

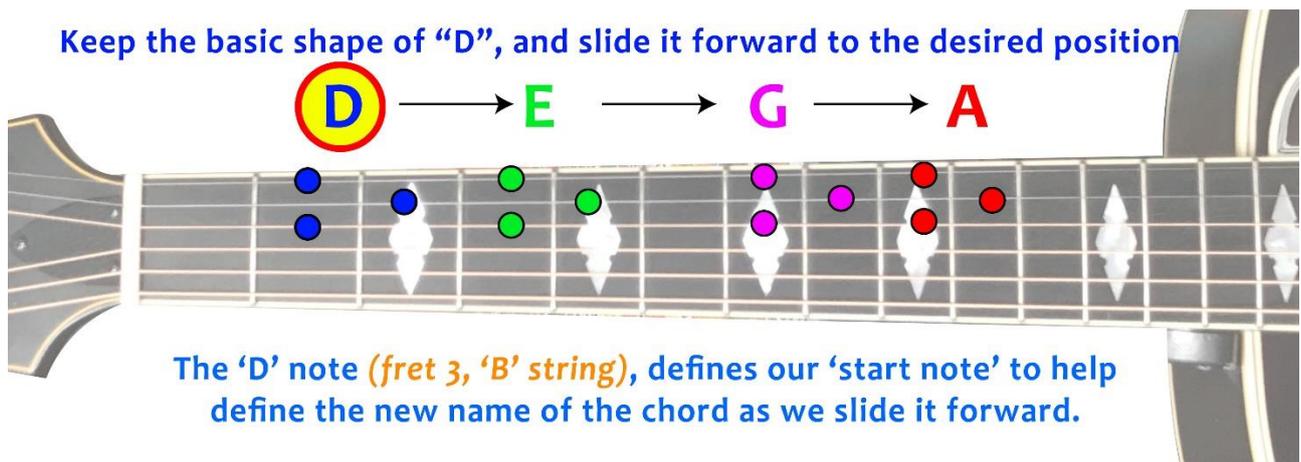
Guitar Chord Inversions.

by Adrian Newington. ©

Here's a way to expand your current understanding of Guitar Chords,
and unlock new creative & performing potential for yourself.

A chord inversion is simply a variation of a standard chord played in a different position on the fretboard. Knowledge of chord inversions helps to enhance a song by occasionally adding a subtlety that gives relief to the repetitive nature of both simple and complex arrangements.

Let's first start off with inversions based on "D"



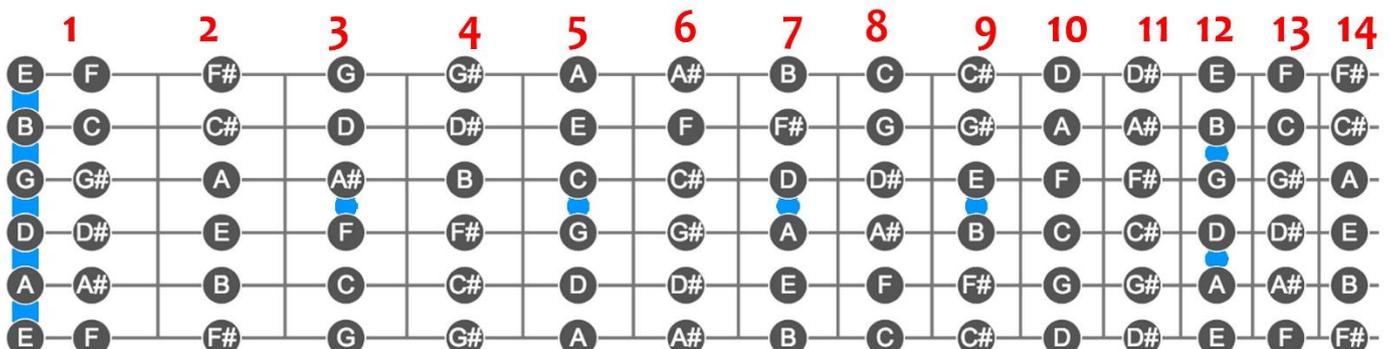
In the illustration, "D" is moved by 2 frets to arrive at "E", but you could also move it one more to take it to "F". Another move by 2 frets would then make it "G".

(All these illustrations are only portraying a few of the Total possible number of chords for the sake of visual clarity).

The chord can be moved to **any position** to arrive at **any chord**. Keep in mind that some notes have an Interval of **1 semitone** to the next note, ie: **E to F**, and **B to C**.

Chords Inversions shown here generally only use the **3 strings G – B – E**. However, the "D" string can be used with discretion as sometimes it gives an interesting harmonic which can be helpful to the song, but generally, only are the G, B & E are played.

ALL NOTES ON THE GUITAR FRETBOARD



OTHER SHAPES CAN BE UTILISED AS WELL.

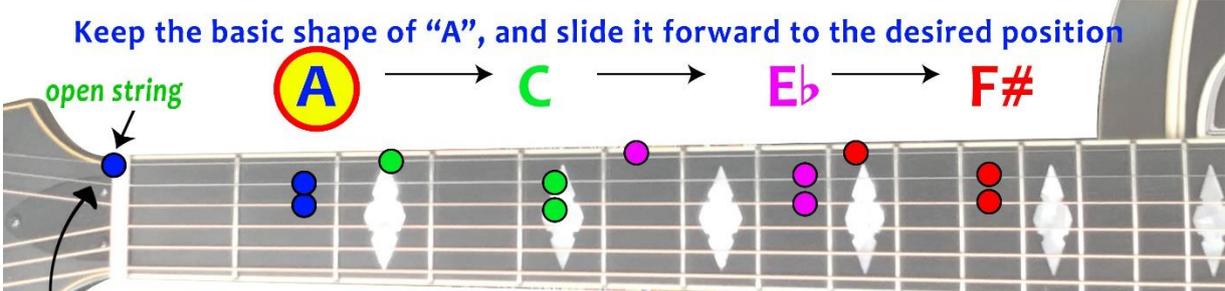
The standard "A" chord can be used in a similar way with the G, B & E strings as well.

All these illustrations are only portraying a few of the total possible number of chords for the sake of visual clarity.

Move **any** of the basic shapes by **any** number of frets, and try and determine the name of the **newly formed chord**.

THE FOLLOWING ILLUSTRATIONS UTILISE ONLY 3 NOTES FROM THE FULLY FORMED CHORD

Keep the basic shape of "A", and slide it forward to the desired position



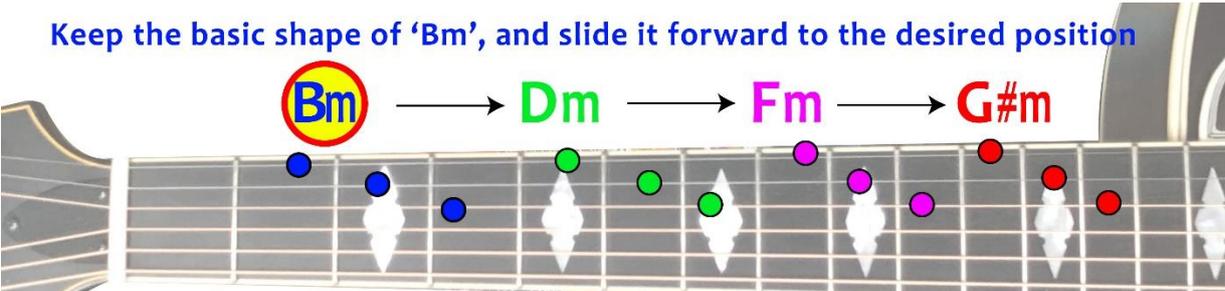
open string

A → C → E_b → F_#

The 'A' note (fret 2, 'G' string), defines our 'start note' to help define the new name of the chord as we slide it forward.

NOTE: we are effectively bringing forward the note of the open E string of the base chord

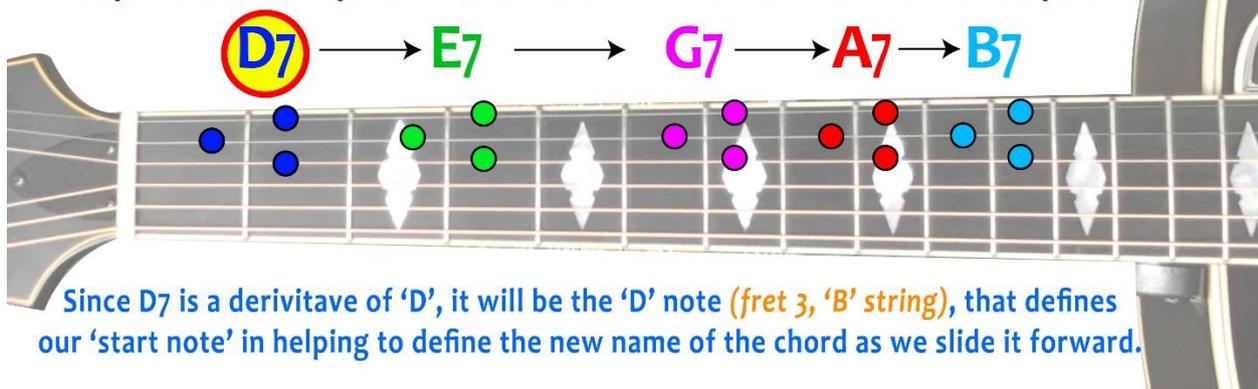
Keep the basic shape of 'Bm', and slide it forward to the desired position



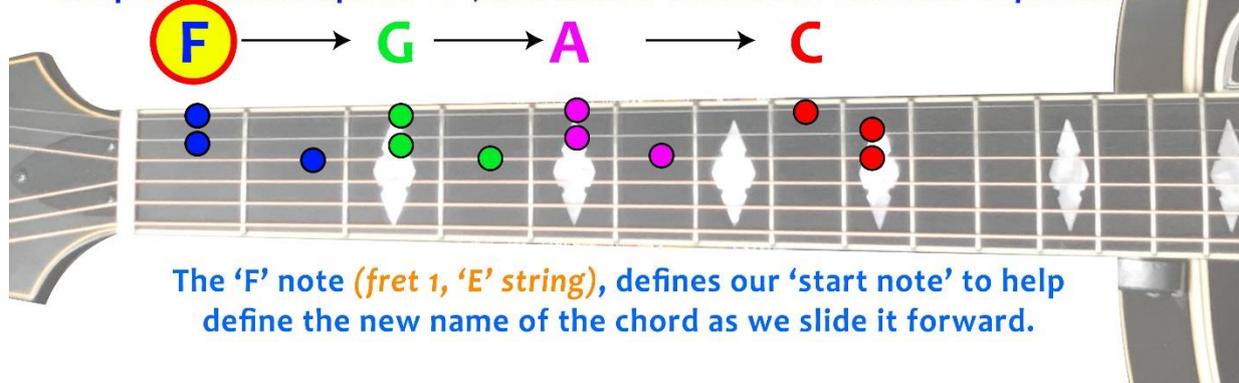
B_m → D_m → F_m → G_{#m}

The 'B' note (fret 4, 'G' string), defines our 'start note' to help define the new name of the chord as we slide it forward.

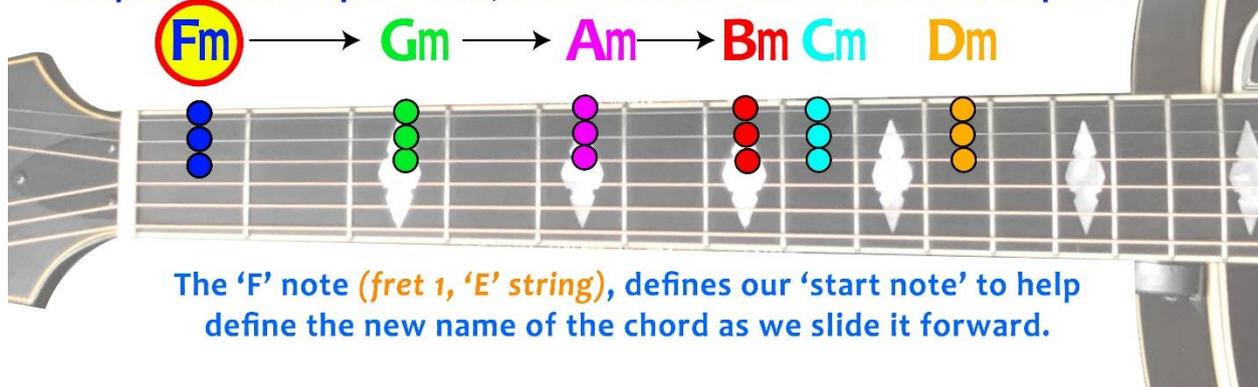
Keep the basic shape of "D7", and slide it forward to the desired position



Keep the basic shape of "F", and slide it forward to the desired position



Keep the basic shape of 'Fm', and slide it forward to the desired position



Some simple musical exercises.

NOTE: Since these inversions only utilise 3 strings, they obviously lack the fullness from the other unused strings. This thin sound should not be a cause for discouragement, since playing along with others will complete the fullness of sound.

Inversions are the way to implement a bit of colour & tonal variation to a performance, and are the way that "lead guitar" fills are implemented.

Bring it on Home

VERSE:

If you ever, change your mind,
About leavin', leavin' me be-hind,
Oh, oh, bring it to me,
Bring your sweet lovin',
Bring it on home to me,
Yeah (yeah), yeah (yeah), yeah (yeah).

Practise the verse with standard chords,
And then repeat and use the inversions.
Or... mix and match as you please.

A* = x-x-x-6-5-5 - (from 'F' shape)

E* = x-x-x-4-5-4 - (from 'D' shape)

D* = x-x-x-7-5-5 - (from 'A' shape)

*Note: the use of the * is not a musical standard, but a personal form of notation.*

Knockin' on Heavens Door

VERSE:

Mama take this badge off of me,
I can't use it any-more.
It's getting dark, too dark to see,
I feel I'm knockin on heaven's door.

CHORUS:

Knock, knock, knockin' on heaven's door.
Knock, knock, knockin' on heaven's door.
Knock, knock, knockin' on heaven's door.
Knock, knock, knockin' on heaven's door.

Practise the verse with standard chords,
And then repeat and use the inversions
Or... mix and match as you please.

G* = x-x-x-7-8-7 - (from 'D' shape)

D* = x-x-x-7-7-5 - (from 'A' shape)

Am* = x-x-x-5-5-5 - (from 'Fm' shape)

C* = x-x-x-5-5-3 - (from 'A' shape)

...more simple musical exercises.

High Shelf Booze

Intro

Am | Dm | Am E7 | Am x 2

Verse 1

Am Dm
If my man asks about what I do,
Am E7 Am
now that he's turned me loose.

Am Dm
Tell him I've gone to meet all the girls,
Am E7 Am
and drink all that high shelf booze.

Am Dm
High shelf booze, the high shelf booze,
Am E7 Am
You won't catch me dead with no booze.

Am Dm
High shelf booze, the high shelf booze,
Am E7 Am
You won't catch me dead with no booze.

Practise the verse with standard chords,
And then repeat and use the inversions.
Or... mix and match as you please.

Am* = x-x-x-5-5-5 - (from 'Fm' shape)

Dm* = x-x-x-7-6-5 - (from 'Bm' shape)

E7* = x-x-x-4-3-4 - (from 'D7' shape)

*Note: the use of the * is not a musical standard, but a personal form of notation.*