



## Lesson Twenty Two

Gigajam Bass School Lesson 22 IBS IMT

### Introducing Minor Triads

#### Lesson Objectives

- Introduce **minor triads** and **arpeggios**.
- Understand chord construction.
- Perform minor triad based grooves.
- Visualise and transfer minor triad shapes.

#### Understanding minor triads

Let's just briefly recap our knowledge of triads. A triad is three notes grouped together to form a chord. A triad is the word used to describe a chord with three notes in. Chords are usually played on Guitar or Keyboard. In this case the three notes of the triad are played simultaneously as a chord.

The bass guitar is used to play the three notes of a Triad separately. As discussed in lesson 21 this is known as an **Arpeggio**.

Arpeggios are useful to a Bass player as they add some rhythm to create a groove.

### Minor triad theory

The three notes of a minor Triad are taken from the minor scale.

A minor scale differs from the major scale as the 3rd is flattened. Therefore the minor triad uses the 1st, *b* 3rd and 5th notes of a minor scale.

Look at Fig 1 below which shows all the notes in the minor scale of C.

Fig 1 C Minor Scale



A minor triad uses the 1st, *b* 3rd and 5th notes of the minor scale, which we know as Root, *b* 3rd and 5th notes.

Fig 2 C Minor Triad



### Relating the Minor Scale to the Minor Triad

It is important to understand the relationship between the Scale and the Triad. As we did with the major triad we will do this through an exercise. Again, pay attention to the fingering of the pattern and remember to start with the index finger of the left hand. You will remember from your studies in Part 2 of the course that minor scales and triad patterns are usually played beginning with the index finger.

Let's put it into practise by playing the following exercise. Use the multimedia files as usual. Refer to the diagram of the notes in Fig 3 below.

Fig 3 C Minor Arpeggio

Note	<b>E<sup>b</sup></b>	<b>G</b>	<b>C</b>
Fret	<b>6</b>	<b>5</b>	<b>3</b>
Fingering	<b>4</b>	<b>3</b>	<b>1</b>



**Exercise 1**  
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### Transferability of minor triad shape

The concept of transferability is a subject we have looked at and referred to many times through your studies and applies again to the minor triad shape. It is possible to transfer this shape to any note and therefore play any minor triad as we did with the major triad shape.

The next exercise assumes you know the position of all your notes on the fingerboard, as well as the minor scales for each of the notes. By simply transferring the minor triad shape to begin on each of the notes in the exercise you will be able to play the minor triad for each note.

Using the same rhythm as in exercise 1, we have connected a bar of each minor triad together to help you develop the ability to move between major triads. By the end of the exercise you will be able to play the following minor triad shapes:

**G, F, A, B<sup>b</sup>, D, E, A<sup>b</sup>, B.**

In the case of the E minor triad, rooted on the open bass string the shape remains the same. However, an **open E** string is played as the first note, then the **G** is played on the 3<sup>rd</sup> fret of the E string with the 4<sup>th</sup> finger, and the **B** on the 2<sup>nd</sup> fret on the A string with the 3<sup>rd</sup> finger

Make good use of the multimedia files as always.

**Exercise 2**  
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1 G minor triad F minor triad

5 A minor triad Bb minor triad

9 D minor triad E minor triad

13 Ab minor triad B minor triad

## Developing minor triad grooves

It is easily possible to create interesting bass grooves by adding some rhythm to a Triad. As in lesson 21 the following examples do exactly that.

Take the time to play through each exercise carefully and make sure you understand what is going on. In exercise 3 below, each bar contains the three notes of the C minor triad. There are four patterns each played for two bars.

The first four bars use a continuous quarter note and eighth note pattern. The second four bars contain rests as well as notes to develop the rhythmic content.

As always make good use of the multimedia files to confirm your understanding of the exercise before playing.

**Exercise 3**  
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1 3

5 7

## Changing chords with minor triad grooves

In exercise 4 we extend the concept further by introducing change of chords. When the chord changes transfer the major triad Bass groove to the new chord. Effectively you are simply moving the groove's shape!

Exercise 4 uses the minor chords of C, F and G.

Make good use of the multimedia files.

### Exercise 4 lesson022.ibsimt.04



1

3

5

7

## Tips for developing your use of triads in grooves

Much of what applies to major scales/triads applies to minor scales/triads so I will repeat the advice that was given at the end of lesson 21.

When developing your ability to play triads there are a number of aspects of your playing you need to focus on, so that playing of chords on the bass through the use of triads becomes 'second nature'.

Go through the exercises in this lesson again but each time try the following when playing:

- Memorise the note numbers used in the minor triad.
- Memorise the sound of the minor triad, it is the same whatever the chord is.
- Sing the notes to yourself as you play them to get used to the sound of the minor triad.
- Imagine how they sound in your head.

By going through the exercises and focusing on each of these points as you play, you will gradually deepen your understanding and familiarity of triads so that it becomes almost subconscious.