

# (Book 2) Lesson 31a.

## Triad Inversion Scales

(Chord Scale Relationships)

The Triads with Bass Note on the "G" String also reveal another interesting idea. Scales starting on any note of a triad will sound correct when played as a melody line or fill over a Major Triad. That is, because scales conceal triads and triads conceal scales. Observe the process in the following examples.

Root Pos. Triad plus added root, one octave "up"

Looks like this in arpeggio form.

Now join the arpeggio with the notes of the "C" alphabet.

Resulting in the "Root Position Scale"

The diagram shows the construction of a Root Position C scale. It starts with a C major triad (C-E-G) on a treble clef staff. The root note C is added an octave higher, labeled 'Root'. This is shown as an arpeggio of notes C, E, G, C. Then, the notes of the C major scale (C, d, E, f, G, a, b, C) are added to the arpeggio. Finally, the notes are joined together to form the Root Position C scale.

Using the same idea as triad inversions, I think of this scale as a Root Position "C" Scale because it starts and ends on the root of the chord.

We can now use the same procedure for the first and second inversion scales.

First Inversion Triad plus added third, one octave up.

Looks like this in an arpeggio.

Add "C" alphabet to join the notes.

Resulting in the "First Inversion Scale."

The diagram shows the construction of a First Inversion C scale. It starts with a C major triad in first inversion (E-G-C) on a treble clef staff. The third note G is added an octave higher, labeled '3rd'. This is shown as an arpeggio of notes E, G, C, E. Then, the notes of the C major scale (E, f, G, a, b, C, d, E) are added to the arpeggio. Finally, the notes are joined together to form the First Inversion C scale.

Same process for the Second Inversion!

Second Inversion Triad plus added fifth, one octave up.

Looks like this in an arpeggio.

Add "C" alphabet to join the notes.

Resulting in the "Second Inversion Scale."

The diagram shows the construction of a Second Inversion C scale. It starts with a C major triad in second inversion (G-C-E) on a treble clef staff. The fifth note C is added an octave higher, labeled '5th'. This is shown as an arpeggio of notes G, C, E, G. Then, the notes of the C major scale (G, a, b, C, d, E, f, G) are added to the arpeggio. Finally, the notes are joined together to form the Second Inversion C scale.

Simply put, scales starting on the Root, third or fifth of any major chord, add key signature (of the key of the chord) may be played over any major chord.

Although the demonstrations show only ascending scales, descending scales on the same principle work equally well. You will be asked to test this theory in more detail at a later date, but you might try this simple procedure. Have a friend or teacher play a "C" chord. Any form will do but even better if it has a good bass note on the fifth string. Strum the chord, four beats to a bar. Now play the scale in eighth notes both ascending and descending. Listen to the result. Play all three inversion scales. It may not be jazz but it is music.!