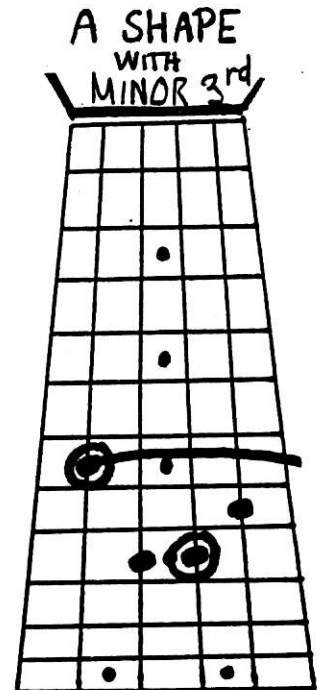
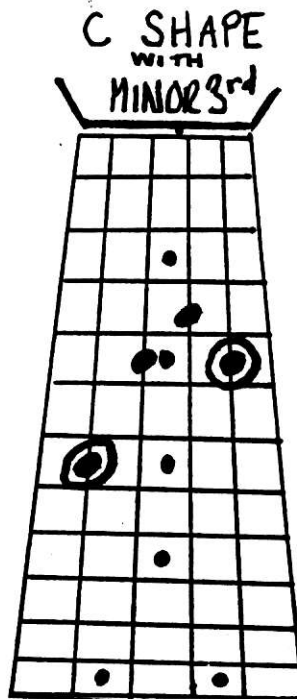
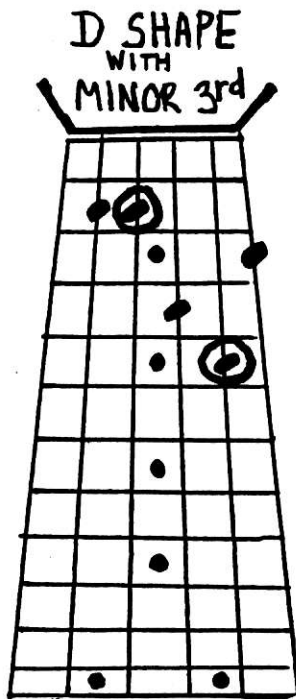


Chapter 12

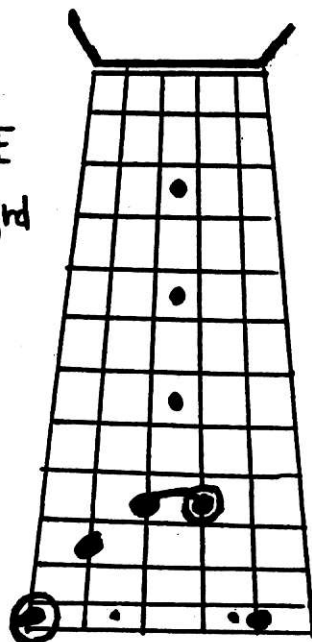
Minor triads all over the neck

What do you have to do to a major triad to make it minor? (You remember from chapter 7 ?) You lower the "3rd". If we take each of the five major chord shapes from last chapter, figure out where the thirds are and lower them each one fret, that'll give us five minor chord shapes.

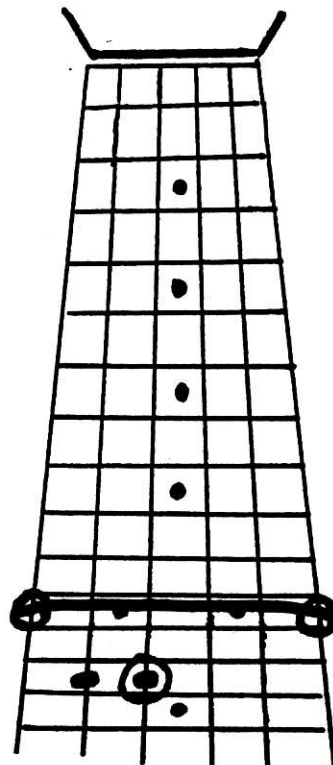
Here they are with all the "3rds" lowered already, in this example again I made them all E minor triads:



G SHAPE
WITH
MINOR 3rd



All these
chords are
"E MINOR"



E SHAPE
WITH
MINOR 3rd

ROOTS ARE CIRCLED

© EXERCISES ©

Exercise one:

First as they are written play all these E minor triad chord shapes up the neck .

Exercise two:

Now just like you did before with E major triads, using roots to locate where the chord shapes go, play an A minor, D minor and then G minor, each as close as possible to:

- 1) Open position
- 2) 2nd position
- 3) 5th position
- 4) 7th position
- 5) 10th position

Exercise three:

This one is for you more advanced guys, and should keep you busy for a while:

1) Play a 1 - 6 - 4 - 5 progression in C major as close to third position as possible. (First you'll have to figure out what notes are 1, 6, 4 and 5, then which of those are major and minor chords).

2) Play the same progression but make the chords ascend up the neck as you play them.

3) Now play the progression starting high on the neck and descend as you go.

Try this exercise in different keys also.

As you can see, knowing these chord shapes give you the freedom to play any major or minor chord virtually anywhere you want on the neck. This truly liberates your chord playing by giving you many possibilities every time you want to play a chord.