

(Book 2) Lesson 30.

Triads with Bass Notes on the Third String
Practice Routine

Low Root Position (Lowest possible Root Position Major Triad)

Chord: "A" Root 3rd 5th 3rd 5th Root

Apply same format to: A, Bb, B, C and Db.

5th
Root pos.
Root

3rd
1st Inv.

3rd
5th
2nd Inv.

3rd
5th
2nd Inv.

3rd
5th
1st inv.

5th
Root pos.

Arpeggio

Figure

Follow these instructions in all triad studies:

1. Spell general notes: A-C-E.
2. Add Key Signature: three sharps F#C#G#.
3. Spell specific notes: A-C#-E.
4. Spell inversions forwards and backwards: "A" chord= AC#E, C#EA, EAC#, C#AE, AEC#, EC#A.

Low First Inversion (Lowest possible 1st Inv. Major Triad)

Chord "E" 3rd 5th 3rd 5th Root 3rd 5th Root

Apply same format to: E, F, Gb, G and Ab.

Root
3rd
1st Inv.

3rd
5th
2nd Inv.

3rd
5th
Root Pos.

3rd
5th
Root Pos.

3rd
5th
2nd Inv.

3rd
5th
1st Inv.

Arp.

Fig.

5. Use the unison note concept to find the notes and add a sharp or flat as the case requires. There is no time to say the accidentals. Just think them!

6. Every time the chord moves up a half tone, go through the same routine.

7. Avoid pattern playing.

Low Second Inversion (Lowest possible 2nd Inv. Major Triad)

Chord "C" 3rd 5th Root 3rd 5th Root 3rd 5th Root

Apply same format to: C, Db, D, Eb and E.

3rd
5th
2nd Inv.

3rd
5th
Root Pos.

3rd
5th
1st Inv.

3rd
5th
1st Inv.

3rd
5th
Root Pos.

3rd
5th
2nd Inv.

Arp.

Fig.

Remember that pattern playing results in only exercising your fingers and not your brain.

Arp = arpeggio

Figure = may be translated as adding an extra note or rhythm or both to the basic triad spelling.