

(Book 4) Lesson 28. Second Inversion Triads Combining E-A-D and A-D-G Strings

D

**M
A
J
O
R** These triad and arpeggio routines can be moved down one or two frets but some of the fingerings will become irregular due to the open strings which will then be involved.

Dm

**M
I
N** Although only two fingerings have been demonstrated here, the other two methods are also available. (Make ascending change on the E string and the descending change on the A string. Then ascend on A and descend on E.)

Ddim

P Practice these triad routines with D, Eb, E, F, Gb, G, Ab, A, Bb.

D+

**D
I
M.** On a classical guitar with a shorter exposed fingerboard, you may have to abandon some of the very awkward higher pitched triads and arpeggios.

**A
R
P.**

**A
U
G.** All augmented triads could be fingered as a 1-2-3 fingering even when changing from one string group to the next higher three string set.

Also practice the Root Position and First Inversion arpeggios using this sixteenth note formula.

If you have divorced yourself from chord spelling, you will be making an error that may come back to haunt you.