

Blues Guitar Institute Presents

# SEVEN DAY TRIAD TRAINER

A seven-day walkthrough of the theory behind the fundamental triads

# Table of Contents

<b>About John and Blues Guitar Institute</b>	<b>1</b>
<b>Introduction</b>	<b>2</b>
<b>Day One: Building Major Triads</b>	<b>4</b>
What is a triad?	4
<b>Workout #1</b>	<b>6</b>
<b>Day Two: Major Triad Inversions</b>	<b>9</b>
<b>Workout 2</b>	<b>11</b>
<b>Day Three: Minor Triads and Inversions</b>	<b>14</b>
<b>Workout #3</b>	<b>16</b>
<b>Day Four: Rest and Review</b>	<b>19</b>
<b>Day Five: Diminished Triads</b>	<b>20</b>
Strings 4, 3, 2	21
Strings 3, 2, 1	22
<b>WORKOUT #4</b>	<b>23</b>
<b>Day Six: Augmented Triads</b>	<b>26</b>
<b>WORKOUT #5</b>	<b>28</b>
<b>Day Seven: Rest and Assess</b>	<b>31</b>
Self Assessment:	31
<b>Continue the Journey</b>	<b>32</b>

# About John and Blues Guitar Institute

Hey, I'm John!

I began my guitar journey over two and a half decades ago, soaking up all things Clapton and Zeppelin with a thirst for electric guitar. I played in several local bands doing my best to imitate my guitar heroes.

At some point, I began researching the guitar players that influenced my favorite players. I began digging through the years and peeling back the layers of Rock and Roll and arrived at the Blues.

If you go back far enough, you'll find a core group of acoustic players from the 20s and 30s, like Robert Johnson, Blind Boy Fuller and Charley Patton that are responsible for shaping so much of the music we know and love today. I've been on a quest over the last several years to get my playing closer and closer to the heart of the Blues.

## Blues Guitar Institute

I created Blues Guitar Institute (BGI) back in 2011 and began teaching Blues-focused lessons online to help others learn to play great Blues, specifically acoustic Blues.

With hundreds of videos available, BGI has since grown to be a top resource for guitar players looking to connect with the very roots of Blues. From Delta to Piedmont to Texas, there's something for just about every picker at BGI.

The BGI Community, now several thousand strong, seek the simple amid the complex in straightforward, no-frills lessons.

With any worthy pursuit, there will be struggles and there will be hard work. But BGI is here to guide you along the way and put you on the proven path to better Blues. The most important part of learning with BGI?

Enjoy the journey!

Find out more about BGI by visiting <http://www.bluesguitarinstitute.com>

# Introduction

When I first started playing guitar, I was practically allergic to music theory. I used to say things like, “I don’t want academics to cloud my creativity.”

Nonsense.

This attitude went on for probably the first ten years or so that I spent with the instrument and my rhythm guitar playing and even my ability to improvise suffered. I could play basic “cowboy” chords or power chords with no problem. But, that was about it and the fretboard was basically a maze of wrong notes.

At some point, I grew incredibly frustrated with my lifeless rhythm skills and decided it was time to study chords. Really study them.

I dove head first into Triads and I’m really glad I did.

Both my rhythm and lead playing skills improved as a direct result of working through triads and they still are an important part of my playing.

In this guide, we’ll build the four types of Triads together and put them to work in daily workouts over a Seven Day practice schedule.

Before we go any further, keep in mind that **this schedule is a suggestion**. If you would like to practice more, have at it! If you feel you need to repeat a day, go for it. If you have to cut a few sessions short, just make sure to come back and work your way through the material.

Understanding chords and the theory behind them takes time. Mastery is the goal, not speed.

But you’ve got to get started. So, if you’re ready, have a quick look at the practice schedule on the next page and then, let’s get going with Day One’s lesson.

# Triad Trainer

Practice Plan to Learn the Fundamentals of Chords

Area	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7
Warm Up (10 min)	Stretch / Chromati cs	Stretch / Chromati cs	Stretch / Chromati cs	Rest	Stretch / Chromati cs	Stretch / Chromati cs	Rest
Focus Area (10 min)	Read Day One Lesson	Read Day Two Lesson	Read Day Three Lesson	Rest or Review Text	Read Day Five Lesson	Read Day Six Lesson	Rest and Assess
Break (5 min)	Break			Rest	Break	Rest	Rest
Applicati on (30 min)	Triad Workout #1	Triad Workout #2	Triad Workout #3	Rest or Review Text	Triad Workout #4	Triad Workout #5	Rest and Assess
Cool Down (5 min)	Chromati cs / Stretch	Chromati cs / Stretch	Chromati cs / Stretch	Rest	Chromati cs / Stretch	Chromati cs / Stretch	Rest

# Day One: Building Major Triads

## What is a triad?

Triads are three-note chords formed by playing specific intervals. The intervals determine the type of triad. There are 4 different types of triads each with its own unique tonal characteristics: **Major, Minor, Diminished and Augmented**.

We'll start our study with Major Triads.

We can easily build a Major Triad using the major scale as a reference. Let's use the C Major Scale to build a C Major Triad.

*(Side Note: We'll use C throughout this guide, but you can do this with any key. Just change to that particular Major Scale).*

The C Major scale is written alphabetically as:

C - D - E - F - G - A - B

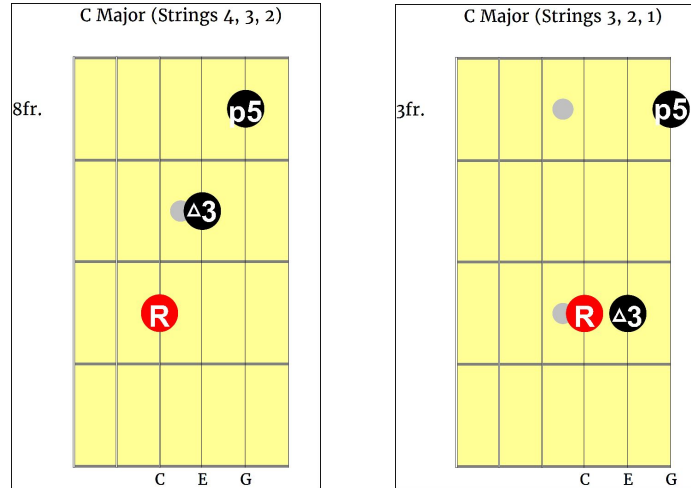
If we assign each of these note names a number for its position in (or degree of) the scale, we have:

C	D	E	F	G	A	B
1	2	3	4	5	6	7

To build a triad, we need to play the 1st, 3rd and 5th degree of the major scale. **Major Triads always contain the Root, Third and Fifth intervals.** Sometimes this is written as a Chord Formula as 1 - 3 - 5.

C	D	E	F	G	A	B
1	2	3	4	5	6	7

Therefore, to play a C major chord, we need to play these notes C - E - G. On the guitar, you can play these notes in this order comfortably in these positions:

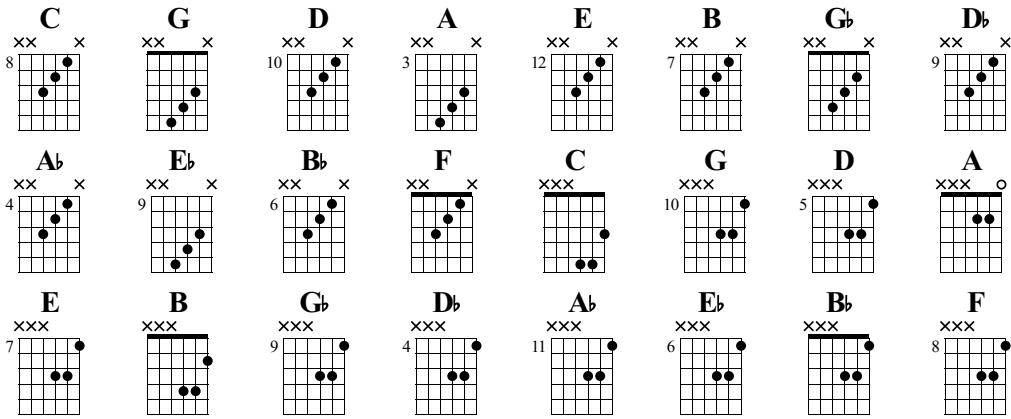


Major Triads can be played on other sets of adjacent strings, but we will focus our study on string set 4, 3, 2 and 3, 2, 1.

In **Workout #1**, we'll cycle through all 12 major triads on both string sets. When you play the chord, play each note and then strum through the chord tones as shown in the Workout. For an added ear training bonus, sing each note name as you pluck it.

# Workout #1

## 7 Day Triad Trainer LESSON ID (PG003)



Standard tuning

♩ = 120

### Triads on Strings 4, 3, 2

1 **C** 2 **G**

s.guit.

TAB: 10 9 8 | 8 9 10 | 5 4 3 | 3 4 5

5 **D** 6 **A** 7 **A** 8 **A**

TAB: 12 11 10 | 10 11 12 | 7 6 5 | 5 6 7

9 **E** 10 **B** 11 **B** 12 **B**

TAB: 14 13 12 | 12 13 14 | 9 8 7 | 7 8 9

13 **Gb** 14 **Db** 15 **Db** 16 **Db**

TAB: 4 3 2 | 2 3 4 | 11 10 9 | 9 10 11

17 **A $\flat$**  18 **E $\flat$**  20

T	6	5	4	4	13	12	11	11
A				5				12
B				6				13

21 **B $\flat$**  22 **F** 24

T	8	7	6	6	3	2	1	1
A				7				2
B				8				3

**Triads on Strings 3, 2, 1**

25 **C** 26 **G** 28

T	5	5	3	3	12	12	10	10
A				5				12
B				5				12

29 **D** 30 **A** 32

T	7	7	5	5	2	2	0	0
A				7				2
B				7				2

33 **E** 34 **B** 35 **B** 36

T	9	9	7	7	4	4	2	2
A				9				4
B				9				4

37 **G $\flat$**  38 **D $\flat$**  39 **D $\flat$**  40

T	11	11	9	9	6	6	4	4
A				11				6
B				11				6

41 **A $\flat$**  42 **E $\flat$**  43 **E $\flat$**  44

T	13	13	11	11	8	8	6	6
A				13				6
B				13				6

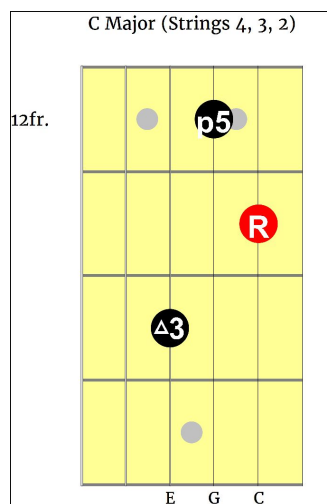
Musical score for guitar, consisting of a treble clef staff and a bass clef staff. The treble staff contains three measures of music. Measure 45 starts with a B-flat chord and contains three eighth notes: G4, A4, and B4. Measure 46 contains a B-flat chord and a triplet of eighth notes: G4, A4, and B4. Measure 47 starts with an F chord and contains three eighth notes: F4, G4, and A4. Measure 48 contains an F chord and a triplet of eighth notes: F4, G4, and A4. The bass staff contains fret numbers for each measure. Measure 45 has fret numbers 3, 3, and 1. Measure 46 has fret numbers 1, 3, and 3. Measure 47 has fret numbers 10, 10, and 8. Measure 48 has fret numbers 8, 10, and 10.

## Day Two: Major Triad Inversions

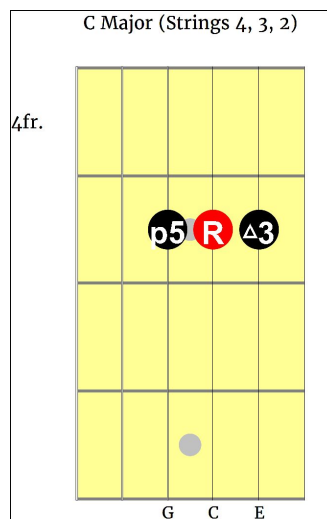
In Day One, we learned that Major Triads are built from the Root, Third and Fifth interval of the Major Scale. Interestingly, those tones, in any order, will form a Major Triad.

If we rearrange the tones, we still have a Major Triad. But, we have a different voicing of the chord with a slightly different feel. This rearranged triad is called an *inversion*.

Placing the Root as the highest note in the chord rather than the lowest produces the *First Inversion* of the Major Triad. (Chord Formula: 3 - 5 - 1)



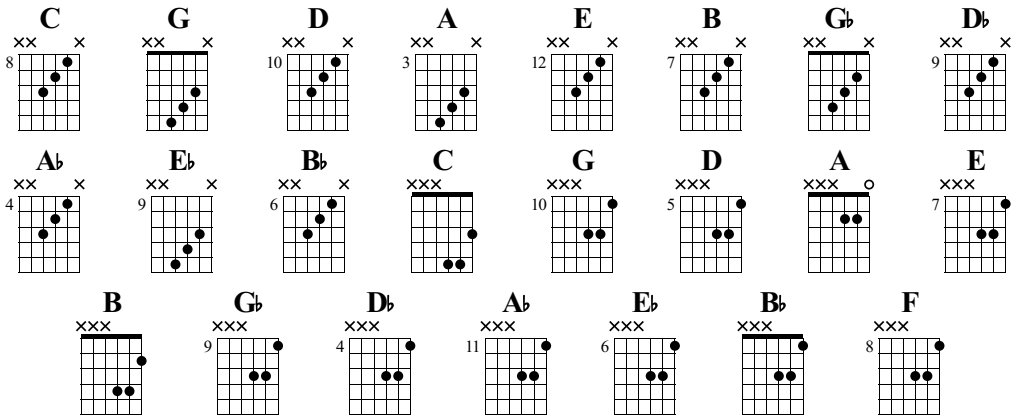
Placing the Third as the highest tone (Chord Formula: 5 - 1 - 3) gives us the *Second Inversion*.



In **Workout #2**, we'll cycle through the Triads and it's First and Second Inversions on both string sets.

# Workout #2

## 7 Day Triad Trainer LESSON ID (PG003)



Standard tuning  
♩ = 120

### Inversion Exercise on Strings 4, 3, 2

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**C**

T	8	13	5	13	8	3	8	0	8	3
A	9	12	5	12	9	4	7	0	7	4
B	10	14	5	14	10	5	9	0	9	5

**D**

T	10	3	7	3	10	5	10	2	10	5
A	11	2	7	2	11	6	9	2	9	6
B	12	4	7	4	12	7	11	2	11	7

**E**

T	12	5	9	5	12	7	12	4	12	7
A	13	4	9	4	13	8	11	4	11	8
B	14	6	9	6	14	9	13	4	13	9

**G**

T	2	7	11	7	2	9	2	6	2	9
A	3	6	11	6	3	10	1	6	1	10
B	4	8	11	8	4	11	3	6	3	11

**A $\flat$**  **E $\flat$**

T	4	9	1	9	4	11	4	8	4	11
A	5	8	1	8	5	12	3	8	3	12
B	6	10	1	10	6	13	5	8	5	13

**B $\flat$**

T	6	11	3	11	6	1	6	10	6	1
A	7	10	3	10	7	2	5	10	5	2
B	8	12	3	12	8	3	7	10	7	3

**Inversions on Strings 3, 2, 1**

**C** **G**

T	3	8	12	8	5	10	3	7	3	10
A	5	9	13	9	5	12	4	8	4	12
B	5	9	12	9	5	12	4	7	4	12

**D** **A**

T	5	10	14	10	5	0	5	9	5	0
A	7	10	15	10	7	2	5	10	5	2
B	7	11	14	11	7	2	6	9	6	2

**E** **B**

T	7	0	4	0	7	2	7	11	7	2
A	9	0	5	0	9	4	7	12	7	4
B	9	1	4	1	9	4	8	11	8	4

**G** **D $\flat$**

T	9	2	6	2	9	4	9	13	9	4
A	11	3	7	3	11	6	10	14	10	6
B	11	3	6	3	11	6	10	13	10	6

**A $\flat$**  **E $\flat$**

	11	4	8	4	11	6	11	3	11	6
T	13	4	9	4	13	8	11	4	11	8
A	13	5	8	5	13	8	12	3	12	8
B										

**B $\flat$**  **F**

	1	6	10	6	1	8	1	5	1	8
T	3	6	11	6	3	10	1	6	1	10
A	3	7	10	7	3	10	2	5	2	10
B										

# Day Three: Minor Triads and Inversions

So far, we've covered triads with a major sound. Major tonalities such as these triads are usually described as happy, cheerful, stable or bright. By contrast, minor chords have a more somber sound.

We can build a Minor Triad in much the same way we built the Major Triad with one rather distinctive adjustment. We still need three tones, but the second note will be a Minor Third versus the Major Third. The Minor Third interval is a half-step (one-fret) lower than the Major Third. This slight adjustment gives the Minor Triad its character.

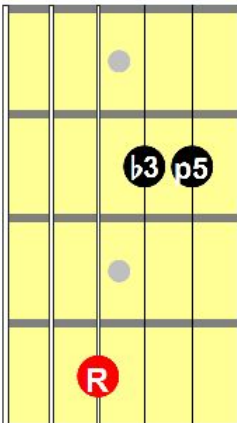
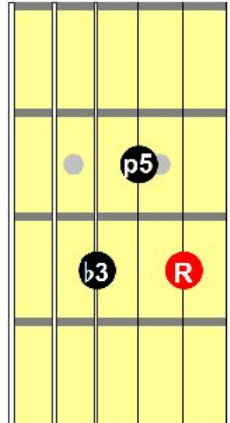
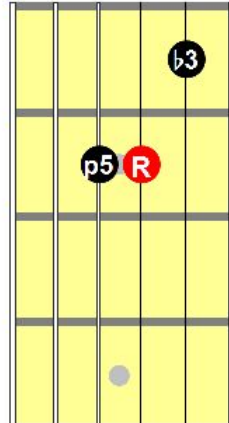
We'll write the Minor Triad Chord Formula this way:

$$1 - b3 - 5$$

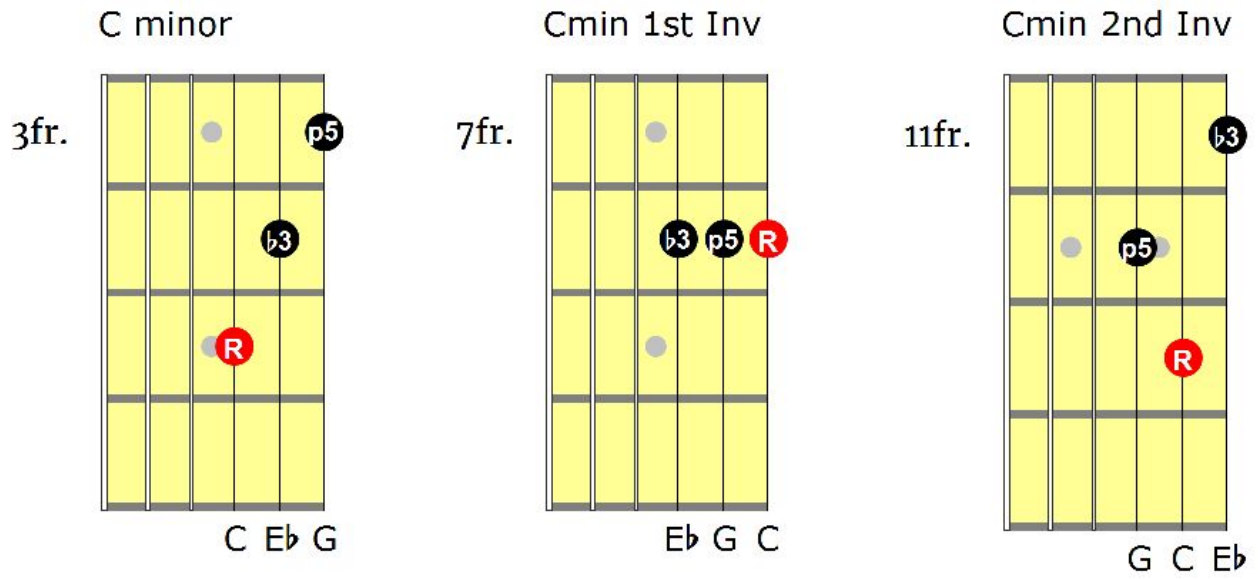
(Root - Minor Third or Flat Third - Fifth)

Minor Triads and inversions can be formed on the Guitar neck similar to the way we formed the Major Triad, we just need to flatten, or lower, the third by a half-step.

Here are the chord forms on strings 4, 3 and 2:

C minor	Cminor 1st Inv	Cmin 2nd Inv
7fr.	11fr.	4fr.
		
C E♭ G	E♭ G C	G C E♭

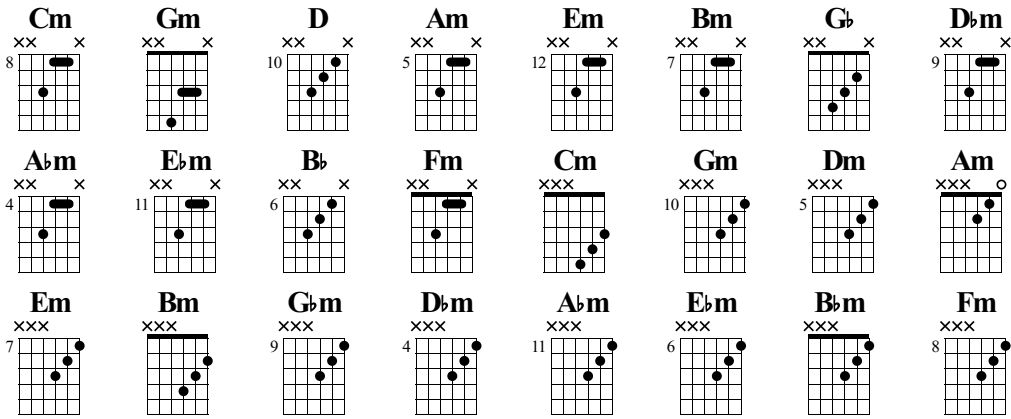
Here are the Minor Triad chord forms on strings 3, 2 and 1:



In **Workout #3**, we'll work through the Minor Triads on both string sets.

# Workout #3

7 Day Triad Trainer  
LESSON ID (PG003)



Standard tuning  
♩ = 120

## Inversion Exercise on Strings 4, 3, 2

**Cm** **Gm**

T	8	13	4	13	8	3	8	11	8	3
A	8	12	5	12	8	3	7	12	7	3
B	10	13	5	13	10	5	8	12	8	5

**D** **Am**

T	10	3	6	3	10	5	10	1	10	5
A	10	2	7	2	10	5	9	2	9	5
B	12	3	7	3	12	7	10	2	10	7

**Em** **Bm**

T	12	5	8	5	12	7	12	3	12	7
A	12	4	9	4	12	7	11	4	11	7
B	14	5	9	5	14	9	12	4	12	9

**Gb** **Dbm**

T	2	7	10	7	2	9	2	5	2	9
A	2	6	11	6	2	9	1	6	1	9
B	4	7	11	7	4	11	2	6	2	11

A♭m

E♭m

Musical notation for measures 17-20. Measure 17 is A♭m, measure 18 is A♭m, measure 19 is E♭m, and measure 20 is E♭m.

T	4	0	4	4	11	4	7	4	11
A	4	0	4	4	11	3	8	3	11
B	6	1	6	6	13	4	8	4	13

B♭

Fm

Musical notation for measures 21-24. Measure 21 is B♭, measure 22 is B♭, measure 23 is Fm, and measure 24 is Fm.

T	6	11	2	11	6	1	9	6	1
A	6	10	3	10	6	1	10	6	1
B	8	11	3	11	8	3	10	6	3

Inversions on Strings 3, 2, 1

Cm

Gm

Musical notation for measures 25-28. Measure 25 is Cm, measure 26 is Cm, measure 27 is Gm, and measure 28 is Gm.

T	3	8	11	8	3	10	6	3	10
A	4	8	13	8	4	11	3	3	11
B	5	8	12	8	5	12	7	3	12

Dm

Am

Musical notation for measures 29-32. Measure 29 is Dm, measure 30 is Dm, measure 31 is Am, and measure 32 is Am.

T	5	10	13	10	5	0	8	5	0
A	6	10	15	10	6	1	10	5	1
B	7	10	14	10	7	2	9	5	2

E♭m

Bm

Musical notation for measures 33-36. Measure 33 is E♭m, measure 34 is E♭m, measure 35 is Bm, and measure 36 is Bm.

T	7	0	3	0	7	2	10	7	2
A	8	0	5	0	8	3	12	7	3
B	9	0	4	0	9	4	11	7	4

G♭m

D♭m

Musical notation for measures 37-40. Measure 37 is G♭m, measure 38 is G♭m, measure 39 is D♭m, and measure 40 is D♭m.

T	9	2	5	2	9	4	12	9	4
A	10	2	7	2	10	5	14	9	5
B	11	2	6	2	11	6	13	9	6

**A $\flat$ m** **E $\flat$ m**

T	11	4	7	4	11	6	11	2	11	6
A	12	4	9	4	12	7	11	4	11	7
B	13	4	8	4	13	8	11	3	11	8

**B $\flat$ m** **F $\flat$ m**

T	1	6	9	6	1	8	1	4	1	8
A	2	6	11	6	2	9	1	6	1	9
B	3	6	10	6	3	10	1	5	1	10

## Day Four: Rest and Review

Regular practice routines need rest periods. On Day Four, let's give our fingers a rest from all the work they've done over the past three days.

Even though this is a great time for physical rest, you may use this time to review the text from the previous three days.

If the theory and concepts behind Major and Minor Triads aren't quite in focus for you yet, use this day to read up and study the material further.

Here are a few additional resources that may help:

- [Chord Theory: An Introduction to Triads](#)
- [Tuesday Blues #26: How to Construct Major Chords](#)
- [Tuesday Blues #88: Minor Chord Construction](#)

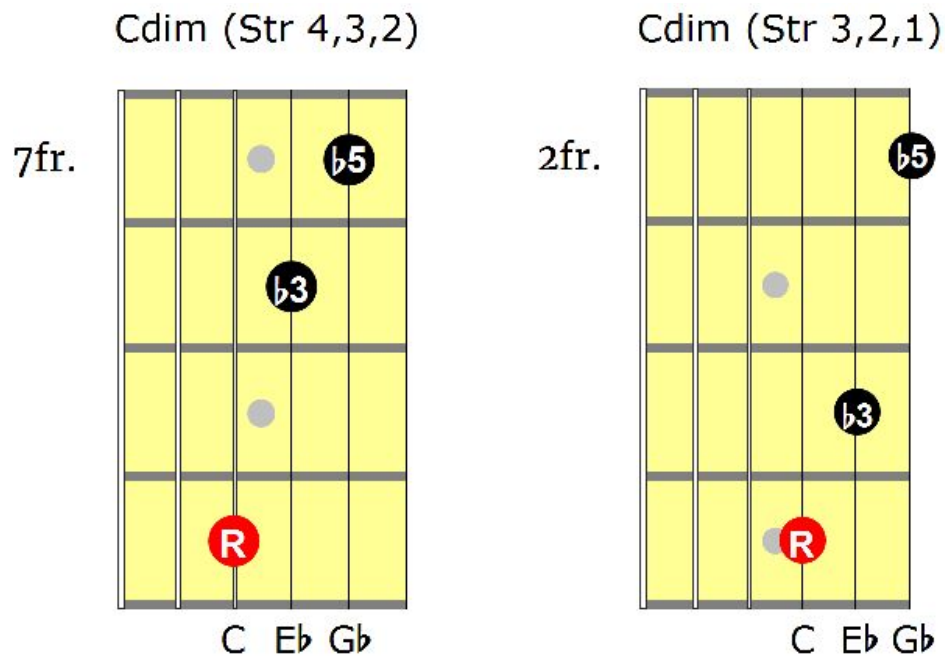
## Day Five: Diminished Triads

Diminished chords can sound a bit off-putting because of their theory-nerdesque name. But these interesting little chords can be built using the same rules as simple Major and Minor Triads.

The diminished chord formula is: 1 - b3 - b5

This means that, when compared to the Major Chord, both the Third and the Fifth interval are lowered by a half-step. In C, the diminished chord contains the notes:

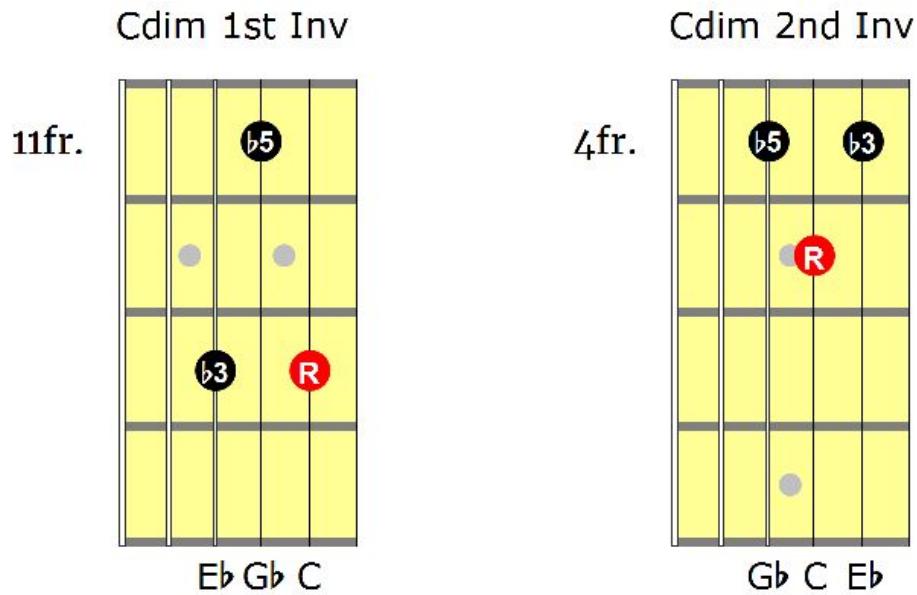
C - Eb - Gb



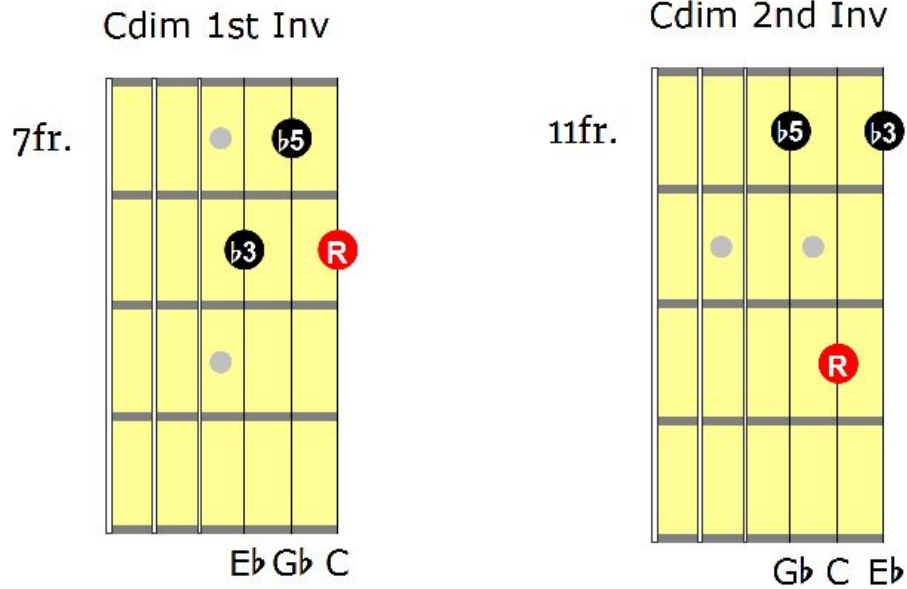
Some of these chord shapes can be a bit of a challenge to play on the guitar. Go slowly and don't seek mastery of a tough fingering in a day. Work toward the getting a clean sound from the fingerings as shown. But know that these can be difficult and will likely require revisiting periodically.

Just as with Major and Minor inversions, we can reorder the tones of the 1 - b3 - b5 chord formula to produce the 1st and 2nd inversion of the diminished chord.

### *Strings 4, 3, 2*



## Strings 3, 2, 1



Luckily, some of the inversion fingerings are a little less difficult than the Root position voicing. You'll find that these inversions will be used more often in your playing as they are more comfortable to play.

Use **Workout #4**, to help practice the fingerings of the Diminished Triad in all positions along the 4, 3, 2 and 3, 2, 1 string sets.

# Workout #4

## 7 Day Triad Trainer LESSON ID (PG003)

<b>Cdim</b> xx x 7	<b>Gdim</b> xx x 7	<b>Ddim</b> xx x 9	<b>Adim</b> xx x 4	<b>Edim</b> xx x 11	<b>Bdim</b> xx x 6	<b>G♭dim</b> xx x 7	<b>D♭dim</b> xx x 8
<b>A♭dim</b> xx x 3	<b>E♭dim</b> xx x 10	<b>B♭dim</b> xx x 5	<b>Fdim</b> xx ox 4	<b>Cdim</b> xxx 9	<b>Gdim</b> xxx 9	<b>Ddim</b> xxx 4	<b>Adim</b> xxx 11
<b>Edim</b> xxx 6	<b>Bdim</b> xxx 6	<b>G♭dim</b> xxx 8	<b>D♭dim</b> xxx 3	<b>A♭dim</b> xxx 10	<b>E♭dim</b> xxx 5	<b>B♭dim</b> xxx o 7	<b>Fdim</b> xxx 7

Standard tuning  
♩ = 120

### Inversion Exercise on Strings 4, 3, 2

**Cdim** **Gdim**

T	7	13	4	13	7	2	8	11	8	2
A	8	11	5	11	8	3	8	12	8	3
B	10	13	4	13	10	5	8	11	8	5

**Ddim** **Adim**

T	9	3	6	3	9	4	10	1	10	4
A	10	1	7	1	10	5	8	2	8	5
B	12	3	6	3	12	7	10	1	10	7

**Edim** **Bdim**

T	11	5	8	5	11	6	12	3	12	6
A	12	5	8	5	12	9	10	4	10	7
B	14	5	8	5	14	9	12	3	12	9

**G♭dim** **D♭dim**

T	1	7	10	7	1	8	2	5	2	8
A	2	5	11	5	2	9	0	6	0	9
B	4	7	10	7	4	11	2	5	2	11

**A<sup>b</sup>dim** **E<sup>b</sup>dim**

17 18 19 20

T	3	9	0	9	3	10	4	7	4	10
A	4	7	1	7	4	11	2	8	2	11
B	6	9	0	9	6	13	4	7	4	13

**B<sup>b</sup>dim** **Fdim**

21 22 23 24

T	5	11	2	11	5	0	6	9	6	0
A	6	9	3	9	6	1	4	10	4	1
B	8	11	2	11	8	3	6	9	6	3

**Inversions on Strings 3, 2, 1**

**Cdim** **Gdim**

25 26 27 28

T	2	8	11	8	2	9	3	6	3	9
A	4	7	13	7	4	11	2	8	2	11
B	5	8	11	8	5	12	3	6	3	12

**Ddim** **A<sup>b</sup>dim**

29 30 31 32

T	4	10	13	10	4	11	5	8	5	11
A	6	9	15	9	6	13	4	10	4	13
B	7	10	13	10	7	14	5	8	5	14

**E<sup>b</sup>dim** **B<sup>b</sup>dim**

33 34 35 36

T	6	12	3	12	6	1	7	10	7	1
A	8	11	3	11	8	3	7	12	7	3
B	9	12	3	12	9	4	7	10	7	4

**G<sup>b</sup>dim** **D<sup>b</sup>dim**

37 38 39 40

T	8	2	5	2	8	3	9	12	9	3
A	10	1	7	1	10	5	8	14	8	5
B	11	2	5	2	11	6	9	12	9	6

**A<sup>b</sup>dim** **E<sup>b</sup>dim**

41 42 43 44

T 10 4 7 4 10 5 11 2 11 5  
 A 12 3 9 3 12 7 10 4 10 7  
 B 13 4 7 4 13 8 11 2 11 8

**B<sup>b</sup>dim** **Fdim**

45 46 47 48

T 0 6 9 6 0 7 1 4 1 7  
 A 2 5 11 5 2 9 0 6 0 9  
 B 3 6 9 6 3 10 1 4 1 10

## Day Six: Augmented Triads

Similar to Diminished Triads, the name *Augmented* conjures up notions of obscure and utterly unusable music theory. But, in truth, these triads are built with the same framework as the simple Major Triad but with one key tweak.

The Fifth interval is raised a half-step in an Augmented Triad giving us the Chord Formula:

1 - 3 - #5

Granted, when these chords are played, there is a sharp tug on your ear. There is a great deal of tension inherent in the Augmented Chord because of the sharpened Fifth interval that wants to resolve to the Fifth.

While perhaps the rarest Triad Form in most blues music, you should know this chord as it works quite well as a “passing chord” on the way to another chord.

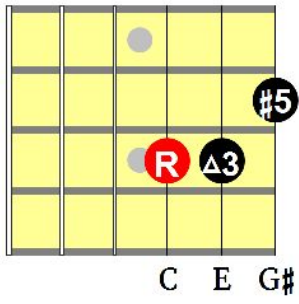
### *Strings 4, 3, 2*

Caug	Caug 1st Inv	Caug 2nd Inv
7fr.	12fr.	4fr.
C E G#	E G# C	G# C E

### *Strings 3, 2, 1*

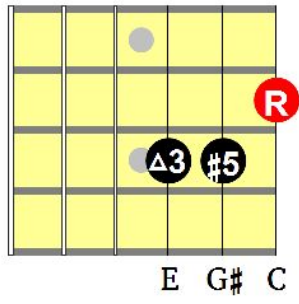
Caug

3fr.



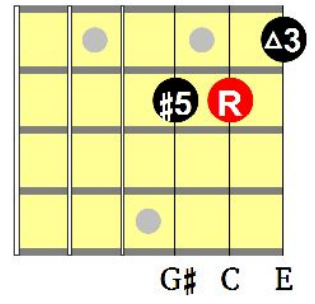
Caug 1st Inv

7fr.



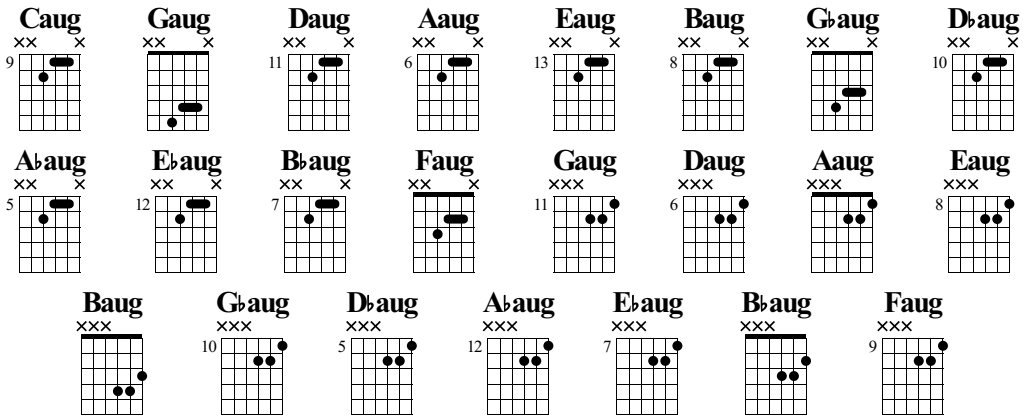
Caug 2nd Inv

12fr.



# Workout #5

## 7 Day Triad Trainer LESSON ID (PG003)



Standard tuning  
♩ = 120

### Inversion Exercise on Strings 4, 3, 2

**Caug** **Gaug**

T	9	13	5	13	9	4	8	0	8	4
A	9	13	5	13	9	4	8	0	8	4
B	10	14	6	14	10	5	9	1	9	5

**Daug** **Aaug**

T	11	3	7	3	11	6	10	2	10	6
A	11	3	7	3	11	6	10	2	10	6
B	12	4	8	4	12	7	11	3	11	7

**Eaug** **Baug**

T	13	5	9	5	13	8	12	4	12	8
A	13	5	9	5	13	8	12	4	12	8
B	14	6	10	6	14	9	13	5	13	9

**G#aug** **D#aug**

T	3	7	11	7	3	10	2	6	2	10
A	3	7	11	7	3	10	2	6	2	10
B	4	8	12	8	4	11	3	7	3	11

**Aaug** **Ebaug**

T	5	9	1	9	5	12	4	8	4	12
A	5	9	1	9	5	12	4	8	4	12
B	6	10	2	10	6	13	5	9	5	13

**Bbaug** **Faug**

T	7	11	3	11	7	2	6	10	6	2
A	7	11	3	11	7	2	6	10	6	2
B	8	12	4	12	8	3	7	11	7	3

**Inversions on Strings 3, 2, 1**  
**Gaug** **Gaug**

T	4	8	12	8	4	11	3	7	3	11
A	5	9	13	9	5	12	4	8	4	12
B	5	9	13	9	5	12	4	8	4	12

**Daug** **Aaug**

T	6	10	14	10	6	1	5	9	5	1
A	7	11	15	11	7	2	6	10	6	2
B	7	11	15	11	7	2	6	10	6	2

**Eaug** **Baug**

T	8	0	4	0	8	3	7	11	7	3
A	9	1	5	1	9	4	8	12	8	4
B	9	1	5	1	9	4	8	12	8	4

**Gbaug** **Dbaug**

T	10	2	6	2	10	5	9	13	9	5
A	11	3	7	3	11	6	10	14	10	6
B	11	3	7	3	11	6	10	14	10	6

**Aaug** **Eaug**

12	4	8	4	12	7	11	3	11	7
13	5	9	5	13	8	12	4	12	8
13	5	9	5	13	8	12	4	12	8

**Baug** **Faug**

2	6	10	6	2	9	1	5	1	9
3	7	11	7	3	10	2	6	2	10
3	7	11	7	3	10	2	6	2	10

## Day Seven: Rest and Assess

A good practice schedule should allow for self-assessment. So, how'd you do?

Hopefully, you know the Chord Formulas to each of the four types of Triads along with a working knowledge of how to play each and its inversions on the fretboard.

If you found the seven-day plan to be a little too fast for things to stick, make note of that in the space below. Then, decide what parts of the material are still unclear? Feel encouraged to repeat any difficult days or **Workouts** and if things are still unclear, reach out on the [BGI Forums](#).

### *Self Assessment:*

What concepts seemed to finally click for you in this practice guide? In other words, what went well?

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What didn't go so well? What parts of the practice guide still seem a little fuzzy?

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# Continue the Journey

Triads are extremely useful on the guitar. Even if you despise learning music theory, this is one of the master keys that will help you unlock the maze of notes on the fretboard.

It did for me.

Spend some time with this practice guide. In fact, take as much time as you need to really internalize this information.

But...

Don't stop here! Continue the journey by putting these concepts into action with other lessons in the BGI Lesson Library.

- [Premium Mini-Course: Triads in Action](#)
- [Tuesday Blues #212: Lost on the Fretboard? Try these...](#)
- [Tuesday Blues #213: Multiply the Chords You Know with This](#)
- [Tuesday Blues #215: Do this when playing with another guitarist](#)

## Before you take off...

Thank You!

I want the final word in this guide to be a heartfelt thank you from me to you. It's no small thing to me that you took time out of your day to connect with me through BGI. I truly hope that this guide helps you smooth out any rough spots in your slide playing. I hope you thoroughly enjoyed learning this material.

Slide playing is a joy and I want to encourage you to use it as a resource to improve your playing. Beyond that, use me personally as a resource. Your guitar coach.

The best way to do that is in the BGI Community Forums. Let's connect and continue the journey.

Play On!

JOHN HATCHER

