



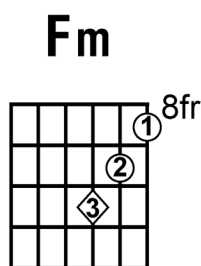
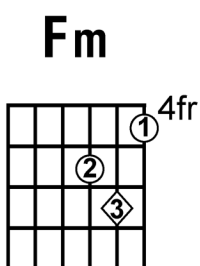
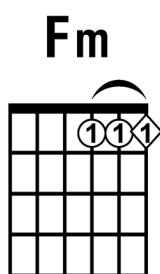
# TRIADS

## MINOR

## Minor Triad Forms (1<sup>st</sup> - 3<sup>rd</sup> 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 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> 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.

**Fm** **Fm** **Fm** **Fm** **Fm**

T 1 4 8 4 1  
A 1 5 9 5 1  
B 1 5 10 5 1

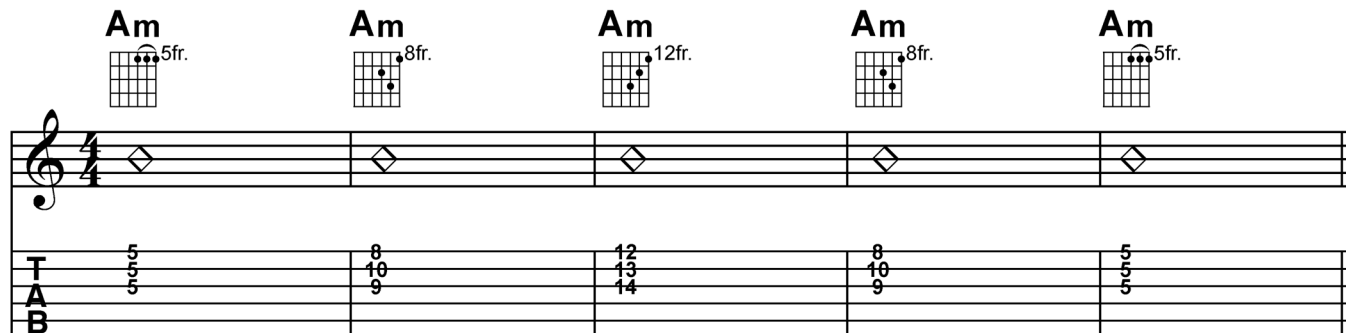
Now, let's do them in Gm – two frets up.

**Gm** **Gm** **Gm** **Gm** **Gm**

T 3 6 10 6 3  
A 3 7 12 7 3  
B 3 7 12 7 3

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

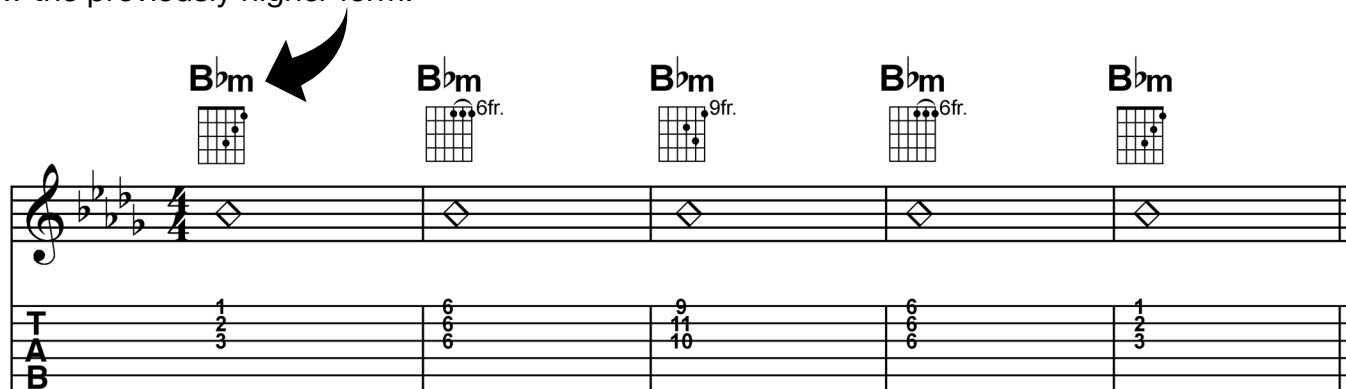
Am 5fr.      Am 8fr.      Am 12fr.      Am 8fr.      Am 5fr.



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

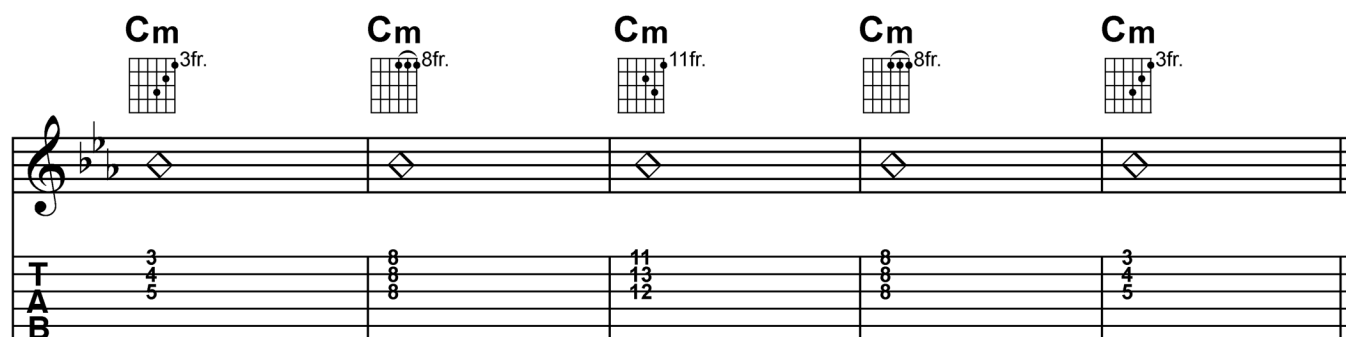
For example, if we go up a half step to the next key of Bb, the highest form, which would be now above the 13<sup>th</sup> fret, can also be played an octave down at the 1<sup>st</sup> fret. Notice how the starting form is now the previously higher form.

Bbm      Bbm 6fr.      Bbm 9fr.      Bbm 6fr.      Bbm

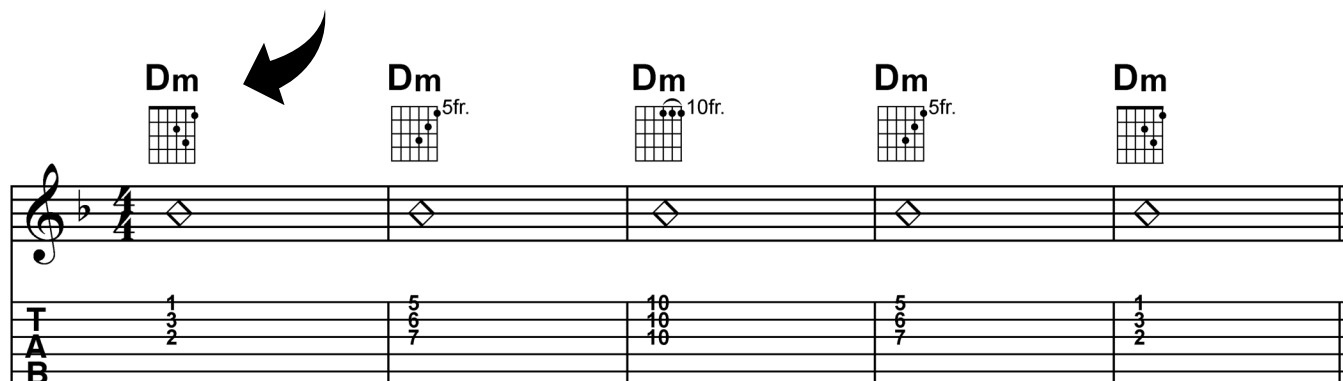


As we continue up through keys, let's play the minor triads in the key of C.

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



When we move to the key of Dm the highest voicing now gets above the 13<sup>th</sup> 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 (1<sup>st</sup> - 3<sup>rd</sup> 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.

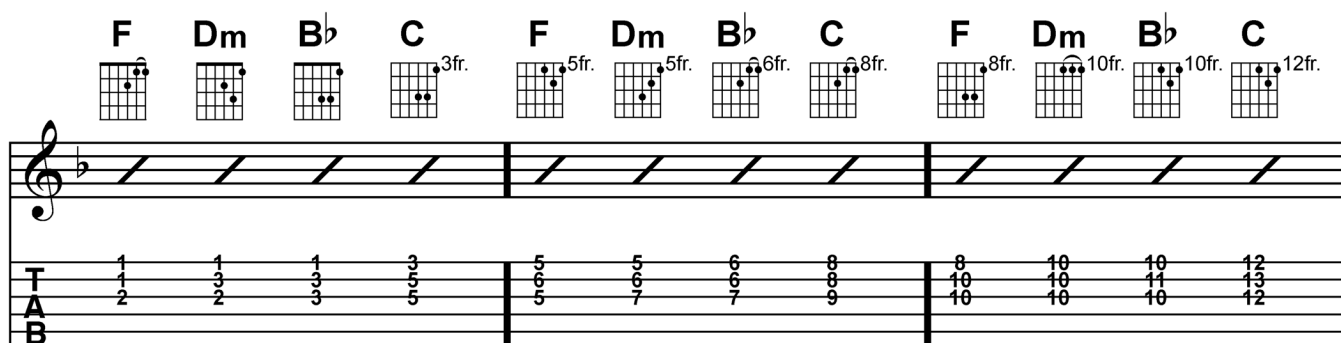


Diagram showing the I-vim-IV-V chord progression in the key of F for all three triad inversions. The progression is: F (1st inversion), Dm (1st inversion), B $\flat$  (1st inversion), C (3rd inversion), F (5th inversion), Dm (5th inversion), B $\flat$  (6th inversion), C (8th inversion), F (8th inversion), Dm (10th inversion), B $\flat$  (10th inversion), C (12th inversion). The notation includes guitar fretboard diagrams, a treble clef staff with slash marks, and a bass staff with fingerings for T, A, and B strings.

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

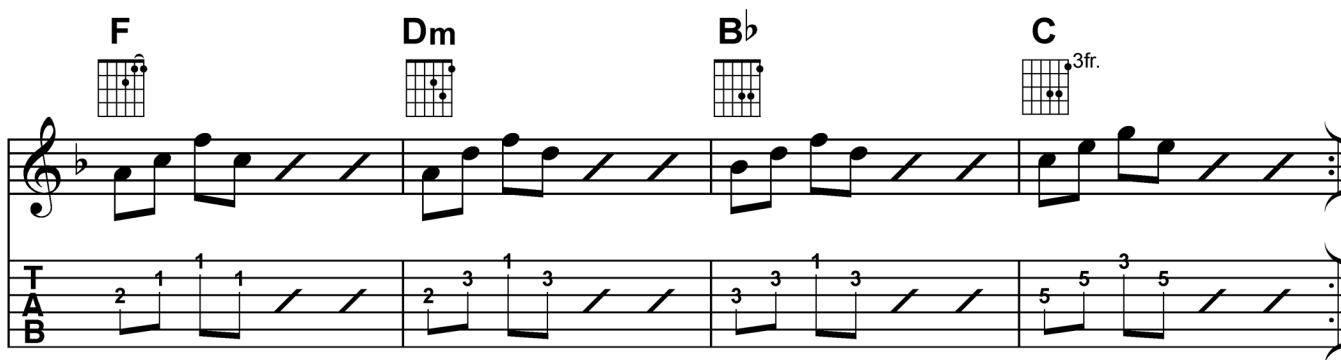


Diagram showing the I-vim-IV-V chord progression in the key of F for the first set of inversions, using arpeggio patterns. The progression is: F (1st inversion), Dm (1st inversion), B $\flat$  (1st inversion), C (3rd inversion). The notation includes guitar fretboard diagrams, a treble clef staff with arpeggio notation, and a bass staff with fingerings for T, A, and B strings.

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

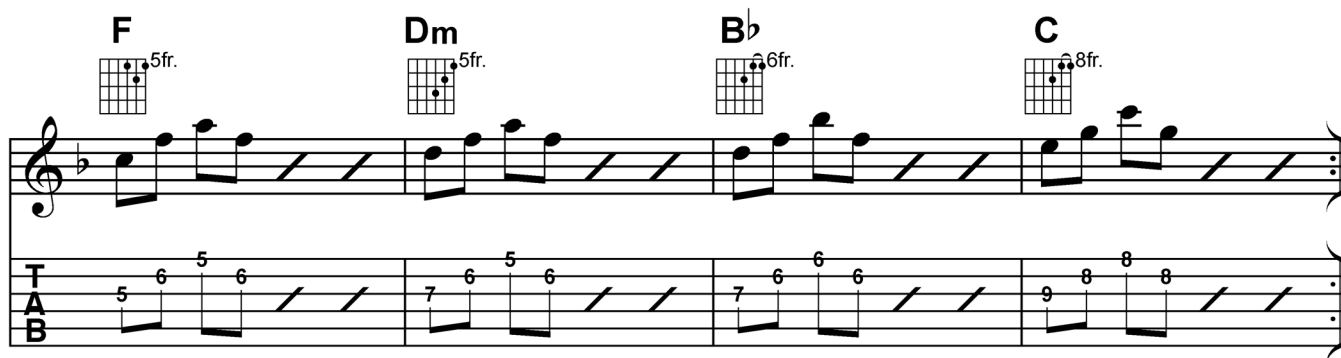


Diagram showing the I-vim-IV-V chord progression in the key of F for the second set of inversions, using arpeggio patterns. The progression is: F (5th inversion), Dm (5th inversion), B $\flat$  (6th inversion), C (8th inversion). The notation includes guitar fretboard diagrams, a treble clef staff with arpeggio notation, and a bass staff with fingerings for T, A, and B strings.

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

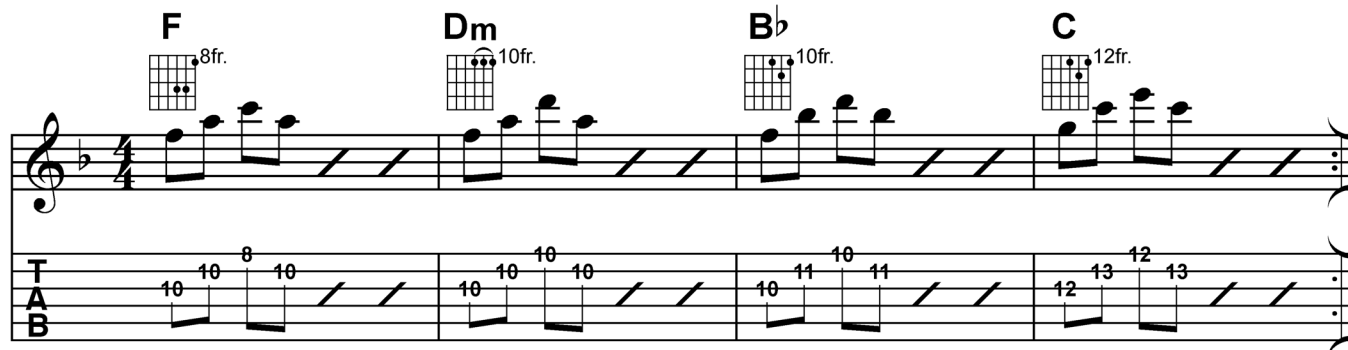


Diagram showing the F major arpeggio pattern (F, A, C) across four measures. The first measure is labeled F (8fr.), the second Dm (10fr.), the third Bb (10fr.), and the fourth C (12fr.). The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The guitar tablature below the staff shows the fret numbers for the strings: T (Treble), A (4th), and B (5th).

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

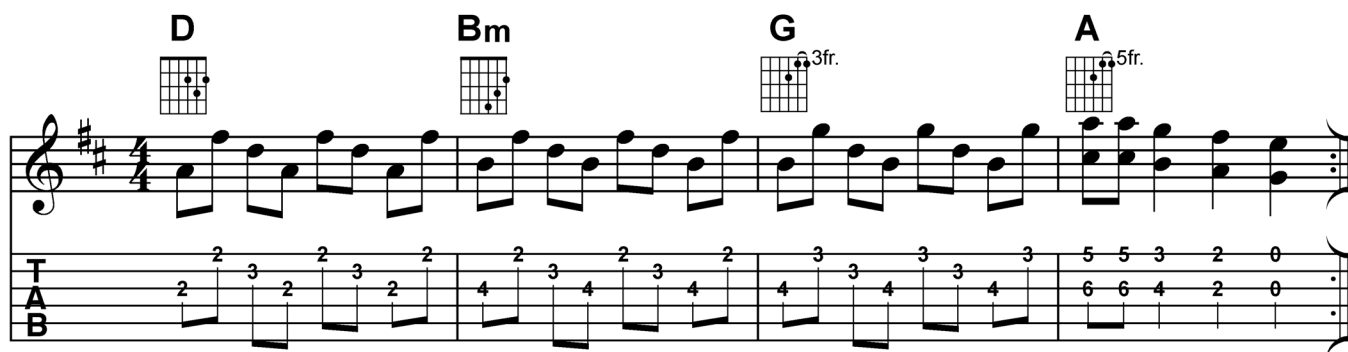


Diagram showing the D major arpeggio pattern (D, F#, A) across four measures. The first measure is labeled D, the second Bm, the third G (3fr.), and the fourth A (5fr.). The notation includes a treble clef, a 4/4 time signature, and a key signature of two sharps (D major). The guitar tablature below the staff shows the fret numbers for the strings: T (Treble), A (4th), and B (5th).

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

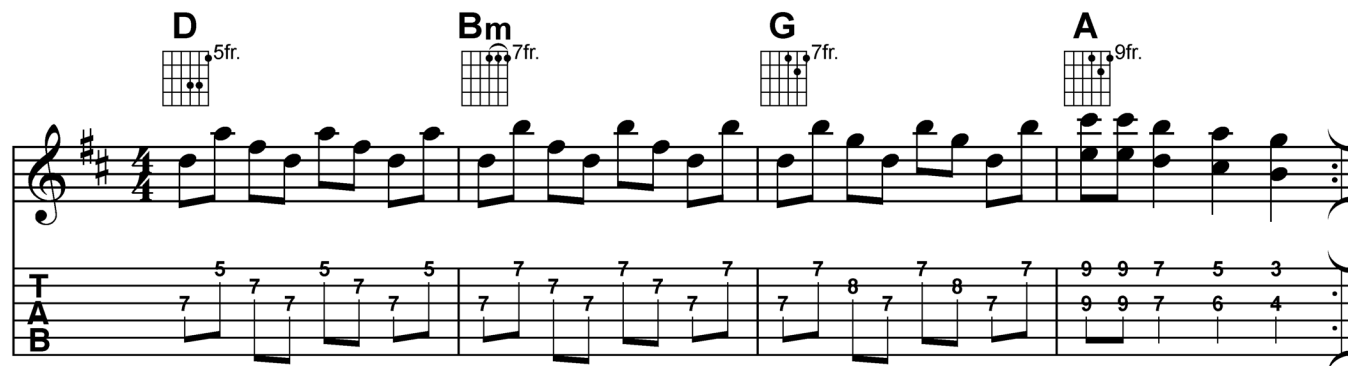


Diagram showing the D major arpeggio pattern (D, F#, A) across four measures. The first measure is labeled D (5fr.), the second Bm (7fr.), the third G (7fr.), and the fourth A (9fr.). The notation includes a treble clef, a 4/4 time signature, and a key signature of two sharps (D major). The guitar tablature below the staff shows the fret numbers for the strings: T (Treble), A (4th), and B (5th).

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

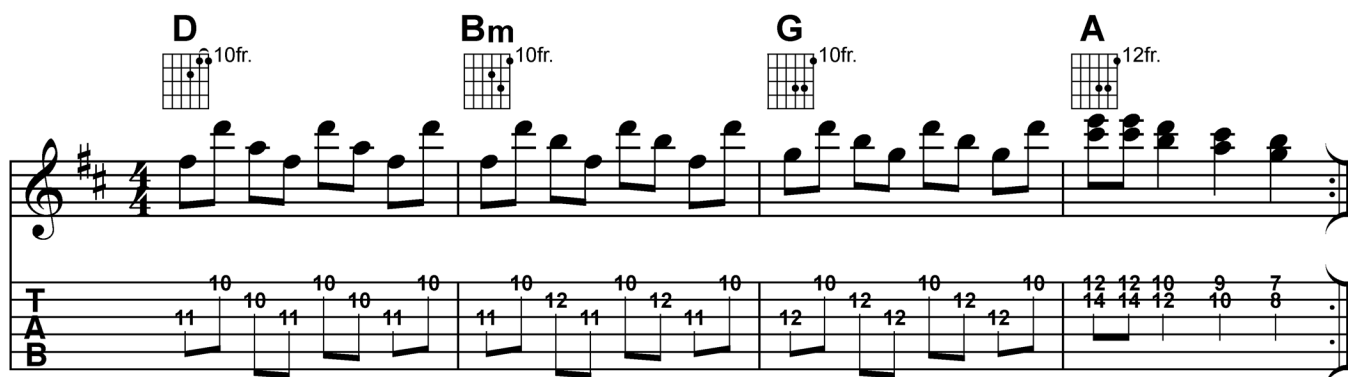


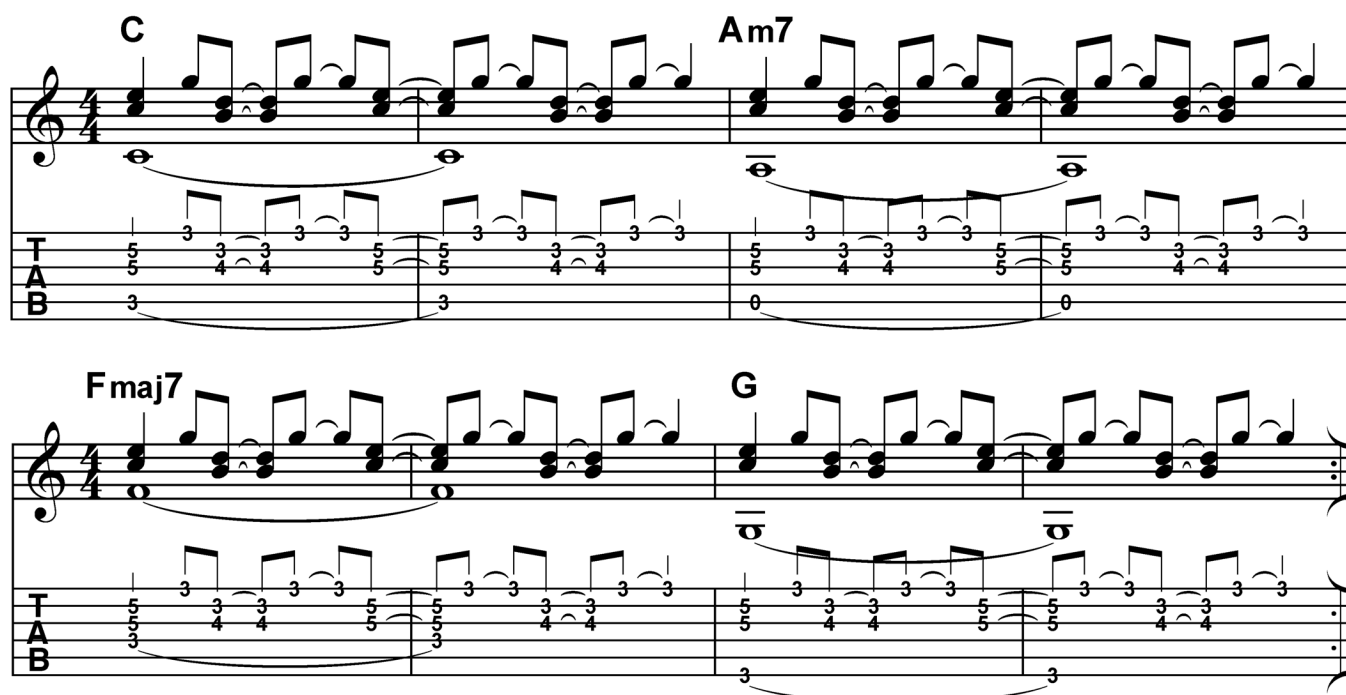
Diagram showing the D major arpeggio pattern (D, F#, A) across four measures. The first measure is labeled D (10fr.), the second Bm (10fr.), the third G (10fr.), and the fourth A (12fr.). The notation includes a treble clef, a 4/4 time signature, and a key signature of two sharps (D major). The guitar tablature below the staff shows the fret numbers for the strings: T (Treble), A (4th), and B (5th).

# 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.



## Let's Practice & Learn

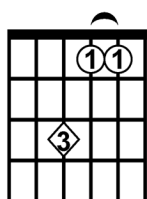
**Practice Challenge 3:** Play various chord progressions using the I, vim, IV and V chords in any order in all keys.

**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.

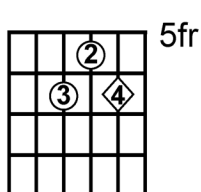
## Minor Triad Forms (2<sup>nd</sup> - 4<sup>th</sup> Strings)

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

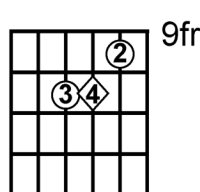
**Fm**



**Fm**



**Fm**



**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.

Diagram showing five Fm triad shapes (1st, 5fr., 9fr., 5fr., 1st) and a musical staff with a 4/4 time signature. The staff shows a sequence of diamond-shaped notes (F) moving up and down the neck. Below the staff is a tablature section with five measures, each corresponding to a triad shape. The tablature shows the fret numbers for the 2nd, 3rd, and 4th strings.

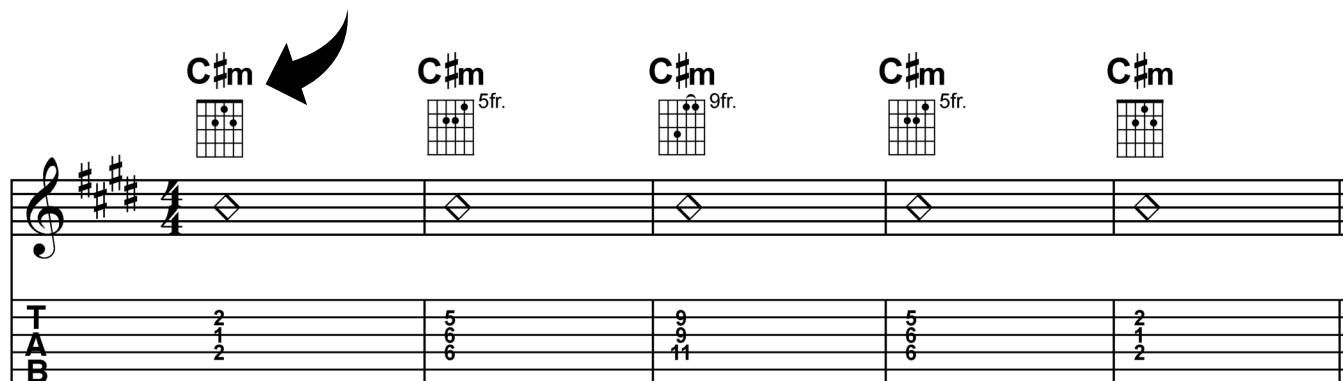
	1st	5fr.	9fr.	5fr.	1st
T	1	6	9	6	1
A	1	5	10	5	1
B	3	6	10	6	3

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

Diagram showing five Am triad shapes (1st, 5fr., 9fr., 5fr., 1st) and a musical staff with a 4/4 time signature. A large arrow points from the 9fr. Am shape to the 5fr. Am shape, indicating an octave shift. The staff shows a sequence of diamond-shaped notes (A) moving up and down the neck. Below the staff is a tablature section with five measures, each corresponding to a triad shape. The tablature shows the fret numbers for the 2nd, 3rd, and 4th strings.

	1st	5fr.	9fr.	5fr.	1st
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.



T	2	5	9	5	2
A	1	6	9	6	1
B	2	6	11	6	2

## 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.

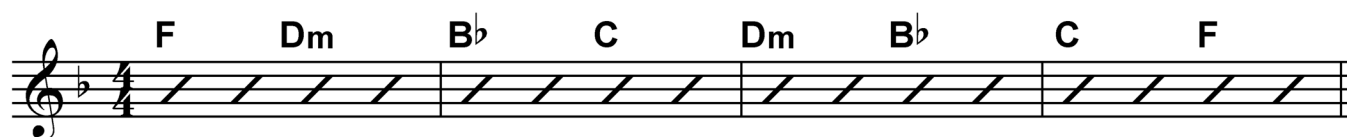
Here is the I-IV-V-I pattern in the key of C.

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

**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.

