	G	C	E	A		G	C	E	A	
1	G#Ab	C#Db	F	A#		<	>			1
2	A	D	F#Gb	B	<	>				2
3	A#Bb	D#	G	C			<	>		3
4	B	E	G#Ab	C#Db		<	>		<	> 4
5	C	F	A	D			<	>		5
6	C#Db	F#Gb	A#Bb	D#Eb	<	>				6
7	D	G	B	E		<	>		<	> 7
8	D#Eb	G#Ab	C	F						8
9	E	A	C#Db	F#Gb	<	> <	>	<	>	9
10	F	A#Bb	D	G					<	> 10
11	F#Gb	B	D#Eb	G#Ab						11
12	**G**	**C**	**E**	**A**						12

Inversions - What are they exactly ?

In short, an inversion is a way of taking all the components or notes that make up a chord and reassembling them in a different shape, to produce the same named chord. Have I lost you already? In reality it is quite straightforward. This is not rocket science. Firstly, there are some musical rules to adhere to.

The first, and arguably the most important one is understanding the components that make up a chord. I'm not going to get all technical and discuss things such as Root, 3rd, 5th, or Flattened 3rd etc. This is a back to basics approach.

If you play a C Major on a piano in its "basic" form you need the notes C, E and G. Now here's the clever bit and rule 1. It does not matter in which order you play the notes, just as long as all are played together. For example, C E G - E C G – G C E – C G E – G E C – E G C are **ALL** C Major.

At this point you may be wondering that to play a C major on the Ukulele it uses 4 components. Well in fact it doesn't. Let's look at the strings from Nose - string 4 – to Toes – string 1. The notes are G C E C – There is a repeat of the C on string 1 but it is an octave higher that string 3.

This brings me onto the next important rule. It does not matter what octave the components of the chord are, just as long as all are played together. This opens the door to what are known as inversions and creating the same named chord further up the neck.

If you take the chord shape of G Major – 0232 – and take that exact shape to the 7th fret – 0787 – From strings 4-1 you have G G (again) C E. So as you can see the components are the same as the original C Major, but in a different order and also, some of the components are in a higher octave.

So far, we have looked at one chord in 2 positions. Next, I'm going to choose A7, and show the same chord and its components utilising 4 different inversions of the same chord name. This I use quite frequently when I'm stuck on an A7 for 8 beats or more, offering a bit of variety by moving after 2 beats to a different inversion.

To help with this I have created a diagram showing a ukulele fretboard that is split into two. The left-hand side shows every note on the fretboard including sharps and flats going from open tuning G C E A – no fingers on any fret – right up to the 12th fret where G C E A returns again one octave higher. More about the notes that make up the musical scale another time.

You will notice that there are colours too. These are frets that will need to be depressed to create the A7 shape. Each inversion is in a different colour for ease of reading. For even further clarity, on the right hand side is a mirror image from the left, minus the note names.

The chord of A7 in its lowest possible position highlighted in red, let's call it NUT position, is made up of 4 components – reading from strings 4-1 are G C# E A. Remembering the rules from earlier about the order of the notes or indeed which octave those notes are assembled, take a look at the green highlight. From strings 4-1 we have A E G C#. Take look at the highlight in blue C# G A E. Take a look at the highlight in orange E A C# G Every one of them is the chord of A7.

Hopefully this clarifies my earlier point that chord components can be in any order or indeed any octave. Have a go at all the inversions shown and the next time you are stuck on A7 for a long time, impress yourself and your Uke buddies by playing 2 or 3 in succession.

Peter