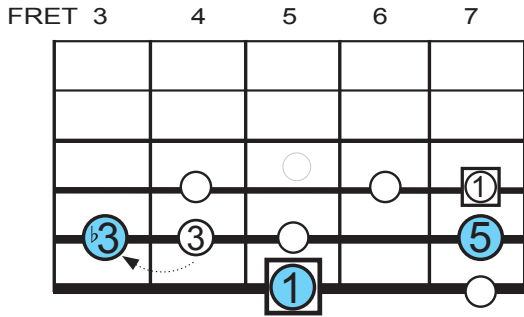


LESSON 11

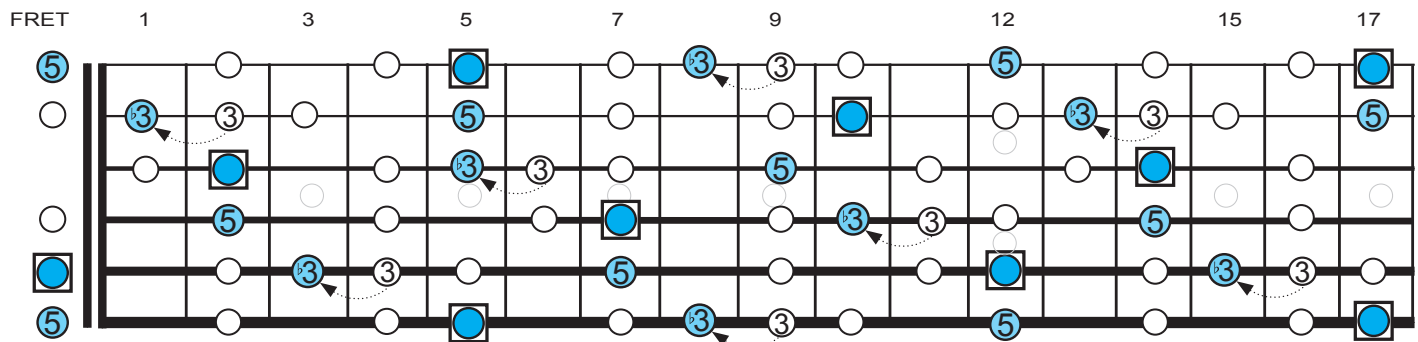
MINOR TRIADS pt.1

Here is the second pillar of Western harmony, the equally mighty minor triad.

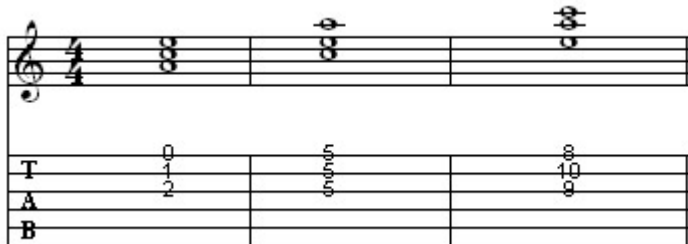
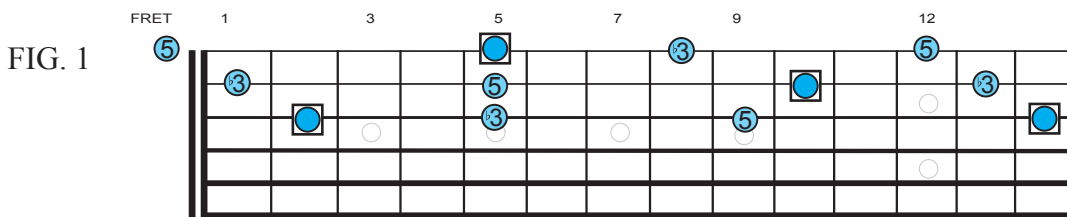


By flattening the 3rd of the original major triad formula you get the spelling for the minor triad. 1 3 5 (major) now becomes 1^b3 5 (minor). The ^b3rd is also referred to as the minor 3rd.

Let's do it over the neck shall we?



As with the major triad pt.1 lesson 9, we'll isolate chord patterns as 3 note chord shapes on the E,B and G string set (FIG. 1).



Your mission, should you choose to accept it, is to tab out the remaining 3 note shapes on the BGD, GDA and DAE string sets.

MINOR TRIADS pt.1

So let's put 'em to work. We'll revisit that little evergreen from lesson 9 'Twinkle Twinkle Little Star' and minorise it by substituting all the major triads for minor triads. Simple!

Also note the software that created the excerpt below uses a lower case 'm' to denote minor. This a common form of nomenclature for minor.

As you can hear, Twinkle Twinkle has taken on another dimension. While some melody notes needed to be altered to comply with the minor triad, the overall melodic contour and rhythm still maintain a semblance of the tune's identity.

The 2nd version below is a more ambitious passage, using combinations of major and minor triads to create more of a sense of harmonic movement.

In terms of describing what these triads are and how their intervals are stacked, it's the same terminology as their major counterparts. Keeping in mind the 3rd is now the \flat 3rd for the 1st inversion. To recap from lesson 9 -

ROOT POSITION = the root note (or 1) is the lowest sounding note i.e. bass note.

1st INVERSION = the \flat 3rd is the lowest sounding note.

2nd INVERSION = the 5th is the lowest sounding note.

CLOSE VOICING = means that all 3 notes are within the span of an octave,
(CLOSE POSITION) they're stacked as close as possible.