

Triad Pairs for Comping

The last comping exercise for So What uses triad pairs to outline each chord in the tune.

Triad pairs are an efficient way to outline the chords, bring in new colors, and add movement to your comping.

All without any big, stretchy, or complicated chord shapes.

Here are the triads used over each chord in the tune:

- Dm7 = Dm + Em (D E F G A B combined notes)
- Ebm7 = Ebm + Fm (Eb F Gb Ab Bb C combined notes)

As you can see, when using these triad pairs you sound the R-b3-5 and 9-11-13th of each chord.

This means that you leave out the b7 of each m7 chord, but you hit the root triad and bring in all of the extensions at the same time.

These intervals, coupled with the movement created with triad pairs, bring a sophisticated sound to your So What comping.

And, you don't have to learn any difficult chord shapes to achieve that sound in your playing.

Here are the Dm7 triads to learn one bar, then one line, then together in your studies.

Each bar features the same inversion of both triads, so bar 1 is root position, bar 2 is first inversion, and bar 3 is the 2nd inversion.

From there, bar 4 is the root position again but an octave higher.

Go slow, work each bar separately to get the inversions under your fingers, then combine them in your comping when ready.

When ready, mix these shapes with the Ebm7 shapes you learned above to comp with triads over the entire tune.

Using triads, such as Dm and Em over Dm7, is an effective and efficient way to bring new colors to your comping over So What.

Have fun exploring these shapes, go slow and memorize along the way, and add them to your comping over backing tracks when ready.

Audio Example 10

Dm⁷

T							
A	7	9	0	2	3	5	7
B	8	10	0	2	5	7	9
	10	12	1	3	5	7	10

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

T	10	12	3	5	6	8	10	12
A	10	12	2	4	7	9	10	12
B	12	14	3	5	7	9	12	14

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

Here are the Ebm7 triads to learn one bar, then one line, then together in your studies.

Again, go slow, work each bar separately to get the inversions under your fingers, then combine them in your comping when ready.

When ready, mix these shapes with the Dm7 shapes you learned above to comp with triads over the entire tune.

Using triads, such as Ebm and Fm over Ebm7, is an effective and efficient way to bring new colors to your comping over So What.

Have fun exploring these shapes, go slow and memorize along the way, and add them to your comping over backing tracks when ready.

Audio Example 11

Ebm7

First system of music for Ebm7 in 4/4 time. The treble clef staff shows four measures of chords: Ebm7, Ebm7, Ebm7, and Ebm7. The tablature below has four measures with fingerings for T, A, and B strings.

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

Second system of music for Ebm7 in 4/4 time. The treble clef staff shows four measures of chords: Ebm7, Ebm7, Ebm7, and Ebm7. The tablature below has four measures with fingerings for T, A, and B strings.

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

Third system of music for Ebm7 in 4/4 time. The treble clef staff shows four measures of chords: Ebm7, Ebm7, Ebm7, and Ebm7. The tablature below has four measures with fingerings for T, A, and B strings.

T	11	13	4	6	7	9	11	13
A	11	13	3	5	8	10	11	13
B	13	15	4	6	8	10	13	15

Fourth system of music for Ebm7 in 4/4 time. The treble clef staff shows four measures of chords: Ebm7, Ebm7, Ebm7, and Ebm7. The tablature below has four measures with fingerings for T, A, and B strings.

T	6	8	11	13	2	4	6	8
A	7	9	11	13	4	6	7	9
B	8	10	11	13	3	5	8	10