

(Book 5.) Lesson 19b.

Four Part Triad (fingerings) on the A-D-G-B Strings

Root Position

B \flat 6 B \flat 7 B \flat maj7 B \flat

B \flat m6 B \flat m7 B \flat m(maj7) B \flat m

Detailed description: This block shows the root position fingerings for four chords on the A-D-G-B strings. The top staff shows the major triads: B \flat 6 (A: 4, D: 0, G: 3, B: 1), B \flat 7 (A: 4, D: 1, G: 3, B: 1), B \flat maj7 (A: 4, D: 2, G: 3, B: 1), and B \flat (A: 4, D: 3, G: 2, B: 1). The bottom staff shows the corresponding minor triads: B \flat m6 (A: 2, D: 0, G: 3, B: 1), B \flat m7 (A: 2, D: 1, G: 3, B: 1), B \flat m(maj7) (A: 3, D: 2, G: 4, B: 1), and B \flat m (A: 2, D: 4, G: 3, B: 1).

Mr. Bradan referred to these chord sequences as Major-Minor Series and he also presented them in the opposite order, starting with the Four Part Major or Minor triad and having the Root descending to the Maj 7th, b7th and then to the 6th.

In popular music, these chord sequences are often used in that order. The descending voice is used to add some harmonic or melodic movement when the basic chord remains static.

1st Inversion

B \flat 6 B \flat 7 B \flat maj7 B \flat

B \flat m6 B \flat m7 B \flat m(maj7) B \flat m

Detailed description: This block shows the first inversion fingerings. The top staff shows the major triads: B \flat 6 (A: 2, D: 4, G: 3, B: 1), B \flat 7 (A: 1, D: 4, G: 3, B: 1), B \flat maj7 (A: 1, D: 4, G: 3, B: 1), and B \flat (A: 1, D: 4, G: 3, B: 1). The bottom staff shows the corresponding minor triads: B \flat m6 (A: 2, D: 4, G: 3, B: 1), B \flat m7 (A: 1, D: 4, G: 3, B: 1), B \flat m(maj7) (A: 1, D: 4, G: 3, B: 1), and B \flat m (A: 1, D: 4, G: 3, B: 1).

Notice that on this set of four strings, the Major 7th and the Min-Maj7th chords are played with only 3 voices. The four part major and minor triads again double up on the 5th rather than the unison Root.

2nd Inversion

B \flat 6 B \flat 7 B \flat maj7 B \flat

B \flat m6 B \flat m7 B \flat m(maj7) B \flat m

Detailed description: This block shows the second inversion fingerings. The top staff shows the major triads: B \flat 6 (A: 2, D: 4, G: 3, B: 1), B \flat 7 (A: 1, D: 4, G: 3, B: 1), B \flat maj7 (A: 1, D: 4, G: 3, B: 1), and B \flat (A: 1, D: 4, G: 3, B: 1). The bottom staff shows the corresponding minor triads: B \flat m6 (A: 2, D: 4, G: 3, B: 1), B \flat m7 (A: 1, D: 4, G: 3, B: 1), B \flat m(maj7) (A: 1, D: 4, G: 3, B: 1), and B \flat m (A: 1, D: 4, G: 3, B: 1).

In 2nd Inversion, several of the chords must be reduced to three voices because the stretch would otherwise be unreasonable.

3rd Inversion

B \flat 6 B \flat 7 B \flat maj7 B \flat

B \flat m6 B \flat m7 B \flat m(maj7) B \flat m

Detailed description: This block shows the third inversion fingerings. The top staff shows the major triads: B \flat 6 (A: 2, D: 3, G: 1, B: 2), B \flat 7 (A: 3, D: 1, G: 2, B: 3), B \flat maj7 (A: 2, D: 1, G: 2, B: 3), and B \flat (A: 2, D: 1, G: 2, B: 3). The bottom staff shows the corresponding minor triads: B \flat m6 (A: 2, D: 3, G: 1, B: 2), B \flat m7 (A: 3, D: 1, G: 2, B: 3), B \flat m(maj7) (A: 2, D: 1, G: 2, B: 3), and B \flat m (A: 2, D: 1, G: 2, B: 3).

The very last chord on this page is a difficult reach when played in lower position on the guitar fret board.

A quick experiment with a Dm chord in 2nd position will reveal what I have suggested.