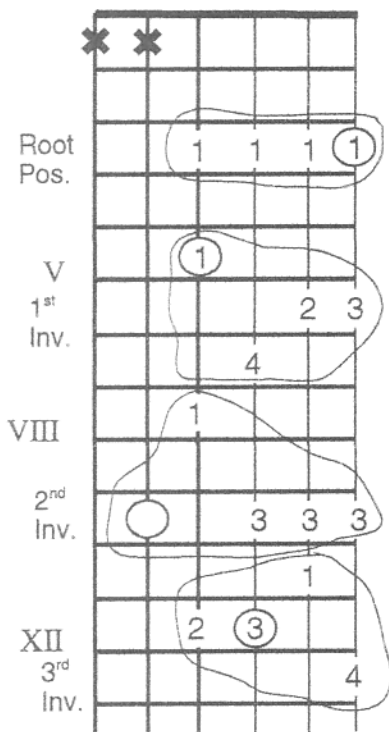
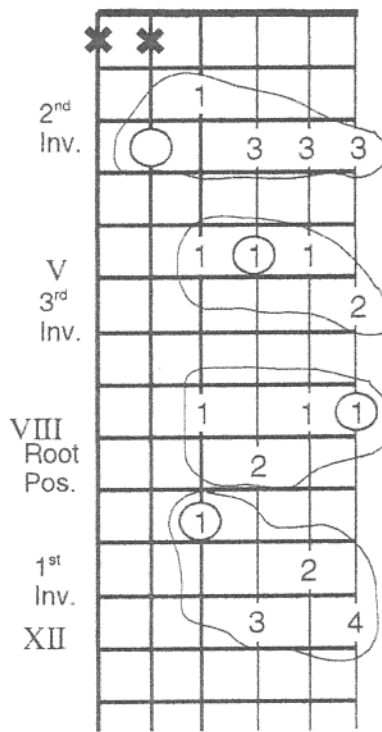


Comping Chord Inversions

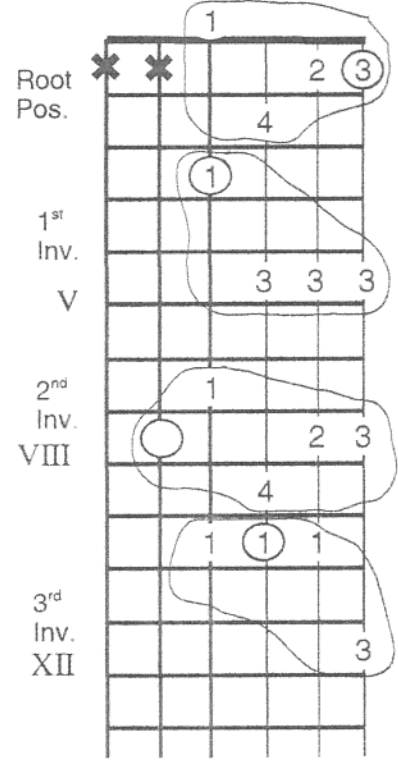
Minor 7th Chords
Gm7 (ii7)



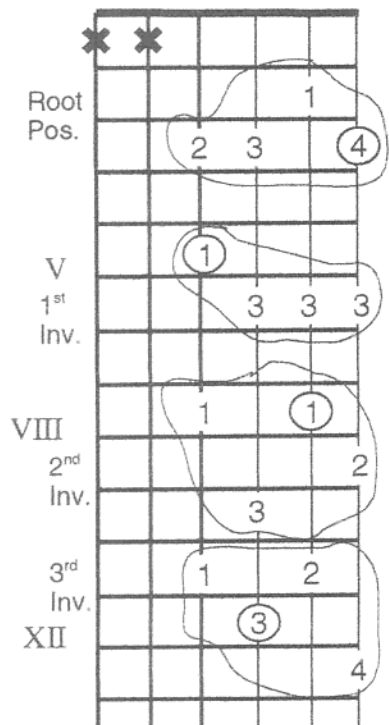
Dominant 7th Chords
C7 (V7)



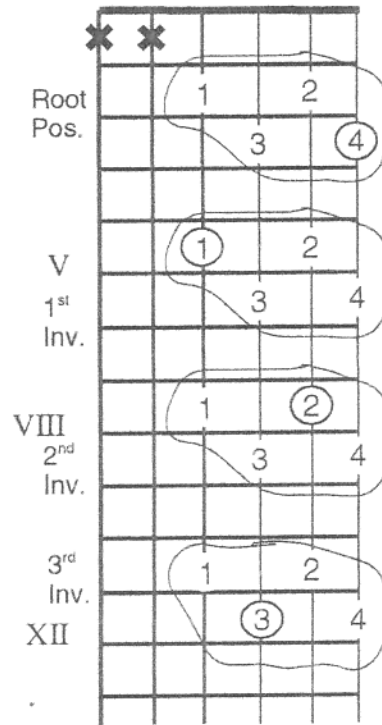
Major 7th Chords
Fm7 (I7)



Minor 7(b5) Chords
Gm7(b5) (iiø7 in minor)



Diminished 7th Chords
Go7 (viiø7)



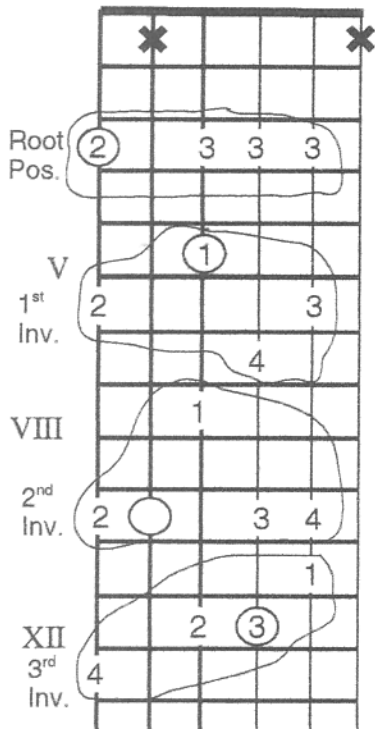
In these diagrams the roots of the chords are enclosed in circles. All four forms of each comping chord should be learned as each is quite useful and fairly easy to play.

Some chords can also be used as upper extensions of other chords, in particular the diminished seventh chord is the upper 4 notes of a V7(b9) chord. So playing a diminished 7th chord based on the 3rd, 5th, 7th or b9th of a V7 chord creates a V7(b9) chord.

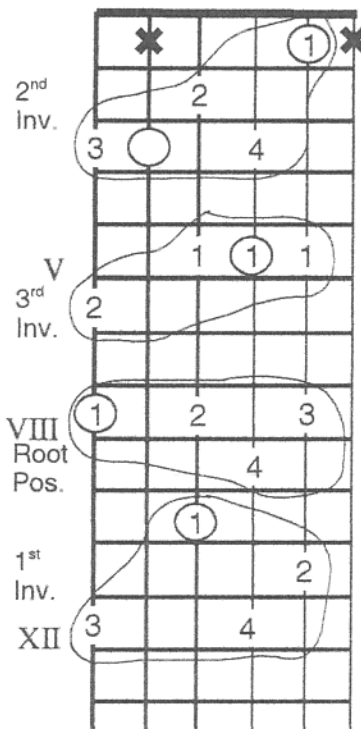
Similarly, playing a m7(b5) chord off the 3rd of a V7 chord creates a V9 chord voicing. You can also play a Maj7 chord on the 3rd of a minor 7 chord to create a minor 9th voicing.

Rhythm Chord Inversions

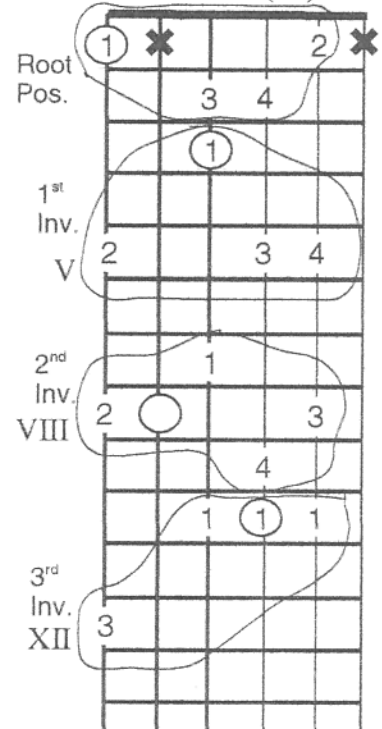
Minor 7th Chords
Gmi7 (ii7)



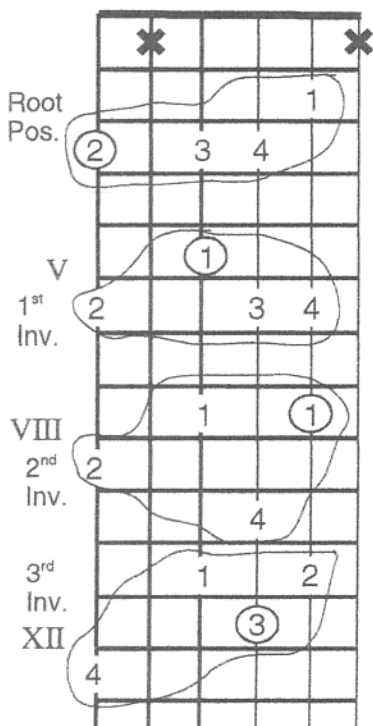
Dominant 7th Chords
C7 (V7)



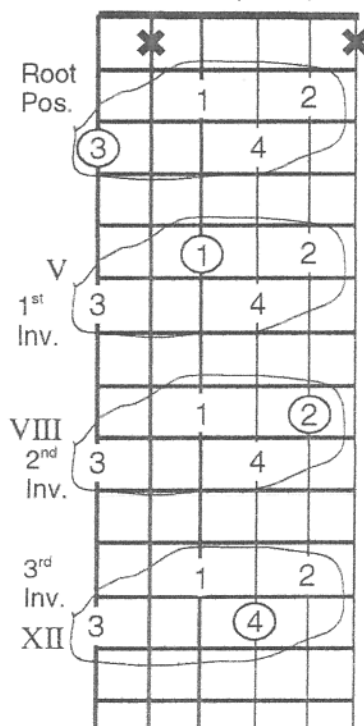
Major 7th Chords
Fma7 (I7)



Minor 7(b5) Chords
Gmi7(b5) (iiø7 in minor)



Diminished 7th Chords
Go7 (viiø7)



In these diagrams the roots of the chords are enclosed in circles. The 3rd inversion of the mi7, Maj7 and mi7(b5) chords are not very useful as they are hard to finger, and sound odd.

Chord inversions can be practiced vertically, but also practice connecting the chords horizontally, especially the ii-V-I chords on the top line of the page. For example, the 2nd inversion of the Gmi7 chord linked to the Root position form of the C7 chord and then to the 2nd inversion of the Fma7 chord.

Be careful to damp the 5th string and 1st string in all of these forms so they don't sound.