

Tritone Pairs – Soloing and Comping

You now work on three types of chord subs over So What, starting with tritone pairs.

Subs are used to create tension and release where there is none in the tune itself, such as long sections of one chord.

To apply these subs, the band continues to play the original chords, Dm7 and Ebm7 for So What, but you play other chords over those changes.

This is what causes the tension, the band plays one chord and you play another, making them clash.

From there, you come back to the written chord to resolve that tension and create a hip sound in your comping and soloing.

These first subs are applied to any 4-bar phrase in the tune, and are built by alternating between the written chord and one a tritone away.

For Dm7, you alternate between Dm7 and Abm7, and for Ebm7 you alternate between Ebm7 and Am7 in your comping and soloing.

In this first example, you place the tritone chord in the 4th bar of each phrase to create tension there, which you resolve into the next chord.

To get started, here are examples of chord shapes that you can work on with these subs.

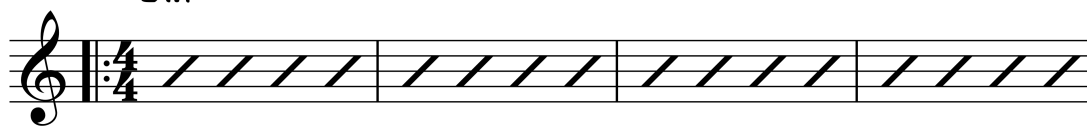
- 3-Note 4th Chords
- 4-Note 4th Chords
- Bill Evans Chords
- Drop 3 Chords
- Drop 2 Chords

Lastly, here are single-note concepts to work with these subs in the woodshed.


- Pentatonic Scales
- Arpeggios
- Dorian Mode
- Extended Arpeggios
- Melodic Minor
- Licks and Phrases

Have fun working these two-chord subs into your comping and soloing practice routine.

Dm⁷

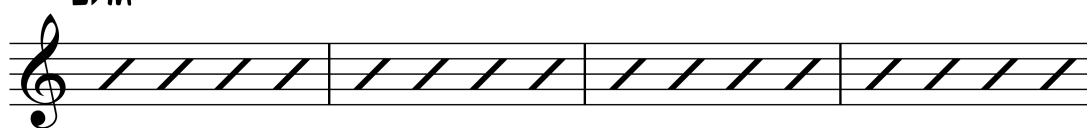


Dm7_____ Abm7_____

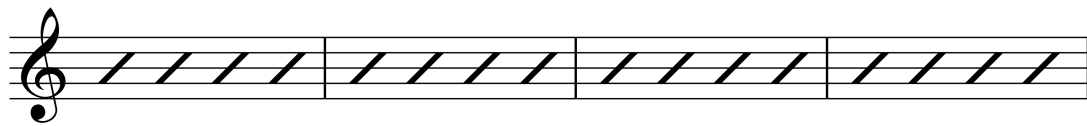


Dm7_____ Abm7_____

Ebm⁷

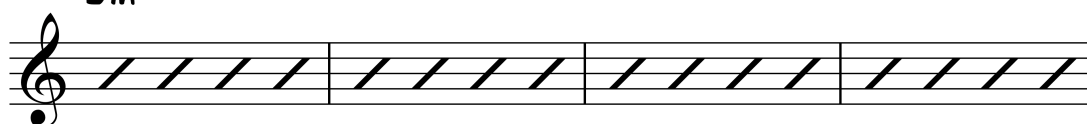


Ebm7_____ Am7_____

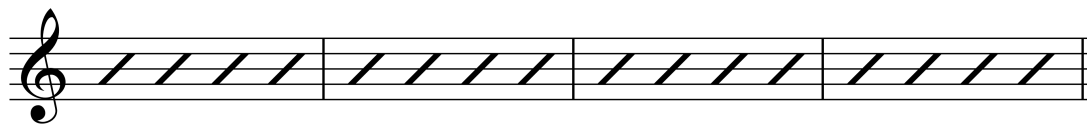


Ebm7_____ Am7_____

Dm⁷



Dm7_____ Abm7_____



Dm7_____ Abm7_____

Here's a second version where you alternate the chords in your subs, one bar each.

To take things further, work on other 1-bar combinations in your comping and solos with these subs in each 4-bar phrase.

- Play Abm7 in bar 1 only.
- Play Abm7 in bar 2 only.
- Play Abm7 in bar 3 only.

After you work on those combinations, you can mix them together to add more variety to each 8 bar section of the tune.

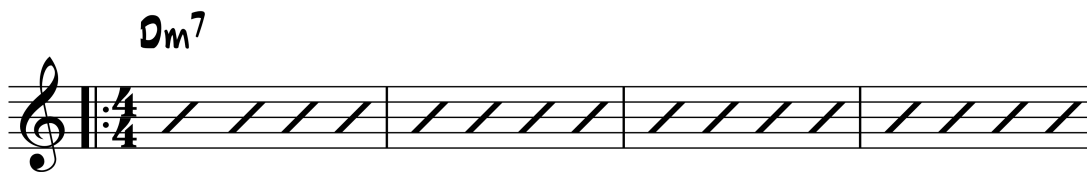
As a reminder, here are chord shapes to work on with these subs.

- 3-Note 4th Chords
- 4-Note 4th Chords
- Bill Evans Chords
- Drop 3 Chords
- Drop 2 Chords

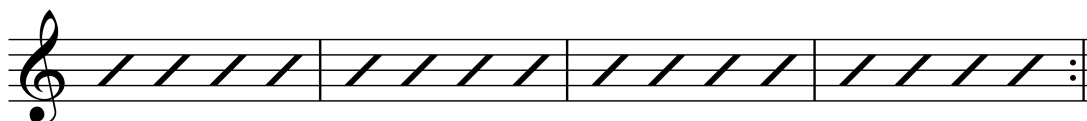
Lastly, here are single-note concepts to work with these subs in the woodshed.

- Pentatonic Scales
- Arpeggios
- Dorian Mode
- Extended Arpeggios
- Melodic Minor
- Licks and Phrases

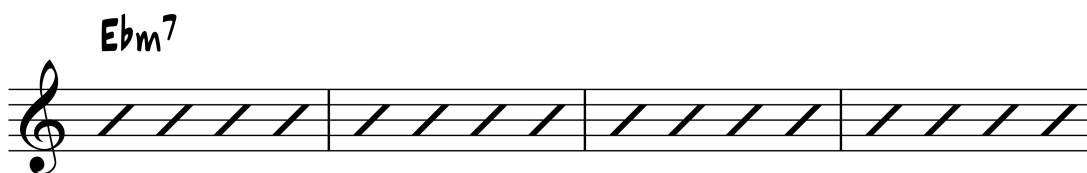
Have fun working these two-chord subs into your comping and soloing practice routine.



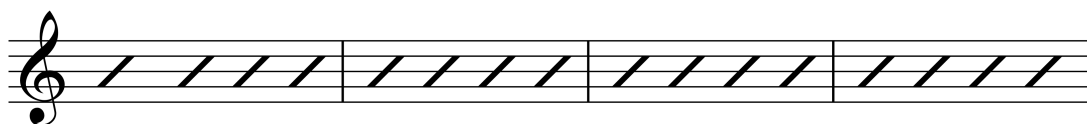
Dm7_____ Abm7_____ Dm7_____ Abm7_____



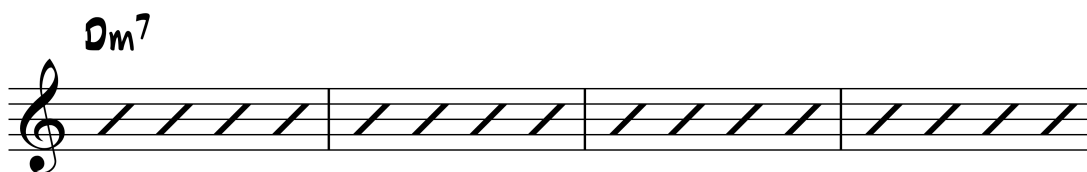
Dm7_____ Abm7_____ Dm7_____ Abm7_____



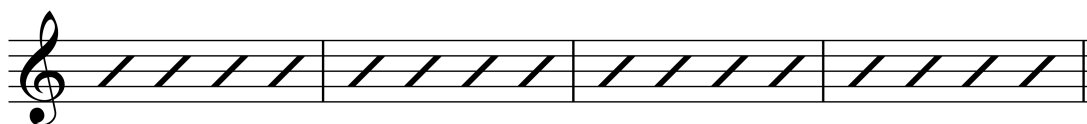
Ebm7_____ Am7_____ Ebm7_____ Am7_____



Ebm7_____ Am7_____ Ebm7_____ Am7_____



Dm7_____ Abm7_____ Dm7_____ Abm7_____



Dm7_____ Abm7_____ Dm7_____ Abm7_____

You can also apply this sub with 2-bar combinations, such as the example below.

When doing so, you can use the following combinations to bring variety into your practice routine.

- 2 bars Dm7 + 2 bars Abm7
- 2 bars Abm7 + 2 bars Dm7
- 1 bar Dm7 + 2 bars Abm7 + 1 bar Dm7
- 1 bar Abm7 + 2 bars Dm7 + 1 bar Abm7

After you work on those combinations, you can mix them together to add more variety to each 8 bar section of the tune.

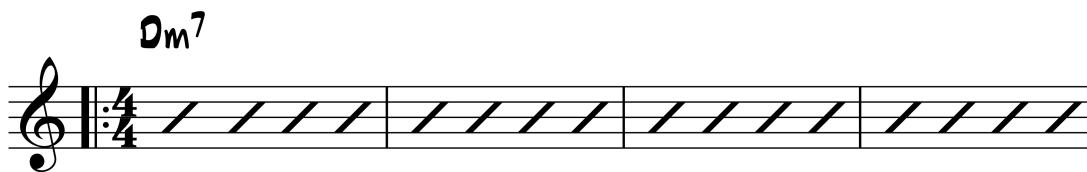
As a reminder, here are chord shapes to work on with these subs.

- 3-Note 4th Chords
- 4-Note 4th Chords
- Bill Evans Chords
- Drop 3 Chords
- Drop 2 Chords

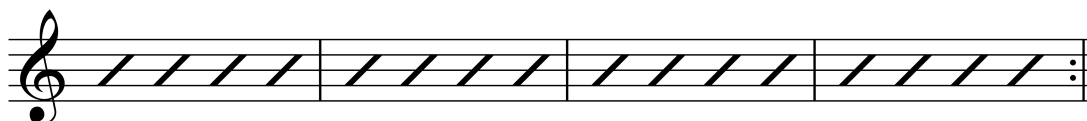
Lastly, here are single-note concepts to work with these subs in the woodshed.

- Pentatonic Scales
- Arpeggios
- Dorian Mode
- Extended Arpeggios
- Melodic Minor
- Licks and Phrases

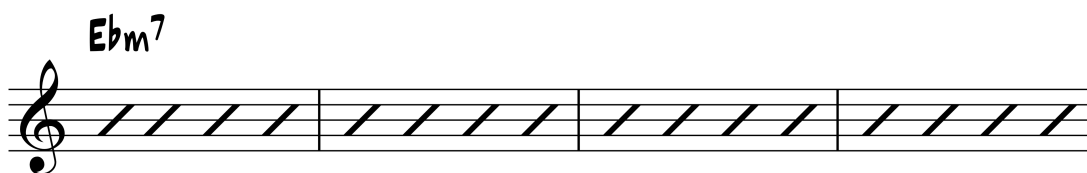
Have fun working these two-chord subs into your comping and soloing practice routine.



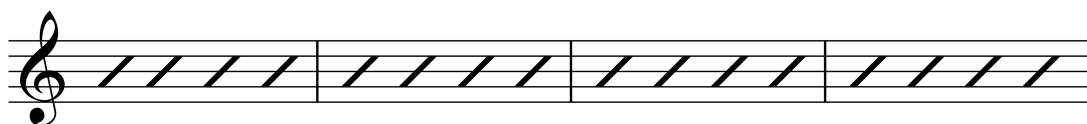
Dm7 _____ Abm7 _____



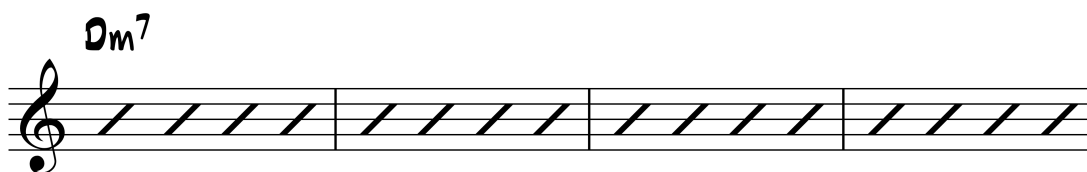
Dm7 _____ Abm7 _____



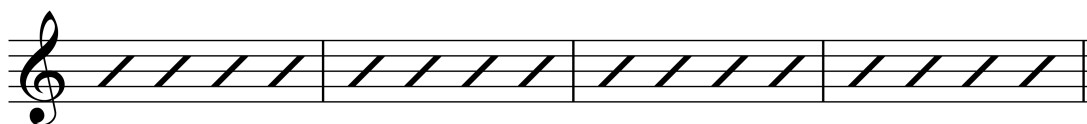
Ebm7 _____ Am7 _____



Ebm7 _____ Am7 _____



Dm7 _____ Abm7 _____



Dm7 _____ Abm7 _____