

(Book 4) Lesson 25.

"Stacking The Triads"

String Groups:

Root Pos. C Cm Cdim C+

G-B-D

D-G-B

A-D-G

E-A-D

1st Inv.

2nd Inv.

Root Pos. (ext. fing.)

F Fm Fdim F+

G-B-D

D-G-B

A-D-G

E-A-D

1st Inv.

Root Pos.

2nd Inv.

1st Inv.

D Dm Ddim D+

G-B-D

D-G-B

A-D-G

E-A-D

2nd Inv.

1st Inv.

Root Pos. (ext. fing.)

2nd Inv.

The suggested fingerings are perhaps **not** the only possibilities here.

The purpose of this page is to take a first look at how the inversions of the basic triads stack up across the fingerboard.

The importance of this should become self-evident as you move on to the following chord and arpeggio studies in this book and in the books that follow.

A basic observation is that regardless of where you are on the fingerboard, the next lower or higher inversion of the same chord is nearby and often within the same fretboard position.

Choose a triad with its bass note on the 6th string, at random. Alter the chord to Minor, Dim, and Aug. Move to the next set of three strings to find its next highest inversion.

This will be valuable practice for the craft of harmonizing tunes with triads.