

Chord Reading 1.

Notice that Root Position triads all appear as a stack of adjacent lines or spaces. In the first two staves, play the low note on the 5th string. Notice also that Major triads all have a 4-3-1 fingering and minor triads are 4-2-1. (read from low note upward)

Root Position

C Dm Em F Em Dm C Dm Em F G F Em Dm

Em F G Am G F Em F G Am Bdim Am G C

extended 2nd Inversion

Notice that in First Inversion, the high note in the stack is visually separated from the lower two. In these two staves, play the low note of each chord on the 4th string. Also notice that Major triads all have a 3-1-2 fingering while the minor triads are 4-2-3. (Minor triads could be 3-1-2 but in a sequence of First Inversion chords, the 4-2-3 works better.)

1st Inversion

C Dm Em F Em Dm C Dm Em F G F Em Dm

Em F G Am G F Em F G Am Bdim Am G C

Root Position

Notice that in the Second Inversion stack, the low note is visually separated from the upper two notes. In these two staves, play the low note of each triad on the 3rd string. Notice that Major chords all have a 1-3-2 fingering and minor chords have a 1-3-2 fingering. (Major chords could be played with a 1-2-1 bar fingering.)

2nd Inversion

C Dm Em F Em Dm C Dm Em F G F Em Dm

Em F G Am G F Em F G Am Bdim Am G C

1st Inversion

In real music, the chord inversions are not necessarily in sequences of the same inversions. Practice these technique studies to a Cut Time tempo of about 160 or so.

ALWAYS READ THE CHORD FROM THE LOW NOTE UPWARD. FINGERINGS WILL FALL INTO YOU HAND BETTER WHEN YOU USE THIS APPROACH.