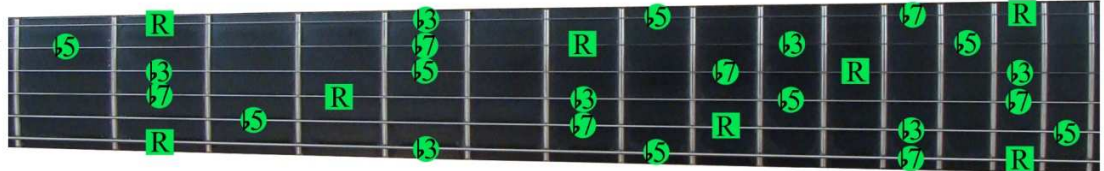
Construct



## m7b5 CHORD INVERSIONS

Minor seven flat five chords are unique in that, unlike the other chords we have studied so far, they have a flatted fifth interval. In fact, this is all that distinguishes them from a minor seventh chord. However, minor seven flat five chords are only found on the seventh degree of a major scale. Below are the root note map and chord inversions.

From P1 to P5



# m7b5 Chord INVERSION EXERCISES

(CD 2 – Track 16)

## POSITION 1

## POSITION 2

T		5	
A		5	7
B		4	7
		3	7
	2		
	2		
	3		
	2		

## POSITION 3

## POSITION 4

		8	
	7	7	
	9	9	
	7	7	
	9	10	
	8	9	

## POSITION 5

	12	14	2
10	10	13	1
11	11	14	2
10	10	14	2
12	12		
12			

Moving from the m7b5 chord on the seventh degree of a major scale to the I chord on the first degree creates a strong “turn around” effect. Here is an example of this happening in the key of C Major, where these chords are Bm7b5 and C Major.

**(CD 2 – Track17)**

	Bm7 <sup>b</sup> 5-P3			C-P3	Bm7 <sup>b</sup> 5-P4			C-P4
	* Open Range							
	1	0	3	0	5			
T	0	3	1	1	5		5	
A	2	2	0	3	4		5	
B	0	3	2	2	3		5	
B	0	2	3	3			3	

	Bm7 <sup>b</sup> 5-P5			C-P5	Bm7 <sup>b</sup> 5-P2			C-P1
	7			8	10			8
	6			5	10			8
	7			5	10			9
	7			5	9			10
				7	8			10
								8

	Bm7 <sup>b</sup> 5-P2		C-P2	Bm7 <sup>b</sup> 5-P3		C-P3
	10			13		12
	12			12		13
	10		13	14		12
	12		12	12		14
	12		10			
			10			
			12			

Here is a similar example in the key of G Major, where the F#m7b5 chord moves to the G Major chord.

**(CD 2 – Track 18)**

<b>F#m7b5-P5</b>	<b>G-P5</b>	<b>F#m7b5-P2</b>	<b>G-P1</b>
* Open Range			
2	3	5	3
1	0	5	3
2	0	5	4
2	0	4	5
0	2	3	5
	3		3

<b>F#m7b5-P2</b>	<b>G-P2</b>	<b>F#m7b5-P3</b>	<b>G-P3</b>
5	8	10	8
7	7	9	7
5	5	10	9
7	5	9	7
7	7	9	10

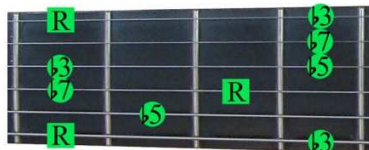
  

<b>F#m7b5-P4</b>	<b>G-P4</b>	<b>F#m7b5-P5</b>	<b>G-P5</b>
12	12	14	15
10	12	13	12
11	12	14	12
10	12	14	12
	10		

In the next exercise, we'll do sweeping arpeggios on an F#m7b5 chord.

## (CD 2 – Track 19)

## POSITION 1



Musical notation for Position 1, showing a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes with triplets and slurs. Below the staff are three bass clef staves labeled T, A, and B, containing fret numbers for the strings.

T: 2 5 2 | 5 2 5 2 | 5

A: 2 5 | 3 2 4 | 2 5 | 5 2 | 4 2 | 3

B: 2 5 | 3 2 4 | 2 5 | 5 2 | 4 2 | 3

## POSITION 2



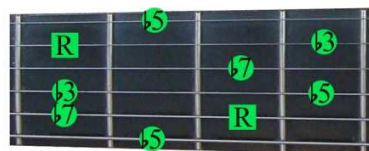
Musical notation for Position 2, showing a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes with triplets and slurs. Below the staff are three bass clef staves labeled T, A, and B, containing fret numbers for the strings.

T: 5 8 5 | 5 7 5 8 5 | 7 5 | 5 7 4 | 7 8 5

A: 5 7 | 4 7 | 5 | 5 7 4 | 7 8 5

B: 5 8 | 7 4 7 | 5 | 5 7 4 | 7 8 5

## POSITION 3



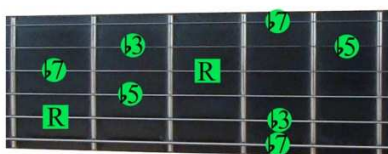
Musical notation for Position 3, showing a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes with triplets and slurs. Below the staff are three bass clef staves labeled T, A, and B, containing fret numbers for the strings.

T: 7 10 7 | 7 10 7 8 10 7 | 9 | 10 7 | 9 7 8

A: 7 10 | 7 10 | 9 | 10 7 | 9 7 8

B: 8 7 9 | 7 10 | 9 | 10 7 | 9 7 8

## POSITION 4



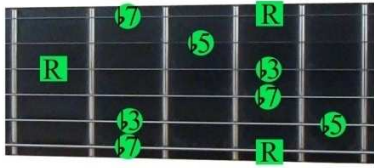
Musical notation for Position 4, showing a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes with triplets and slurs. Below the staff are three bass clef staves labeled T, A, and B, containing fret numbers for the strings.

T: 9 11 | 10 13 12 13 10 | 11 | 9 | 10 12 9 | 12

A: 9 11 | 10 13 12 13 10 | 11 | 9 | 10 12 9 | 12

B: 12 9 12 | 10 13 12 13 10 | 11 | 9 | 10 12 9 | 12

## POSITION 5



# TURNING IT INTO MUSIC (CD 2 – Track 20)

bm7 $\flat$ 5-P4

am7-P4

\* Let Chords Ring

\* Open Range

T  $\frac{4}{4}$  3 2 0 3 2 3

A  $\frac{4}{4}$  3 2 2 2

B 2

T 1 0 0 1 0 1

A 0

B 0

bm7 $\flat$ 5-P3

bm7 $\flat$ 5-P5

T 1 0 2 0

A 2 2 2 2

B 0

T 3 4 5 3 4 3

A 3 4 4 3

B 3

bm7 $\flat$ 5-P5

am7-P2

T 7 7 6 7 6 7 6

A 7 7 6 7

B 7

T 9 10 10 9 10

A 10 10 10

B 10

bm7 $\flat$ 5-P2

bm7 $\flat$ 5-P2

T 10 10 10 10

A 10 9 10 10

B 8

T 12 0 10 12

A 12 10 10 12

B 12

bm7 $\flat$ 5-P2bm7 $\flat$ 5-P3

The image shows two musical exercises. The first, labeled 'bm7 $\flat$ 5-P2', is a melodic line on a treble clef staff. The notes are G $\flat$  (12), F (10), E (0), D (10), and C (12). The second exercise, labeled 'bm7 $\flat$ 5-P3', is a chord voicing on a treble clef staff. The notes are G $\flat$  (13), F (12), E (14), D (12), and C (12).

## Notes;

- This exercise is written in the key of C Major, where Bm $\flat$ 5 is the seventh degree of the key.
- Be sure to play this exercise expressively and with feeling.

Jam Track # 9 (*CD 3 – Track 9*)

Improvise in B Locrian (From the Key of C Major)



“Chord Inversions – Unlocking the Secrets of the Fretboard”

Is a production of



Thank you for following the Hello Guitar Method!