

STRING SKIPPED TRIADS

While these have traditionally been the domain of neo-classical rockers such as Paul Gilbert, Tony MacAlpine, Greg Howe et al. they're still a versatile improvisational tool for any style of playing as well as a great way to develop better neck visualization.

Here are our 4 basic triad types with their intervals.

Major = 1 3 5 Minor = 1 \flat 3 5 Diminished = 1 \flat 3 \flat 5 Augmented = 1 3 \sharp 5
 (If this is gibberish check out Lessons 9 , 10, 11 or 12 about Triads).

Here's the 1st Inversion version of each triad in the key A.

fig.1

Δ Major - Minor O Diminished + Augmented

Probably the nastiest, fingerwise ☹, but it's the least used ☺.

Just by knowing these shapes you'll have enough to outline entire diatonic sequences (see fig.2).

fig.2

A Bmin C#min D E F#min G#o (A)

T 5-9 7-10 9-12 10-14 12-16 14-17 16-19-17

A 6-9 7-11 9-13 11-14 13-16 14-18 16-19

B 6-9 7-11 9-13 11-14 13-16 14-18 16-19

Fig.2 shows a diatonic sequence in the key of A major. Try it the key of A min -

Amin - B \circ - C - Dmin - Emin - F - G - (Amin).

Or harmonized with the A Harmonic Minor.....

Amin - B \circ - C $+$ - Dmin - E - F - G# \circ - (Amin).

Try varying the rhythms, triplets are standard as well as pivot note phrasing.

Explore the Root Position and 2nd Inversion options of each Triad.

Check them out over different cyclic chord progressions, ex-

| Amin | Dmin | G | C | F | Amin | G# \circ | E | and/or make up your own..

These triads can be superimposed over other chords to create more detailed harmonic structure, for ex A major can = F#min7 or G# \circ can = E7 \flat 9. This is an area that goes beyond the scope of what's covered in this lesson. (Stay tuned for more about that soon).