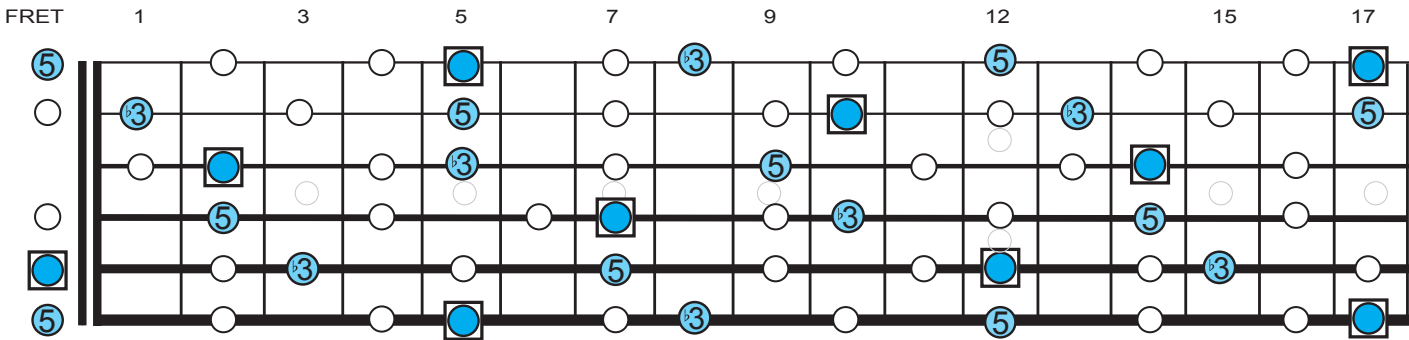


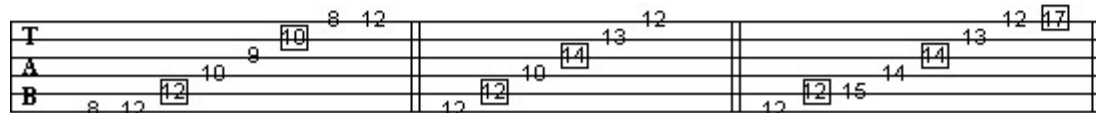
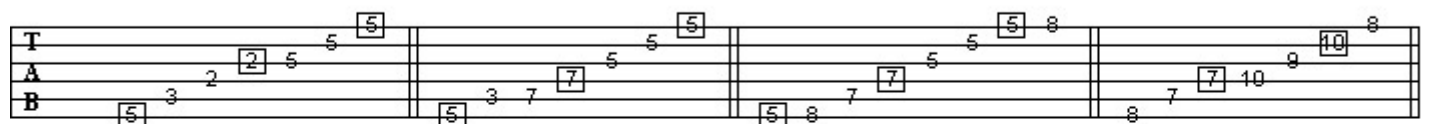
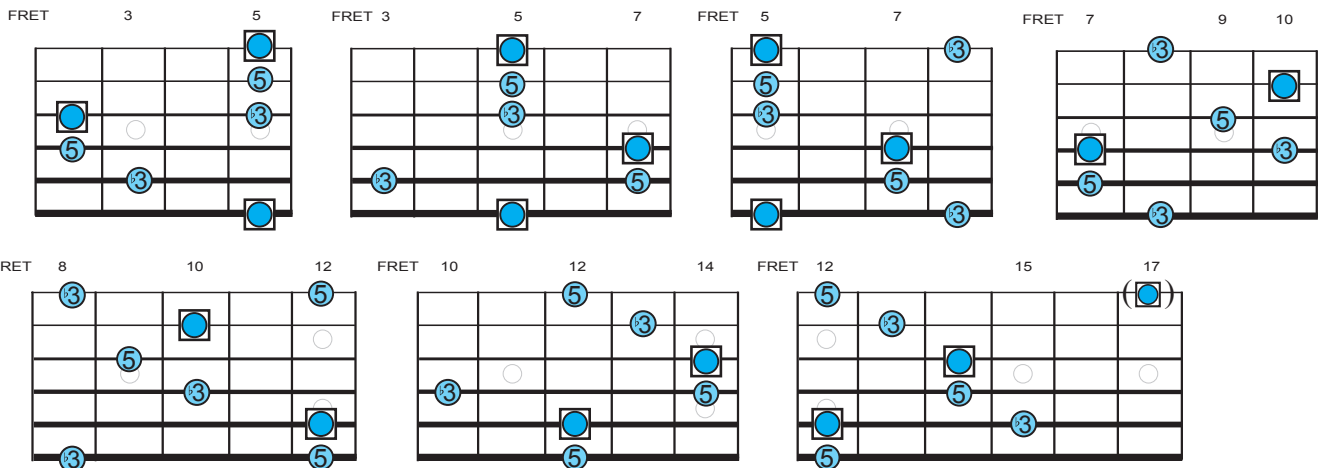
LESSON 12

MINOR TRIADS pt.2

Continuing the breakdown of the minor triad, this lesson will deal with its application as a soloing tool for single note improvisation.



As per lesson 10, here are the traditional shapes over the neck. And once again, they're not that nice to play. You'll eventually find pet shapes that will take preference over others.



LESSON 12

MINOR TRIADS pt.2

Let's reduce these further by using sets of 2 strings . FIG.1 on the E,B string set. FIG 2 on the E,B,G string set .

FIG. 1

FIG. 2

You know what your homework is, dont you ! That's right, it's to tab out as many minor triad shapes as possible using all the 2 string sets and then all the 3 string sets.

Try experimenting with hammer ons, pull offs, slides, tapping (both right hand and left hand), alternate picking, sweep picking, with distortion, without distortion and/or any combination of the previously mentioned. Experiment over different chord progressions (classical or baroque music is a great source for this). Practise in different positions on the neck. Above all, use your imagination and your ears.

Here's a chord progression that uses a 50 % minor triad and 50% major triad combination that's transposed to the appropriate chord changes. It's based on an old baroque classic. Oops! , I think that was an oxymoron. Anyway, have fun with it.

A E F^m C^m D A E^m E A