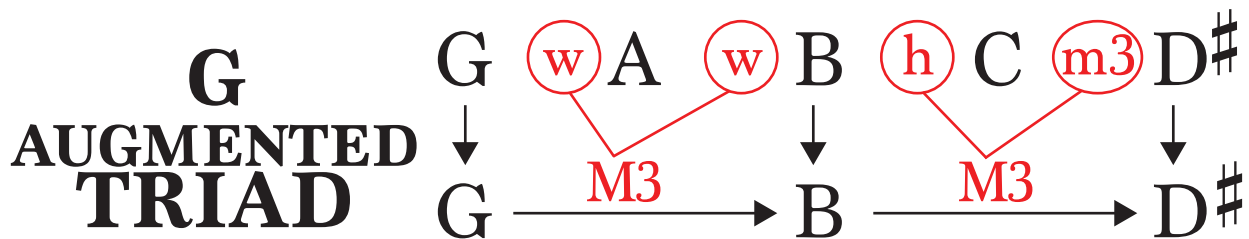
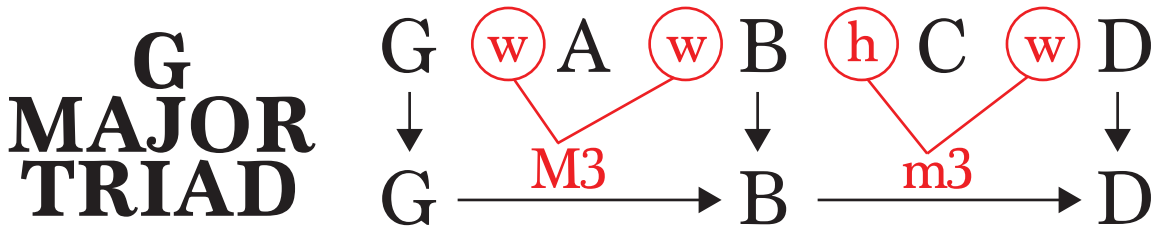


REVIEW

In previous lessons we covered the most common types of triads: Major and Minor. These Triads are M3m3 and m3M3, respectively. The only left over options are M3M3 and m3m3. These are Augmented and Diminished Triads. Below is a Major Triad, followed by an Augmented Triad. Look at the similarities.

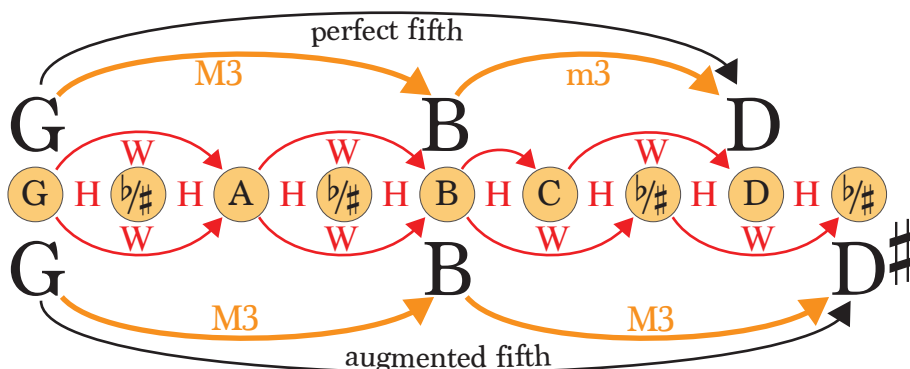


The Major Triad and the Augmented Triad share a M3 from root (G) to third (B.) From there, the Major Triad finishes with a m3 from B to D and the Augmented Triad finishes with a M3, requiring a D#. It's important to note that the diagram above shows the distance from B to D# as a half step from B to C and a m3 from C to D#, resulting in a M3 (m3 + h.) I did this just to compare to the Major Triad to the Augmented Triad, the notes between the Root, Third, and Fifth are not relevant, only the final result of M3M3 matters.

Another visual system might look like this: The top of the diagram on the bottom left shows the root, third, and fifth of a G Major Triad (G, B, D) and the bottom of the diagram shows the G Augmented Triad (G, B, D#.) The yellow dots sandwiched in between create a measuring stick of half steps. If you compare the distance from the root to the fifth in each triad, you'll see that a Major Triad contains an interval of a perfect fifth from the root to the fifth, and an

Augmented Triad stretches that perfect fifth one half step further to create a weird interval called an augmented fifth.

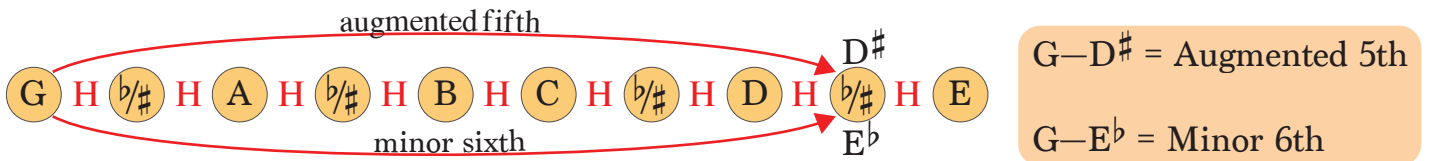
In other words, G to D is called a perfect fifth and G to D# is called an augmented fifth. We'll talk more about this on the next page.



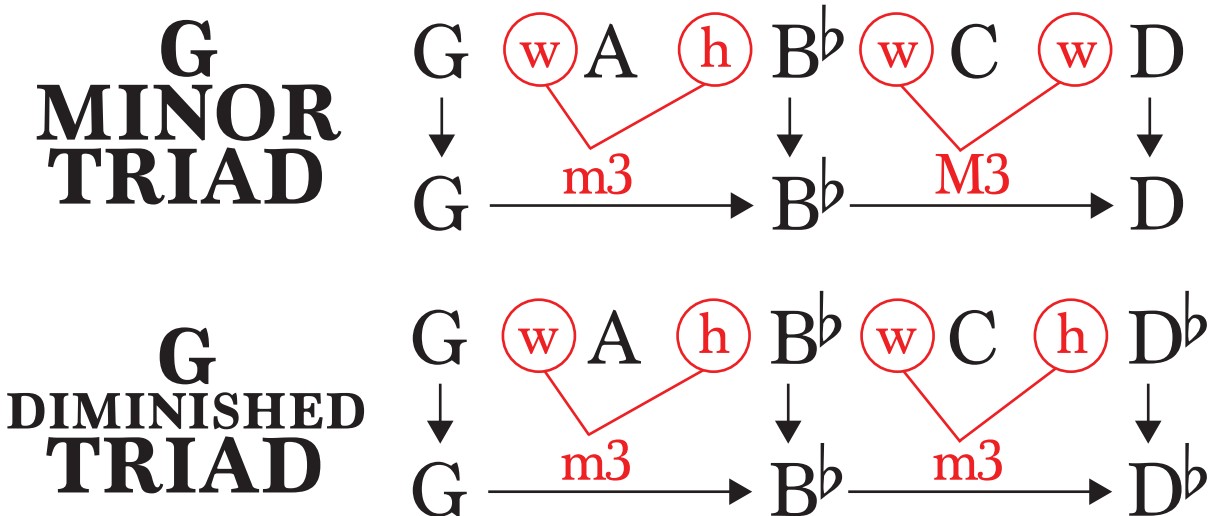
REVIEW

There is a weird, but very important thing about how we name chords and intervals. Triads, *by definition*, are built from every other note of the musical alphabet. That means, even if you don't know what kind of triad or interval something is, you can approximate based on how far apart the notes are in the alphabet. For example, A C# E is *some kind of triad* because it uses every other note of the alphabet: A B C D E F G. However, if we were to take A, D^b and E, even though D^b is tonally the same as C#, we can't call A D^b E a triad because it does not contain every other note of the alphabet. When two notes or intervals are tonally the same (ex. C# and D^b), we call them *enharmonically equivalent*. For example, G# and A^b are enharmonically equivalent.

In the same sense, an interval can have two different names, depending on the spelling. The word "spelling" describes which notes you choose to describe an interval. For example, below I've written two identical intervals. If I spell that interval G-D#, it must be called an augmented fifth, but if I spell it G-E^b, it must be called a Minor 6th. D# and E^b are technically the same sounding note, but the spelling is important. The more you learn about using music theory and communicating your ideas to other musicians, the more sense this will make.



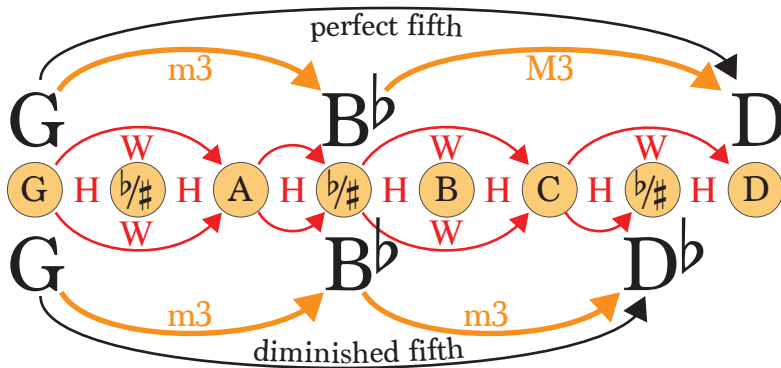
Diminished Triads start with a m3 from the root to the third, and end with a m3 from the third to the fifth. Look at the comparison between a Minor Triad and a Diminished Triad below.



This relationship is similar to the Augmented/Major Triad relationship. To make a Diminished Triad, first build a Minor Triad, then flat the fifth of the triad. More on the next page.

REVIEW

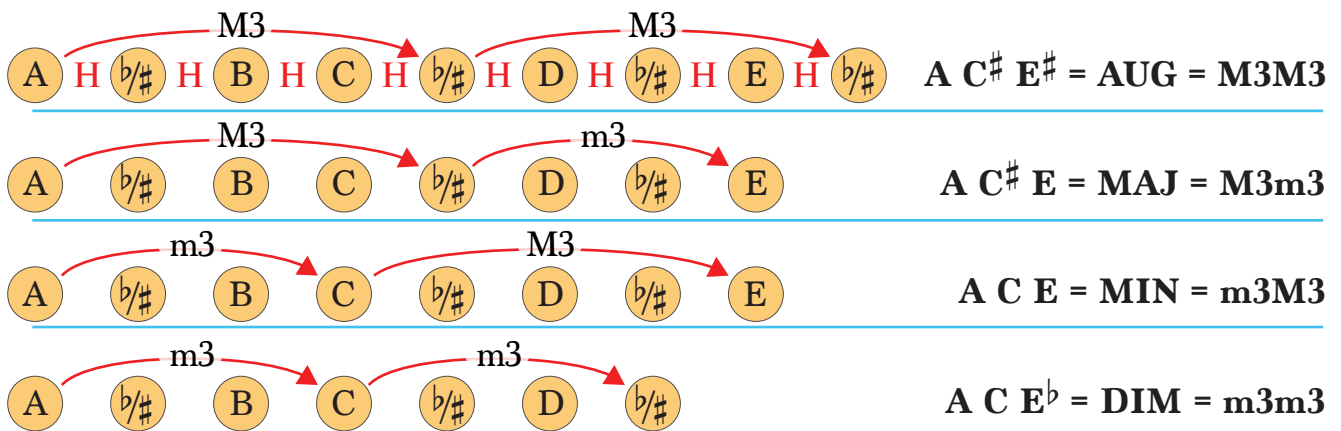
This diagram shows how the Diminished Triad also creates a weird relationship between the root and the fifth. Because the diminished triad is m3m3, the fifth gets pulled a half step closer to the root, resulting in an interval called a diminished fifth between the root and the fifth.



INTERVAL REVIEW

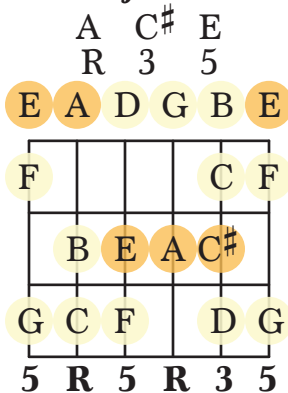
G to D is a perfect fifth, and G to D^b is a *diminished fifth*. This is enharmonically equal to an *augmented fourth*, which is spelled G to C[#].

We can arrange these intervals in order of augmented, major, minor, diminished to see how similar and different they are from each other.



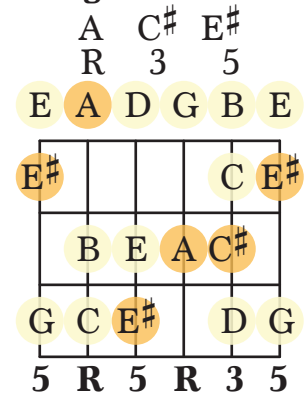
Now that you've learned about these triads on paper, let's switch over to the guitar. On this page, see how a Major Triad can be converted to an Augmented Triad.

A Major Triad



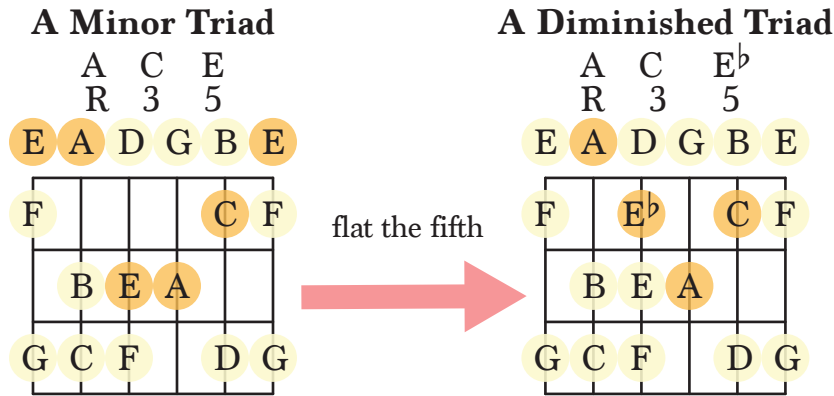
To convert an A Major Triad to an Augmented Triad, we'll need to sharpen the fifth, resulting in a triad consisting of A C[#] and E[#]. We have to use E[#] instead of F because triads must consist of every other note of the scale. Remember, you only need one root, third, and fifth to build a chord. The chord chart to the right is only showing all the nearby roots, thirds, and fifths in this area of the fingerboard.

A Augmented Triad



REVIEW

To convert a Minor Triad into a Diminished Triad, we need to flat the fifth.



So here, we've taken an A Minor Triad and flatted the fifth, resulting in an A Diminished Triad. Its important to remember that these voicings shown to the left are just options. Wherever you can find an A, C, and E^b on the guitar, you've found an A Diminished Triad.

Just like the previous page, we can arrange these intervals in order of augmented, major, minor, diminished to see how similar and different they are from each other. In this case, I'm using the open D chord shapes, but you can do this with any shape - in fact this is what we'll be doing in the homework section of this lesson.

