Learn as given, then:
1) Practice one chord form (diagram) at a time in the cycle of 4ths as follows:
   a) 6th chord: from C#6 to Fb6 (or Cb6)
   b) m7th chord: from A#m7 to Dbm7
      (later: B#m7 to Gbm7)

2) Practice one set of strings at a time in the cycle of 4ths as above.
   Alternate your direction (ascending or descending) on every other chord.
   Example:

   \[
   \text{C#6:} \quad \text{F#6:} \quad \text{B6:}
   \]

Notice that the chords are grouped in clumps of 4; you could cover more ground and use groups of 5 or 6 if you like.
3) Practice each form in each of the densities, on the different strings - in other words go across the page, not down it. Another way to say this is: practice the same voicing on different strings. Do this in the cycles as above.

4) Try the concept of string transference as given below (do with 6ths and m7s).
   Examples:
   
   ![Guitar Chord Diagrams]
   
   There are no rules here; challenge yourself - try lots of different “cross-over” points.
   Do in each density; use ascending and descending patterns; do in cycles as above.

5) Try the following pattern in each density, ascending and descending, with 6ths and m7s, in cycles as before.
   **Inversion Pattern Type 1 ....**
   
   ![Guitar Chord Diagrams]
   
   Notice that by omitting the 1st chord in any inversion pattern you actually create a different pattern if you still group the remaining chords in groups of 4.

6) Another pattern - do as before: (this one uses string transference wherever you decide to use it.)
   **Inversion Pattern Type 2 ....**
   
   ![Guitar Chord Diagrams]
7) **Pattern Type 3**....as before:

8) **Pattern Type 4**....as before

9) **Pattern Type 5**....as before

4 Types: Ascending, Descending, Ascending Backwards, Descending Backwards.

In doing the descending or backwards patterns, there are 2 types of thinking. Ask for a demonstration if you are in the dark on this.

There are quite a few other patterns that sound nice (like similar groupings of 3 chords instead of 4), but these 5 patterns should be enough for a long time. Eventually, convert all of the above to the following chord types:

1) 7
2) maj 7
3) m6
4) m7b5
5) 9 (no root)
6) 7b9 (no root)
7) 7b9+ (no root)
8) 7b5
9) 9+ (no root)
10) 7+
11) 9b5(#11) (no root)
12) diminished 7
13) in high voicings in small density: maj9 (no root)
14) in high voicings in small density: m9 (no root)
15) /9 (raise 7th of maj9)

Please be patient with all this - it’s going to take quite awhile to sink in.

Many of the chords will be difficult to play; don’t give up - continue to practice - Nature has a way of reshaping your hands.
**SYSTEMATIC INVERSIONS**

Learn each inversion:

1. Practice one chord form (diagram) at a time in the cycle of inversions as follows:
   - 6th chord: from C#6 to F#6 (or C6)
   - 5th chord: from A#7 to D#7 (or G7)

2. Practice one set of inversions at a time in the cycle of inversions as above. Alternate your direction (ascending or descending) on every other chord. Examples:
   - C4
   - C#4
   - C6
   - F#6

Notice that the chords are grouped in clumps of 4's; you could double more ground and use groups of 5 or 6 if you like.

3. Practice each form in each of the densities or on the different strings — in other words go across the page, not down it. Another way to say this is: Practice the inversions noticing on different strings. Do this in the cycle as above.

4. Try the concept of string transference as given below (do with 6ths and m7ths).

EXAMPLES:

5. Try the following patterns in each density, acc. + dec. with 6ths & 7ths in cycles as above.

6. There are no rules here; challenge yourself — try lots of different combinations of notes for each density; use ascending & descending patterns; do in cycles as above.

7. Try the following pattern in each density, acc. + dec. with 6ths & 7ths in cycles as above.

8. Notice that by omitting the 1st chord in any inversion pattern, you actually locate a different pattern: you still group the remaining chords in groups of 4.

9. Another pattern — do as before. This one uses string transference whenever you decide to use it.

10. PATTERN TYPE 1...

11. PATTERN TYPE 2...

12. PATTERN TYPE 3...

13. PATTERN TYPE 4...

There are quite a few other patterns that sound nice. Like similar groupings of 3 chords instead of 4, but these 5 patterns should be enough for a long time.

Eventually, convert all of the above to the following chord types:

- T
- 7
- T
- 9
- 11
- 13
- 8
- 6
- 4
- 2
- 1

In doing the descending or backwars patterns, there are a type of thinking, ask for a demonstration if you are in the dark on this.

Please be patient with all this; it's going to take quite awhile to sink in. Many of the shapes will be difficult to play, don't give up; continue to practice. Nature has a way of...)