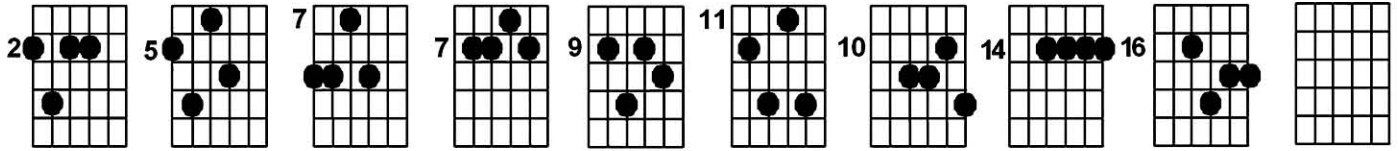


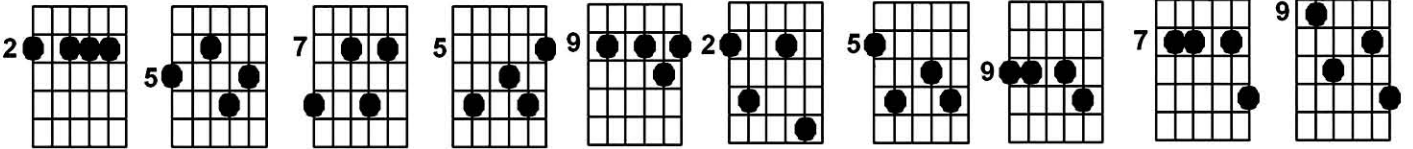
# EXERCISES TO HELP LEARN CHORD INVERSIONS - page 1

A6 or F#m7 sounds. Use all practical cross-overs.

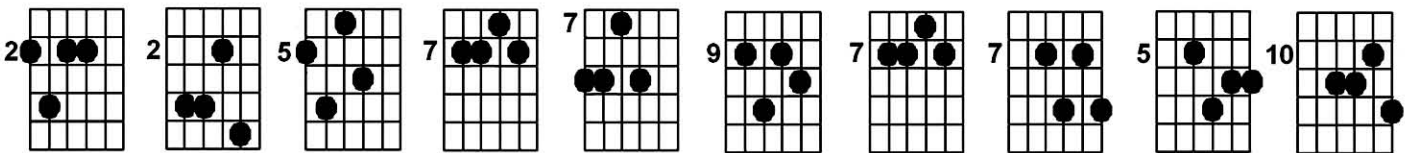
Example 1



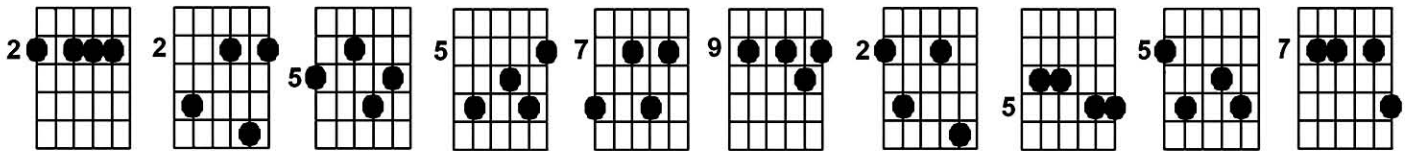
Example 2



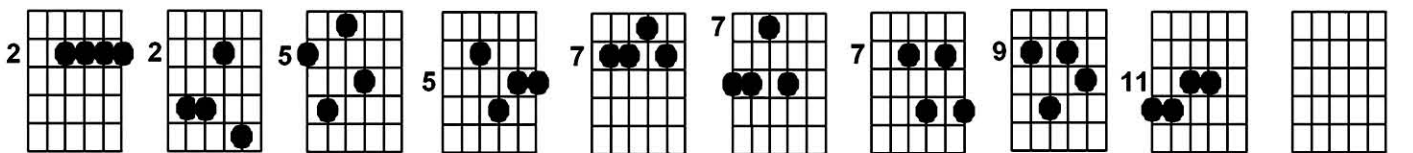
Example 4



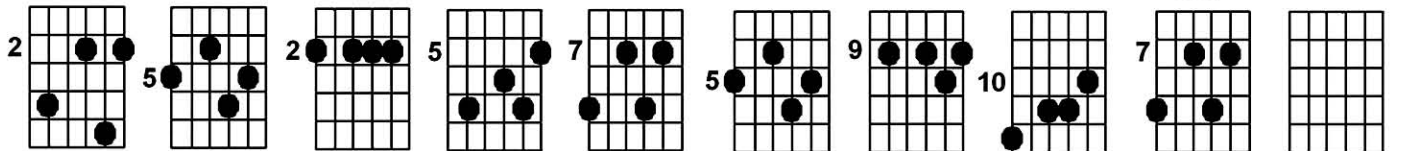
Example 5



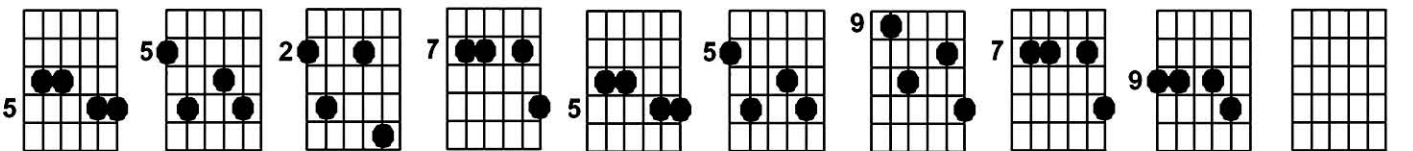
Example 7



Example 8



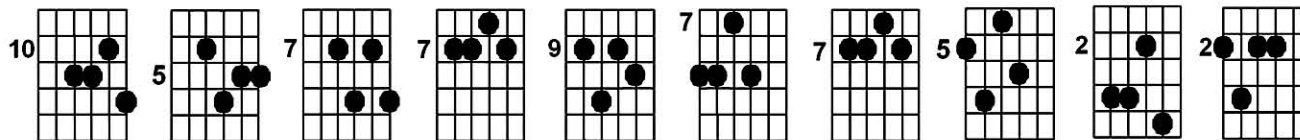
Example 9



# EXERCISES TO HELP LEARN CHORD INVERSIONS - page 2

Do all the exercises eventually in all keys; go backwards wherever it sounds good.

Example 4 backwards:



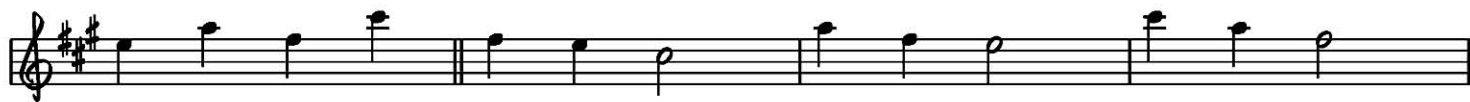
Exercise 4 melodic pattern:

Exercise 5 melodic pattern:



Exercise 6 melodic pattern:

Exercise 7& 8 melodic pattern:



Exercise 9 melodic pattern:



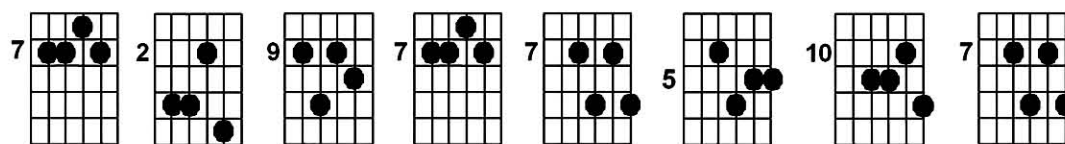
These examples involve only m7 and 6th chords. You should convert these exercises into all of the following types and then pursue the exercises with each separate type.

- |                         |                                   |
|-------------------------|-----------------------------------|
| 1) minor 7              | 8) minor 9 (no root)              |
| 2) major 7              | 9) dominant 7 (b9) (no root)      |
| 3) major 6              | 10) dominant 7 (b9, #5) (no root) |
| 4) minor 6              | 11) dominant 7 (b5)               |
| 5) minor 7 (b5)         | 12) dominant 7 (#5)               |
| 6) major 9 (no root)    | 13) diminished 7                  |
| 7) dominant 9 (no root) |                                   |

I humbly offer the advice to be patient, because if you work at it pretty consistently, you will get it. (By the way, some of the above types don't sound good in these exercises, so use your ears as a judge of whether or not these would be practical.)

Finally, you might try the following types of exercise in any set of inversions as a means of getting a better over-all view of the fingerboard:

Example 10



etc.

Also go backwards.

Exercise 10 melodic pattern:

Exercise 10 melodic pattern backwards:



TYPE ①

EXERCISES TO HELP LEARN CHORD INVERSIONS

10-12-73  
8-27-74

A6 or F#m7 sounds (use all practical cross-overs)

EXAMPLE:

A6 or F#m7

TYPE ②

TYPE ③

do all the above exercises eventually in all keys; go backwards wherever it sounds good → EXAMPLE: Type 2 backwards

As mentioned above, these examples involve only m7 + 6th chords. You should convert

these exercises into all of the above types and then pursue the exercises with each separate type. To really have this material down will take a long time, so once again, I humbly offer the advice to be patient because if you work at it pretty consistently, you will get it. (By the way, some of the above types don't sound good in these exercises, so use your ears as a judge of whether or not these would be practical).

Finally you might try the following types of exercises in any set of inversions as a means of getting a better over-all view of the finger board: