



# CHORD INVERSIONS

## Chord Inversions

Chords are made up of a collection of tones – but these tones can be layered in any order.

The notes in a C major triad are 1-3-5 from the C major scale or C-E-G. But they don't have to always be in that order. The notes could be arranged E-G-C or G-C-E. As long as they have a C and an E and a G then the chord is C major.

The notes can appear in any order and repeat as many times as desired. These variations of the chord tones are called INVERSIONS.

Chord tones that appear within a one octave range are called CLOSED VOICINGS.

Chord tones that appear greater than an octave are called OPEN VOICINGS.

	Closed Voicings (All Notes Within an Octave)						Open Voicings (Notes Greater than an Octave)		
	Root Position	1st Inv. (3 <sup>rd</sup> in Bass)	2nd Inv. (5 <sup>th</sup> in Bass)						
T	0	0	0	0	0	0	5	8	
A	2	0	1	1	1	0	5	10	
B	3	2	0	0	2	3	3	7	
				3	0				

Changing the bass note or inversion can change the quality and sound of the chord.




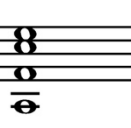

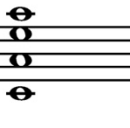
ROOT POSITION chords have the root as the lowest tone and sound very stable.

1<sup>ST</sup> INVERSION chords have the 3<sup>rd</sup> as the lowest tone and sound sweet and melodic.




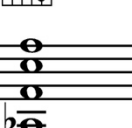

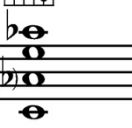
2<sup>ND</sup> INVERSION chords have the 5<sup>th</sup> as the lowest tone and sound stable but not like “home”.

# Jazz Inversions




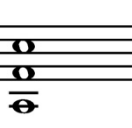


Here are some of the more helpful inversions in Jazz for Major 7th, Minor 7th, and Dominant 7th Chords.

<p><b>Fmaj7</b></p>  	<p><b>Fmaj7/A</b></p>  	<p><b>Fmaj7/C</b></p>  
<p><b>T</b> 1</p> <p><b>A</b> 2</p> <p><b>B</b> 1</p>	<p><b>T</b> 5</p> <p><b>A</b> 3</p> <p><b>B</b> 5</p>	<p><b>T</b> 10</p> <p><b>A</b> 9</p> <p><b>B</b> 8</p>

<p><b>Fm7</b></p>  	<p><b>Fm7/A<sup>b</sup></b></p>  	<p><b>Fm7/C</b></p>  
<p><b>T</b> 1</p> <p><b>A</b> 1</p> <p><b>B</b> 1</p>	<p><b>T</b> 6</p> <p><b>A</b> 5</p> <p><b>B</b> 4</p>	<p><b>T</b> 9</p> <p><b>A</b> 8</p> <p><b>B</b> 8</p>

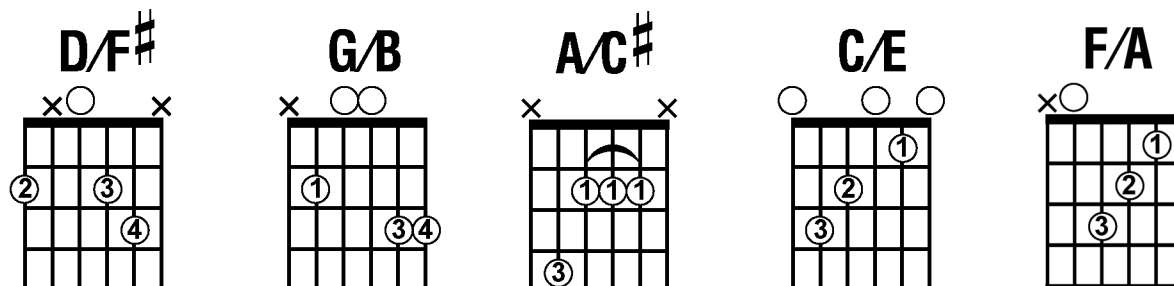
  

<p><b>F7</b></p>  	<p><b>F7/A</b></p>  	<p><b>F7/C</b></p>  
<p><b>T</b></p> <p><b>A</b> 2</p> <p><b>B</b> 1</p>	<p><b>T</b> 5</p> <p><b>A</b> 3</p> <p><b>B</b> 5</p>	<p><b>T</b> 8</p> <p><b>A</b> 7</p> <p><b>B</b> 8</p>

# The Most Helpful Chord Inversions

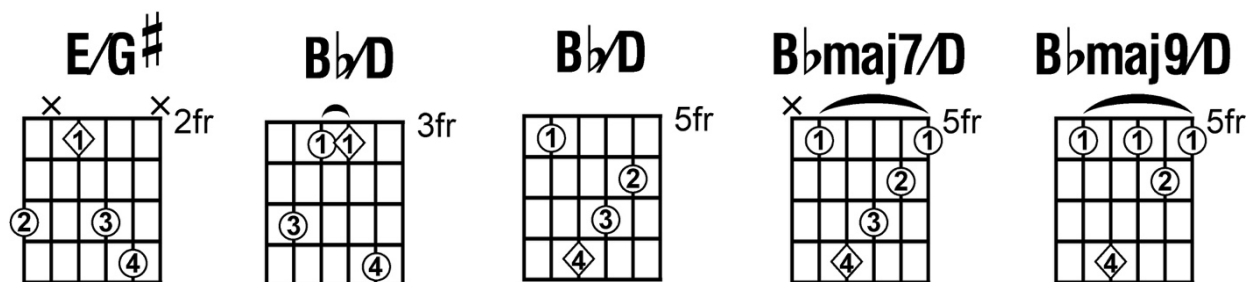
Not all chord inversions are created equal. Some definitely work better on guitar than others. Here are some of the most useful chord inversions for you to know.

## 3<sup>rd</sup> in Bass Open Chords (1<sup>st</sup> Inversion)

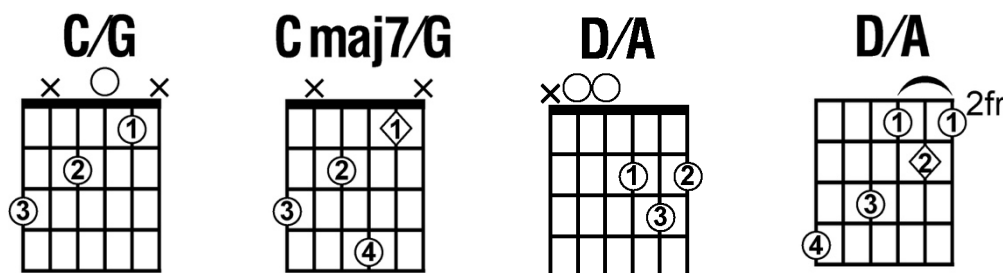


## 3<sup>rd</sup> in Bass Moveable Chords (1<sup>st</sup> Inversion)

Each of these chord shapes can be moved to any key by changing the root note. The root is indicated by the diamond.

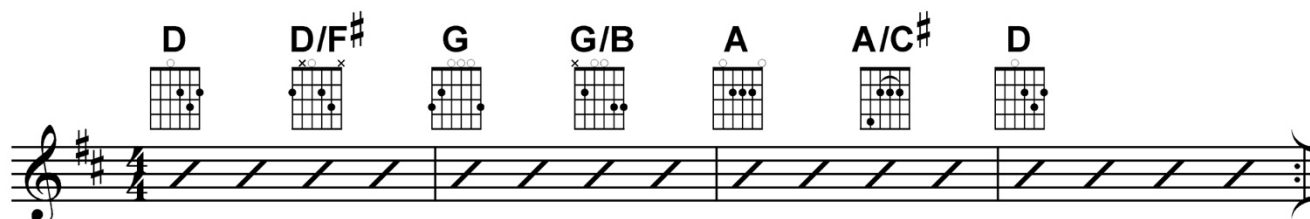


## 5<sup>th</sup> in Bass Chords (2<sup>nd</sup> Inversion)

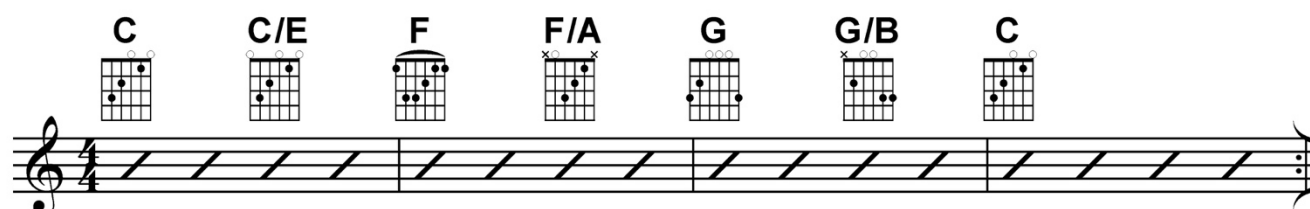


Now, let's put these new chord inversion shapes into some progressions.

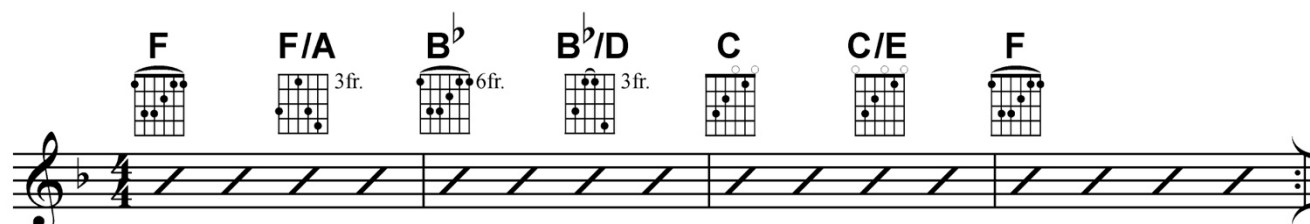
This first example is in the key of D. Listen for how the D/F# leads to the G and the A/C# leads to the D.



Now, let's do the same progression in the key of C using different chord shapes.



To practice the moveable shapes, let's put this progression in the key of F.



For a more Jazz oriented progression, we could do something like this.

