

Triad Pairs for Soloing

You now work on using triad pairs to solo over So What, but you're going to explore different triads from the comping exercises.

In this section, you use major triads from the b3 and 4 of each chord to outline a Dorian sound over Dm7 and Ebm7.

When using these triads, such as F and G over Dm7, you highlight the following intervals of the chord.

b3-5-b7 and 11-13-R

This means you get every note in Dorian except the 9th.

b3-4-5-6-b7-R

Now that you know how these triad pairs come together to sound Dorian in your lines, time to take them to the guitar.

In the following examples you learn every inversion for each triad pair on four string sets on the fretboard.

Learn one at a time, add them to your solos, then bring them together to cover the entire fretboard in your triad pair solos.

As you get a handle on scales and modes, you find that your goal shifts to playing the scale without sounding like you're playing a scale.

Triad pairs are an excellent concept to explore when you get to this point in your development.

Dm7 Triad Pairs – F+G

Here are the triad pairs for Dm7, F+G, to learn and add to your solos over the tune.

Start by learning one triad pair, just one bar worth of shapes.

Solo with those two shapes, in bar 1 for example, until they're comfortable.

Then, move on to the inversions in bar 2 from there and add those shapes to your solos.

Build up your triad pair vocabulary one bar at a time to keep things manageable and prevent practice room frustration.

When ready, combine these triads with those of Ebm7 below to use these shapes over the whole tune in your solos.

Lastly, remember to practice these triads with the following variations once you have 1 or more bars under your fingers.

- Play each triad from lowest to highest notes – all up.
- Play each triad from the highest to lowest notes – all down.
- Alternate one triad up and one triad down.
- Alternate one triad down and one triad up.

Have fun adding these triads to your Dm7 lines over So What.

Audio Example 25

Dm⁷

4/4

F G F G F G

TAB

13 12 10 2 0 3 3 5 5 7 8 8 10 10 9

F G F G F G

T
A
B

8 7 10 9 12 10

10 12 12 2 4

14 3 3 5

F 1 G 2 A 3 B 4 C 5 D 6 E 7 F 8

Ebm7 Triad Pairs – Gb+Ab

Here are the triad pairs for Ebm7, Gb+Ab, to learn and add to your solos over the tune.

Start by learning one triad pair, just one bar worth of shapes.

Solo with those two shapes, in bar 1 for example, until they're comfortable.

Then, move on to the inversions in bar 2 from there and add those shapes to your solos.

Build up your triad pair vocabulary one bar at a time to keep things manageable and prevent practice room frustration.

When ready, combine these triads with those of Dm7 to use these shapes over the whole tune in your solos.

Lastly, remember to practice these triads with the following variations once you have 1 or more bars under your fingers.

- Play each triad from lowest to highest notes – all up.
- Play each triad from the highest to lowest notes – all down.
- Alternate one triad up and one triad down.
- Alternate one triad down and one triad up.

Have fun adding these triads to your Ebm7 lines over So What.

Audio Example 26

Ebm7

Gb _____ Ab _____ Gb _____ Ab _____ Gb _____ Ab _____

T
A
B
14 13 11 4 3 1 4 6 8 9 11 10

Gb _____ Ab _____ Gb _____ Ab _____ Gb _____ Ab _____

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

Gb _____ Ab _____ Gb _____ Ab _____ Gb _____ Ab _____

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

Gb _____ Ab _____ Gb _____ Ab _____ Gb _____ Ab _____

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