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Motown Track

UNIT 3 • **LESSON 2** << PREVIOUS NEXT >>

Lesson notes Interactive tab Diagrams

Triads

Triads are a very common and effective way of voicing chords. Whilst the core of each chord still has the same functionality and general feeling, the voicing can determine a subtle change in the way these chords carry themselves. We could look at several voicing (or inversions) for C major for example and each one of these would feel different despite being the same 3 notes played together, this allows us to be more selective with our sequences. We might not always want full and rich chords, maybe because we want something more subtle, or maybe we just want something that simply fits better with the instruments around it. Triads tend to feel slightly more suggestive and less abrasive, which is an incredibly useful tool to have, particularly when working with other instrumentalists.

What is a triad?

A triad simply is just three notes stacked on top of each other. It will usually consist of the root note, a 3rd and a 5th. The only difference between major

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Now that we've had a deeper look into harmony, we are going to learn how to use this practically through the use of triads. In this unit, we will be learning our first Ionian piece in the style of Motown, a genre that uses Ionian melody and harmony.

Lessons:

- The Chords
- Triads
- Section A
- Section B

UNIT 4

Brit Pop Track

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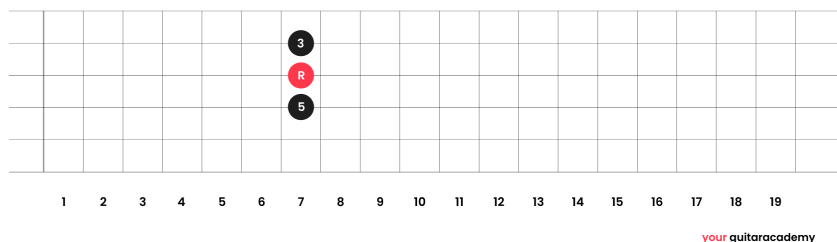
UNIT 5

Daft Pop

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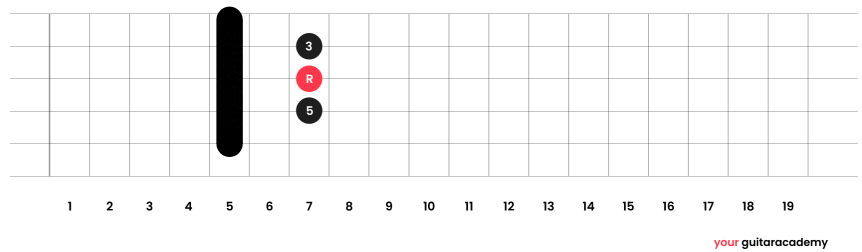
and minor triads is whether the 3rd is flattened or not (if it's flattened it will be minor). The order in which we stack these chords will determine what **inversion** this chord is. Each chord has three inversions. If we were to play the triad in its natural order, ie 1,3,5, this would just be a standard chord, if we stack the chords 3, 5, 1, this would be the 1st inversion, and if we stacked the chord 5, 1, 3, this would be a second inversion. This gives us a lot of scopes creatively, as we now have many more harmonic variations even within a premeditated sequence. **Here we will look at triads that either has the root note on the G, B or E string.** This is a good way of testing your knowledge of the fretboard whilst learning some really useful shapes.

Major (root on G) – 2nd inversion



This is a D major triad, as it consists of the notes D, F# and A. Whatever order we put those notes in, they will always make a D major triad. This first shape places the root note on the G string, meaning we are starting on the 5th (A) and therefore creating this shape – the second inversion. As you can see, it's actually just a simplified version of a D major bar chord starting on the A string (see below).

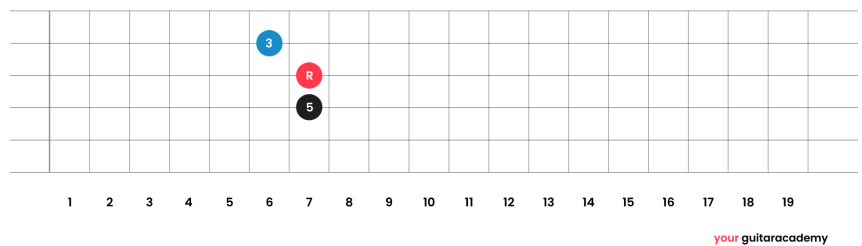
D Major (barre chord)



We can apply this same approach in different keys/chords. For example, if we want to find a C# Major using this triad, we just need to locate the C# note on the G string and build the 3rd and 5th around that.

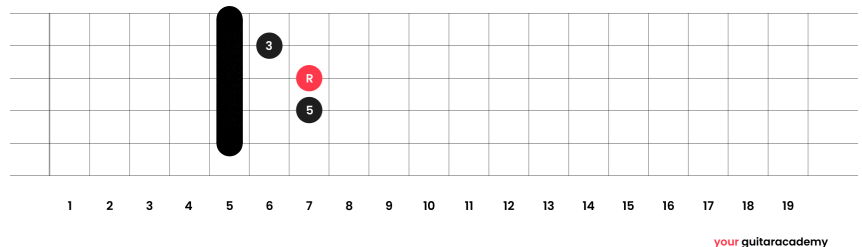
We can easily make any major shape a minor by flattening the 3rd. Let's apply this to the same inversion, with the root note on the G string.

D Minor (2nd inversion)



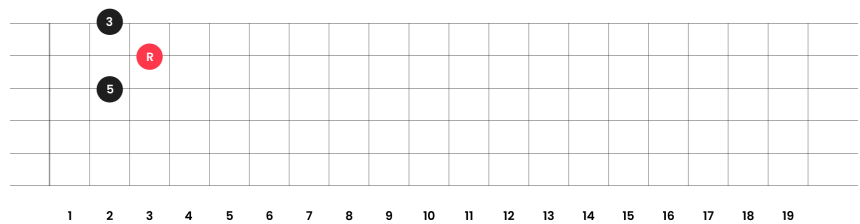
As you can see, again it is just a simplified version of a D minor barre chord with the root on string 5 (A string)

D Minor (barre chord)



Let's look at some shapes with the root on the B string.

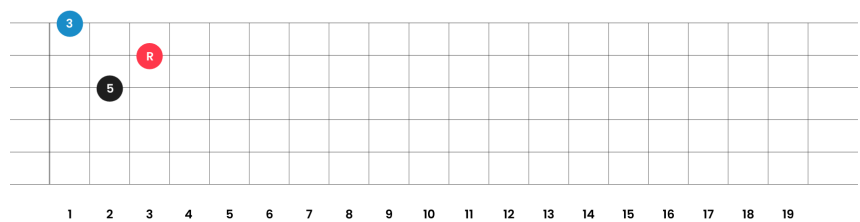
D Major 2nd inversion



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This again is D major, as it has the notes needed to make it a D major chord. Here we are again starting on the 5th meaning it is the 2nd inversion. This is the most commonly recognised D chord, however, we can transpose this chord, just like we did with the other shape, to any other fret – making it a different chord. For example, if we move this shape up so that we have our root on the 8th fret, 5th and 3rd both on the 7th fret, we now have a G major chord, as the root is playing G on the B string. Again, all we have to do here to modulate this chord from major to minor is flatten the 3rd (see below)

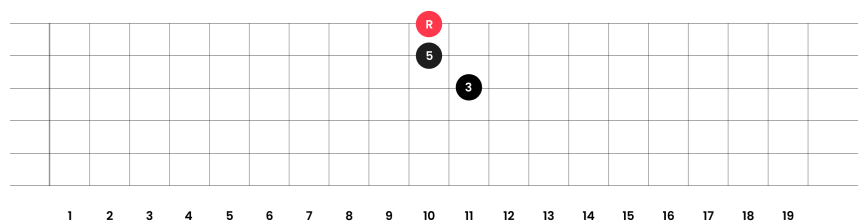
D Minor 2nd inversion



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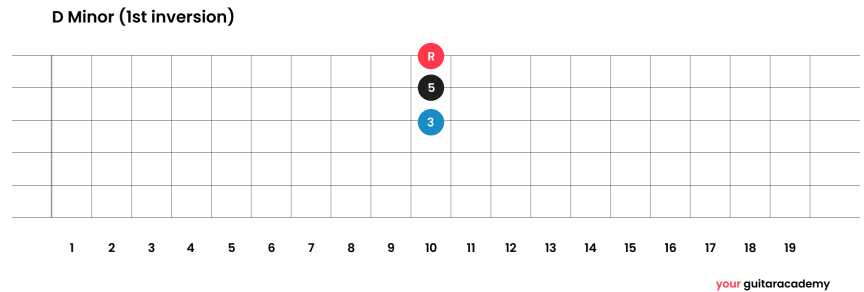
And finally, let's look at some shapes with the root starting on the E.

D Major (1st inversion)



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Here is D major again but this time with the root note on the E string. As the 3rd is the starting note, we are playing the 1st inversion here. This is just a simplified version of a full D major barre chord starting on the E string. minor shape is as seen below!



Challenge!

🔥 Try writing down all the different keys and small pieces of paper and put them into a hat (or equivalent of), and doing the same with another hat and putting G, B and E. Shake it up and pick randomly out of both hats, here you would have a combination of a key and a string to start on. Test yourself with this exercise!

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