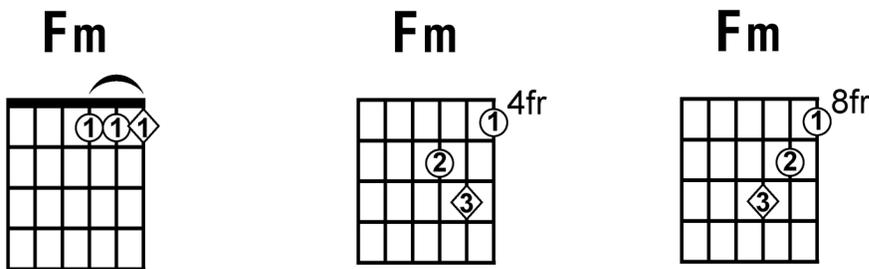


Minor Triad Forms (1st - 3rd Strings)

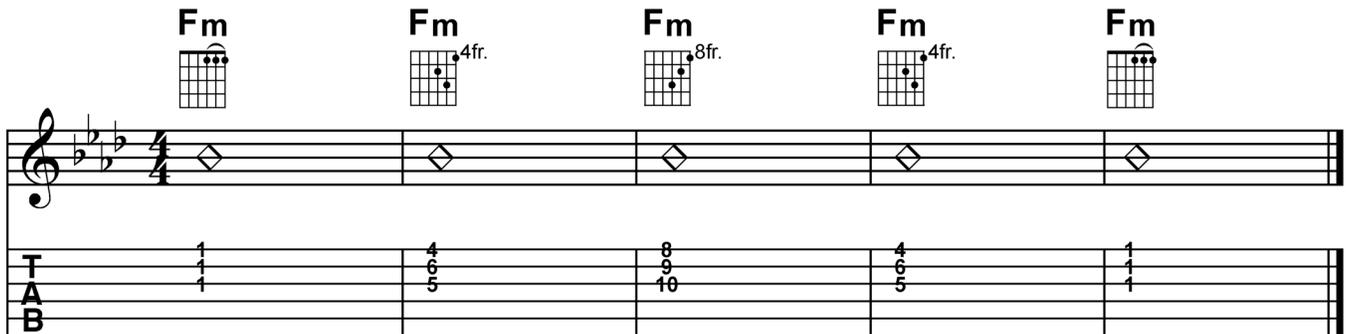
Minor triads consist of the **ROOT, FLATTED THIRD & FIFTH** of the major scale.

Here are the three closed voicing minor triad shapes in the key of F using the 1st, 2nd, and 3rd strings.

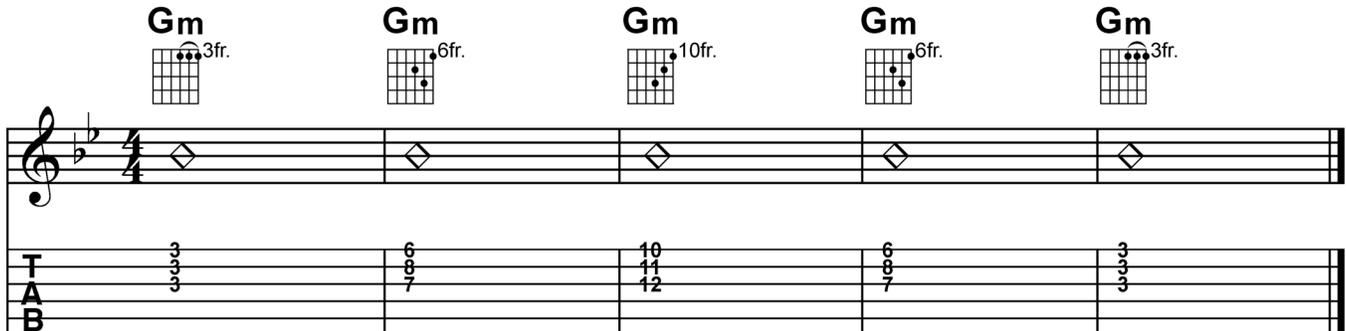


Let's Learn: Memorize these forms and where the root is located in each form.

Start by playing them up and down the neck.



Now, let's do them in Gm – two frets up.



And, two frets higher in the key of Am...

Am 5fr. Am 8fr. Am 12fr. Am 8fr. Am 5fr.

TAB: 5 5 5 | 8 10 9 | 12 13 14 | 8 10 9 | 5 5 5

Notice, as you move up the neck and the forms reach above the 13th fret the highest form can flip down an octave to a lower position on the neck.

For example, if we go up a half step to the next key of B \flat m, the highest form, which would be now above the 13th fret, can also be played an octave down at the 1st fret. Notice how the starting form is now the previously higher form.

B \flat m B \flat m 6fr. B \flat m 9fr. B \flat m 6fr. B \flat m

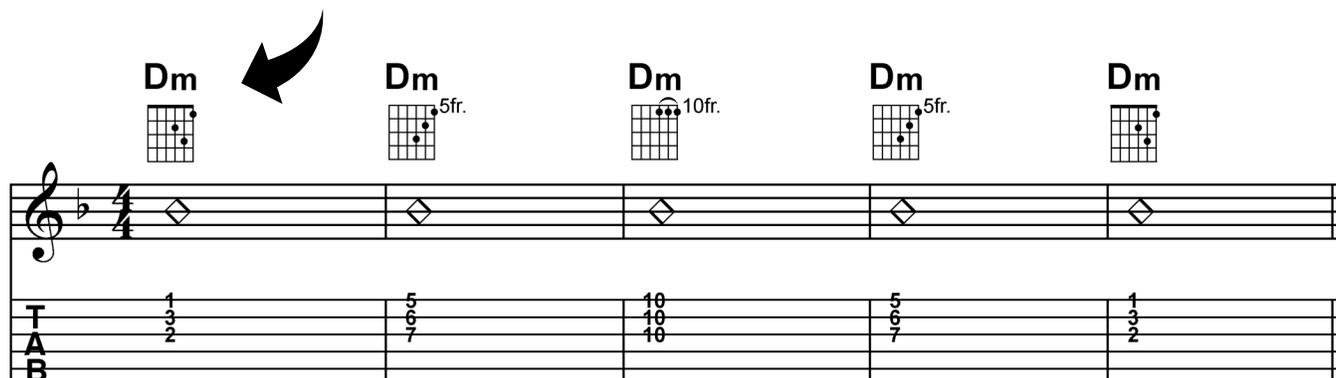
TAB: 1 2 3 | 6 6 6 | 9 11 10 | 6 6 6 | 1 2 3

As we continue up through keys, let's play the minor triads in the key of C.

Cm 3fr. Cm 8fr. Cm 11fr. Cm 8fr. Cm 3fr.

TAB: 3 4 5 | 8 8 8 | 11 13 12 | 8 8 8 | 3 4 5

When we move to the key of Dm the highest voicing now gets above the 13th fret and can be flipped down an octave.



Let's Practice & Learn

Practice Challenge 1: Play through the minor triad forms up and down the neck in this order...

- Fm
- F#m
- Gm
- G#m
- Am
- Bbm (the highest form flips down an octave)
- Bm
- Cm
- Dbm
- Dm (the highest form flips down an octave)
- Ebm
- Em.

Practice Challenge 2: Play through the minor triad forms in a cycle of 4ths in this order...

- Fm
- Bbm
- Ebm
- Abm
- Dbm
- F#m
- Bm
- Em
- Am
- Dm
- Gm
- Cm

Minor Triad Patterns (1st - 3rd Strings)

Now, that you've learned the forms on the neck let's start combining them to form common chord movements that you will see in songs.

I-vim-IV-V Patterns

The four most common chords in any key are the I-vim-IV-V. Let's add the minor form to the major forms we already learned to form this common chord progression.

Here is the I-vim-IV-V chord progression in the key of F for all three triad inversions.

Diagram showing the I-vim-IV-V chord progression in the key of F for all three triad inversions. The chords are F, Dm, B \flat , and C. The diagram includes fretboard diagrams for each chord and its three inversions, and a corresponding musical staff with tablature for the first three strings (T, A, B).

Chord	Inversion	T	A	B
F	1	1	2	
Dm	1	3	2	
B \flat	1	3	3	
C	3fr.	3	5	
F	5fr.	5	5	
Dm	5fr.	6	7	
B \flat	6fr.	6	7	
C	8fr.	8	9	
F	8fr.	8	10	
Dm	10fr.	10	10	
B \flat	10fr.	10	11	
C	12fr.	12	13	

Now try picking as an arpeggio. Here is the I-vim-IV-V in F first set of inversions.

Diagram showing the I-vim-IV-V chord progression in the key of F for the first set of inversions. The chords are F, Dm, B \flat , and C. The diagram includes fretboard diagrams for each chord and its first inversion, and a corresponding musical staff with tablature for the first three strings (T, A, B) showing arpeggio patterns.

Try the same arpeggio pattern in the next set of inversions in F.

Diagram showing the I-vim-IV-V chord progression in the key of F for the second set of inversions. The chords are F, Dm, B \flat , and C. The diagram includes fretboard diagrams for each chord and its second inversion, and a corresponding musical staff with tablature for the first three strings (T, A, B) showing arpeggio patterns.

Try the same arpeggio pattern in the last set of inversions in F.

Now, let's switch to the key of D and play the I-vim-IV-V pattern in a different arpeggio pattern.

Here is the same arpeggio pattern used in the next inversion set in D.

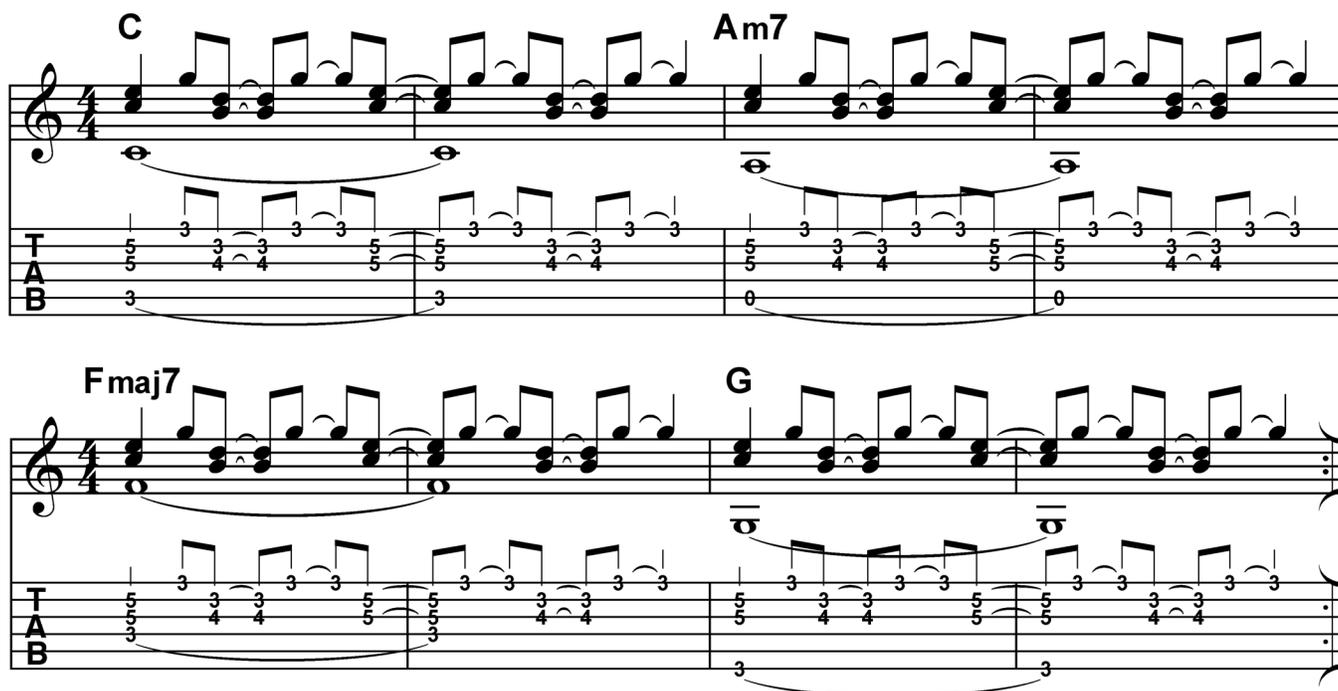
And, the same arpeggio pattern in the last inversion set in D.

Using the Patterns Over Multiple Chords

The triad patterns can be used over a variety of different chords to create extended, more complex harmonies.

Here is the I-V triad pattern in the key of C used over the C (I), Am7 (vim), Fmaj7 (IV) and G (V) to create a Pat Metheny-esque sound.

The included bass line is there for you to “hear” the chord changes but, if playing with other musicians, the guitar could simply play the top triad pattern for the same effect.



The image shows musical notation for a guitar exercise in 4/4 time. It consists of two systems of staves. The first system covers the C and Am7 chords. The second system covers the Fmaj7 and G chords. Each system includes a treble clef staff with a melodic line of eighth notes, a bass clef staff with a bass line, and a tablature staff with fret numbers and picking directions (T, A, B). The melodic line is a triad pattern: C-E-G for C, A-C-E for Am7, F-A-C for Fmaj7, and G-B-D for G. The bass line consists of single notes: C, A, F, G for the respective chords. The tablature shows fret numbers 3, 4, 5 and picking directions like 3, 4, 5, 3, 4, 5, 3, 4, 5.

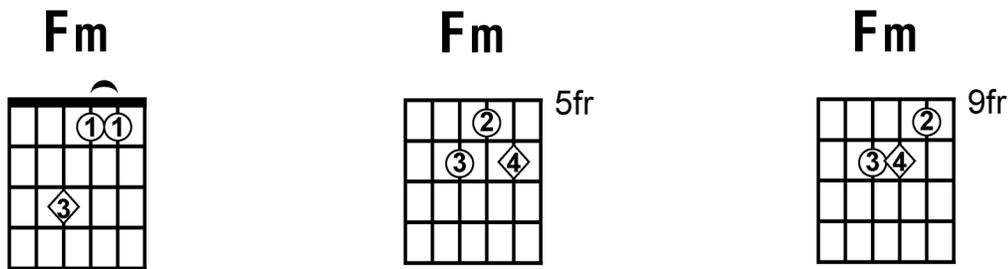
Let's Practice & Learn

Practice Challenge 3: Play various chord progressions using the I, vim, IV and V chords in any order in all keys.

Practice Challenge 4: Experiment playing various triad patterns over a variety of chords within a key to hear how the pattern adds harmony and interest to your guitar part.

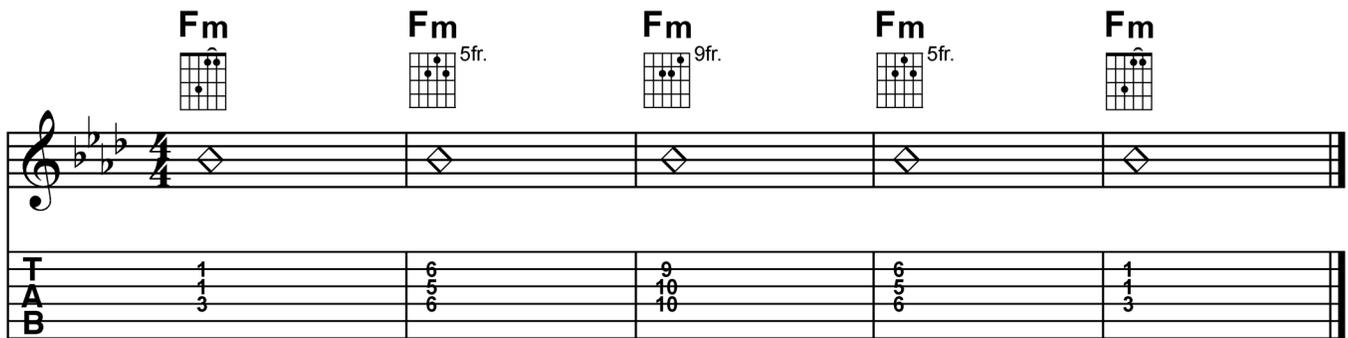
Minor Triad Forms (2nd - 4th Strings)

Here are the three closed voicing minor triad shapes in the key of F using the 2nd, 3rd and 4th strings.



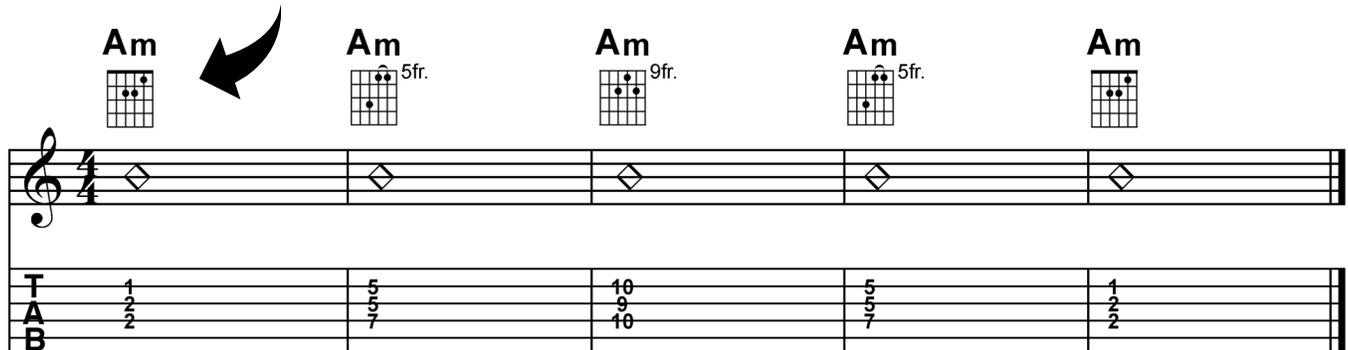
Let's Learn: Memorize these forms and where the root is located in each form.

Let's start by playing them up and down the neck in the key of Fm.



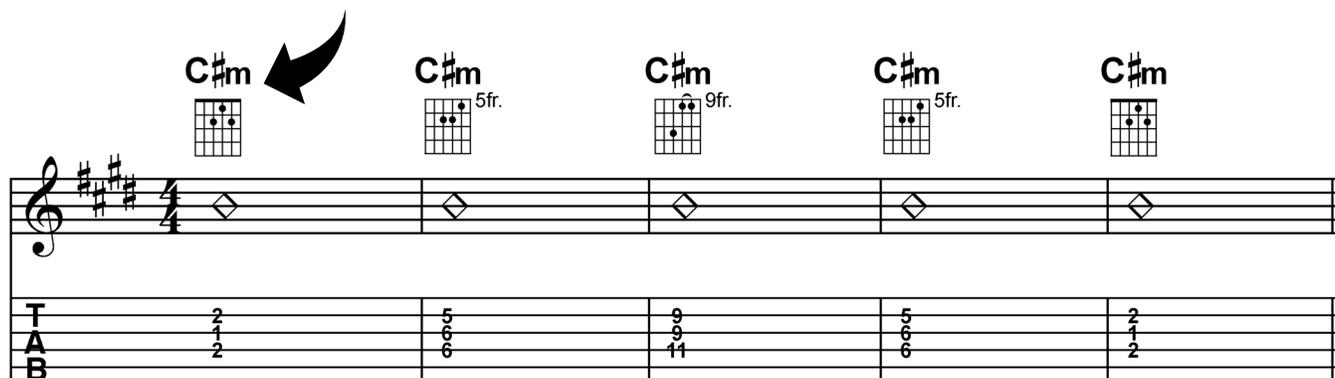
T	1	6	9	6	1
A	1	5	10	5	1
B	3	6	10	6	3

The first octave down shift from the high position occurs in the key of Am.



T	1	5	10	5	1
A	2	7	9	7	2
B	2	7	10	7	2

The next octave down shift from the high position occurs in the key of C#m.



Let's Practice & Learn

Practice Challenge 1: Play through the minor triad forms up and down the neck in this order...

- Fm
- F#m
- Gm
- Abm
- Am (the highest form flips down an octave)
- Bbm
- Bm
- Cm
- C#m (the highest form flips down an octave)
- Dm
- Ebm
- Em.

Practice Challenge 2: Play through the minor triad forms in a cycle of 4ths in this order...

- Fm
- Bbm
- Ebm
- Abm
- C#m
- F#m
- Bm
- Em
- Am
- Dm
- Gm
- Cm

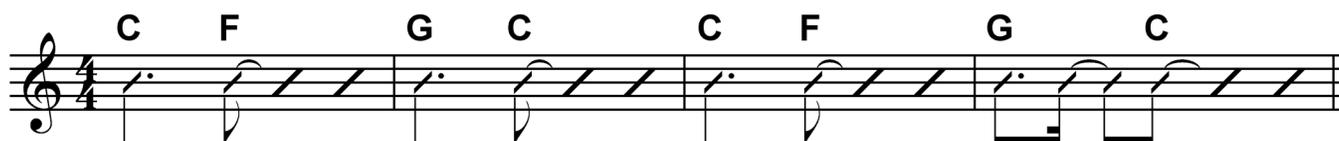
Triad Chord Progressions

Now, that you've learned the forms on the neck let's start combining them to form common chord movements that you will see in songs.

Here is the I-IV-V-I pattern in the key of C.

Practice Challenge 1: Try to play in all 6 inversion positions – 3 inversions using the 1st-3rd strings and 3 for strings 2nd-4th.

Practice Challenge 2: Strum as chords then play as arpeggios.



Here is a different progression in F. Try to play in a variety of positions and string sets using strums and arpeggios.



Finally, here is one last familiar chord progression in Bm to the song "Hotel California" by the Eagles.

Try to play in a variety of positions and string sets using strums and arpeggios. Try to move to the next chord using the closest possible form – it could be either above or beneath the current chord.

