

Triads (refer to [Intervals](#) sheet as needed)

Triads are built by stacking thirds together, specifically two consecutive thirds. Since we know that we get a third by skipping a note, say from C to E or D to F, let's try skipping from C to E (major third), and then from E to G (minor third). That particular sequence produces a major triad. If we skip D to F (minor third), then F to A (major third), we get a minor triad.

So far: major 3rd + minor 3rd = major triad; minor 3rd + major 3rd = minor triad.

There are two other types of triads, diminished and augmented. A diminished triad is produced by stacking two minor thirds. There is one diminished triad in a major scale; in the C major scale it is produced by going from B to D (minor third), then D to F (minor third). Augmented triads are produced by stacking two consecutive major thirds, which does not occur in the major scale. The augmented triad is the III triad in the melodic minor and harmonic minor scales.

(Diminished and augmented triads should not be confused with the diminished fifth/augmented fourth/tritone interval. There is some overlap, but they are not exactly the same things.)

The easiest way to visualize, for those unfamiliar with harmonizing diatonic triads, is to write the scale out to two full octaves. This lets you spell out major/minor seconds and thirds, and stack consecutive thirds into triads along the way. It will also help in showing the modes (we'll get to those shortly).

C - D - E - F - G - A - B - C' - D' - E' - F' - G' - A' - B' - C''
R - 2 - 3 - 4 - 5 - 6 - 7 - R' - 2' - 3' - 4' - 5' - 6' - 7' - R''

So let's run through the scale, and figure out the major scale triads, and corresponding scale tones:

C major:	C-E-G	R-3-5
D minor:	D-F-A	2-4-6
E minor:	E-G-B	3-5-7
F major:	F-A-C'	4-6-R'
G major:	G-B-D'	5-7-2'
A minor:	A-C'-E'	6-R'-3
B diminished:	B-D'-F'	7-2'-4'

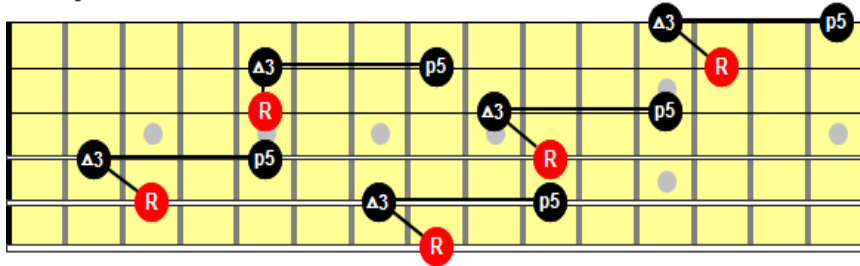
Again, most of what you'll typically encounter as far as triads (at least for rock, metal, country and blues) will be major or minor, with some diminished. Augmented triads are more common in jazz, while rock and metal players are most likely to encounter them in the form of the whole-tone scale, which is symmetrical and therefore less clear in its tonal center.

There's a *huge* amount of great practice and musical material to be developed around triads, especially once you go beyond the simple concepts here and start employing inversions and "drops", where the triad will begin with one of the notes (3rd or 5th) other than the root.

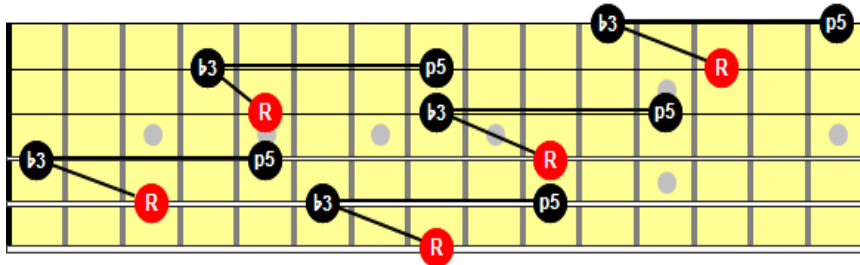
Two-String Triad Shapes

Triads can be played in many different ways, and on different string sets. For the K2 we'll look primarily at basic triad forms played on adjacent string pairs. The diagrams below show each of the four triad types in the key of C, on all five possible adjacent string pairs (minus the open B string), all the way up to the 15th fret (16th fret for the augmented triad):

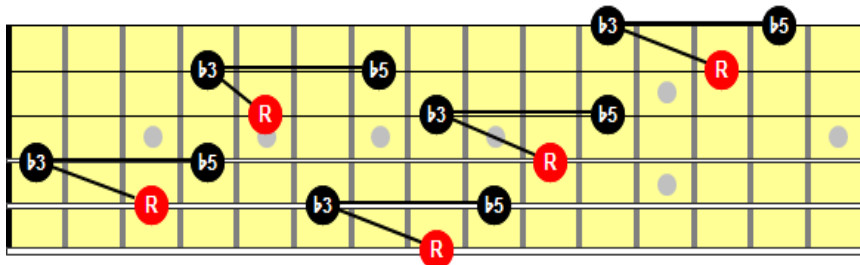
C Major



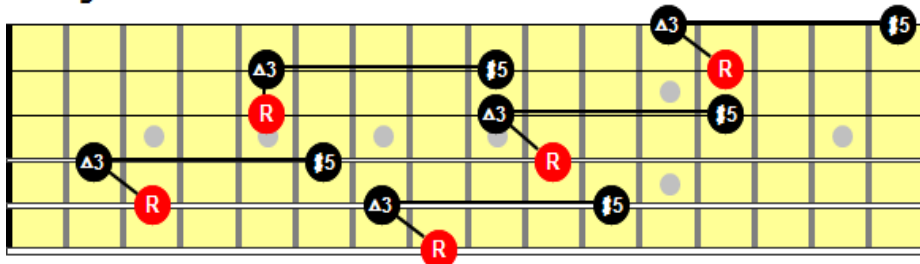
C Minor



C Diminished



C Augmented



The five adjacent string pairs, from the high E down to the low E: 1-2 (E'-B); 2-3 (B-G); 3-4 (G-D); 4-5 (D-A); and 5-6 (A-D).

Triad shapes are the same for all adjacent string pairs except the 2-3 (B-G) pair.

There are three full octaves in each diagram, you can use either 5-6, 3-4, 1-2 or 4-5, 2-3, 1-2 to go through the octaves.

All of these shapes are movable by position, to go through the various keys; move everything down one fret to play in B, up one fret to play in C#, and so on. Make sure to play through as many of the shapes as possible, in as many keys and combinations as you can think of.