
2 Changing Major to Minor

Click on the following image to hear about this page. You can make the control panel larger by right clicking for PCs or Control-clicking for a Mac and selecting "View in Floating Window".



MAJOR AND MINOR

All five basic chord shapes can be changed from major to minor. Doing this requires memorizing which of the chord notes are the 3rds.

Key of "A" Major

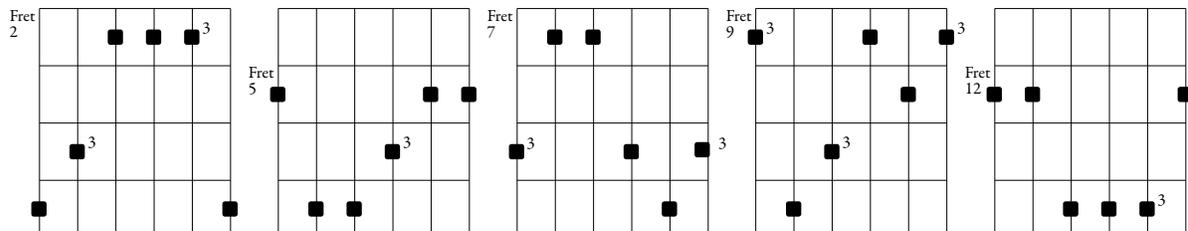


Diagram illustrating five basic chord shapes in the key of "A" Major:

- "G" Shaped: Fret 2, notes on strings 2, 3, 4, 5, 6.
- "E" Shaped: Fret 5, notes on strings 1, 2, 3, 4, 5, 6.
- "D" Shaped: Fret 7, notes on strings 2, 3, 4, 5, 6.
- "C" Shaped: Fret 9, notes on strings 1, 2, 3, 4, 5, 6.
- "A" Shaped: Fret 12, notes on strings 1, 2, 3, 4, 5, 6.

Lowering the 3rd by one fret (1/2 step) changes the chord from major to minor.

Key of "A" Minor

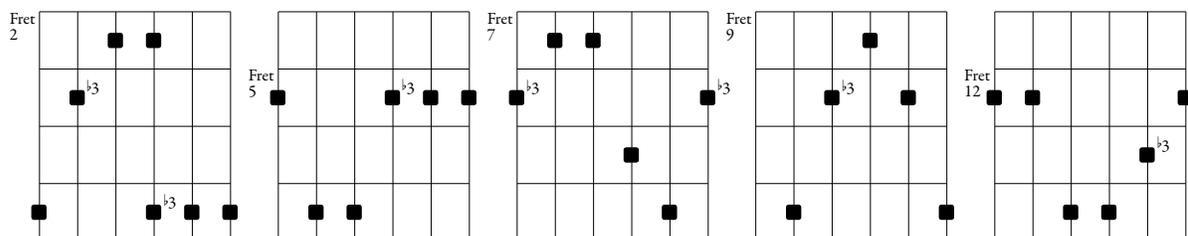


Diagram illustrating five basic chord shapes in the key of "A" Minor:

- "G mi." Shaped: Fret 2, notes on strings 2, 3, 4, 5, 6.
- "E mi." Shaped: Fret 5, notes on strings 1, 2, 3, 4, 5, 6.
- "D mi." Shaped: Fret 7, notes on strings 2, 3, 4, 5, 6.
- "C mi." Shaped: Fret 9, notes on strings 1, 2, 3, 4, 5, 6.
- "A mi." Shaped: Fret 12, notes on strings 1, 2, 3, 4, 5, 6.

RELATIVE MINOR



The term *relative minor* means that three frets down from any major chord lies a minor chord that shares most of its notes with its *relative major* chord, three frets up. “A” major’s *relative minor* is “F \sharp ” minor. “F \sharp ” minor’s *relative major* is “A” major.

Here is how “F \sharp ” minor fits into the five pentatonic scale patterns:

Key of “F \sharp ” Minor

The diagrams show the following patterns and chord shapes:

- AEO-PENT**: “E mi.” Shaped (Fret 2)
- IO-PENT**: “D mi.” Shaped (Fret 5)
- DORI-PENT**: “C mi.” Shaped (Fret 7)
- LYDI-PENT**: “A mi.” Shaped (Fret 9)
- MIXO-PENT**: “G mi.” Shaped (Fret 12)

Note that each of the five pentatonic patterns contains a major chord and its corresponding relative minor chord.

Exercises

Experiment with new chord shapes within the patterns — most sound good and there are many possibilities — all of which can be substituted for their basic chord counterparts.

Using workbook pages 156 through 177, complete the major-to-minor exercises.

SUMMARY OF BASIC MAJOR AND MINOR CHORD SHAPES WITHIN THE PENTATONIC PATTERNS



Preceding are five different fingerings and scale patterns of the Pentatonic Scale; each pattern contains the shape of a major chord, and the shape of its relative minor chord.

Example:

The Keys of “A” Major and F# Minor

AEO-PENT at fret #2 = “G” shaped major chord and “E” minor shaped chord.

IO-PENT at fret #5 = “E” shaped major chord and “D” minor shaped chord.

DORI-PENT at fret #7 = “D” shaped major chord and “C” minor shaped chord.

LYDI-PENT at fret #9 = “C” shaped major chord and “A” minor shaped chord.

MIXO-PENT at fret #12 = “A” shaped major chord and “G” minor shaped chord.

Also, three frets below any major chord is its relative minor chord.

Example:

Three frets below “A” major lies its relative minor chord, “F#” minor.

It follows then, *when changing from major to minor, all of the patterns shift up the neck by three frets.*

Example:

The “A” major chord becomes the “A” minor chord.

