

Triad Soloing Rhythm Changes A Section

In this chapter you explore one of my favorite devices for soloing over the A section to rhythm changes, triads.

Triads allow you to outline the chords, use root based and rootless shapes, and they fit easily on the fretboard.

That's a big win when soloing over fast moving chords such as you find in rhythm changes.

Each triad exercise below is shown over the first A section. Make sure to alter the last 2 bars, using triads from bars 1 and 2 below, to fill in the second A section.

Here are the triads being used to outline each chord. Check these out and then apply these triads to other tunes as you move forward in your playing.

- Bbmaj7 = Bb
- G7b9 = Bdim
- Cm7 = Cm
- F7 = A^{dim}
- Dm7 = Dm
- G7 = Bdim
- Fm7 = Fm
- Bb7 = Ddim
- Ebmaj7 = Eb
- Ebm7 = Ebm

Now that you know what triads to use in this section, time to dive in and take them to the fretboard.

Triad Workout 1

In this first triad workout you play 1-3-5-3 on each triad as you outline the chords in the A section.

The backing tracks for this chapter use both the first and second A sections back to back so make sure to practice both endings when working over the track.

Have fun as you dive into this essential triad pattern over rhythm changes.

Bbmaj7 G7(b9) Cm7 F7 Dm7 G7 Cm7 F7

Bb_____ Bdim_____ Cm_____ Adim_____ Dm_____ Bdim_____ Cm_____ Adim_____

T 6 6 10 12 8 8 10 8
A 7 7 7 7 10 10 10 10
B 8 9 10 10 12 12 10 8

Fm7 Bb7 Ebmaj7 Ebm7 Dm7 G7 Cm7 F7

Fm_____ Ddim_____ Eb_____ Ebm_____ Dm_____ Bdim_____ Cm_____ Adim_____

T 8 10 6 6 10 12 8 8
A 9 9 9 9 8 8 8 7
B 10 10 10 10 12 12 10 8

Triad Workout 2

Moving forward, you now work 3-1-3-5 over each triad in the A section of rhythm changes.

Start by playing this pattern as an exercise, then alter the rhythms, add in chromatic notes, leave some notes out, etc. to begin soloing with these shapes.

Triads are both technique builders and excellent material for your solos, make sure to cover both angles in your studies to get the most from these shapes.

System 1:

Chords: Bb^{maj7} $G7(b9)$ Cm^7 F^7 Dm^7 G^7 Cm^7 F^7

Triad Names: Bb $Bdim$ Cm $Adim$ Dm $Bdim$ Cm $Adim$

Fingerings (T, A, B strings):
 Measure 1: Bb (7), $Bdim$ (8), Cm (7), $Adim$ (6)
 Measure 2: Cm (8), $Adim$ (10), Dm (8), $Bdim$ (10)
 Measure 3: Dm (10), $Bdim$ (12), Cm (10), $Adim$ (12)
 Measure 4: Cm (8), $Adim$ (10), F^7 (8), F^7 (10)

System 2:

Chords: Fm^7 Bb^7 $Ebmaj^7$ Ebm^7 Dm^7 G^7 Cm^7 F^7

Triad Names: Fm $Ddim$ Eb Ebm Dm $Bdim$ Cm $Adim$

Fingerings (T, A, B strings):
 Measure 1: Fm (9), $Ddim$ (10), Eb (9), Ebm (10)
 Measure 2: Ebm (8), $Ddim$ (6), Dm (8), $Bdim$ (7)
 Measure 3: Dm (10), $Bdim$ (12), Cm (10), $Adim$ (12)
 Measure 4: Cm (8), $Adim$ (10), F^7 (8), F^7 (10)

Triad Workout 3

In this last pattern you play 5-1-3-5 over each triad in the A section of rhythm changes.

Start by playing this pattern as an exercise, then alter the rhythms, add in chromatic notes, leave some notes out, etc. to begin soloing with these shapes.

Triads are both technique builders and excellent material for your solos, make sure to cover both angles in your studies to get the most from these shapes.

Bbmaj7 G7(b9) Cm7 F7 Dm7 G7 Cm7 F7

Bb _____ Bdim _____ Cm _____ Adim _____ Dm _____ Bdim _____ Cm _____ Adim _____

T	6	7	6	6	6	8	8	10	10	10	10	12	12	12	8	8	10	10
A							8		8		10		10			8		8
B	8		9			10		10		12		12			10		10	

Fm⁷ Bb⁷ Ebmaj⁷ Ebm⁷ Dm⁷ G⁷ Cm⁷ F⁷

Fm_____ Ddim_____ Eb_____ Ebm_____ Dm_____ Bdim_____ Cm_____ Adim_____

T 8 8-10 10 6 6-6 6 10 10-12 12 8 8-10 10
 A 10 9 10 8 8 7 10 10 10 8 8 8
 B 10 10 8 8 8 12 12 10 10 10

Triad Soloing Creative Challenge

To finish your study of triad soloing over the A section of rhythm changes you now put on the backing track and solo with an extended first A section.

In this exercise each chord is stretched out to be 1 bar long, twice as long as the original changes.

This allows you to get your feet wet with these triads in your solos without the stress and pressure of 2 chords per bar.

Start with this exercise, then when ready move on to the A section backing tracks and full tune backing tracks with these triads in your solos.

The image displays four staves of musical notation, each representing a 4-measure exercise. Each measure contains a slur indicating a sustained triad. The chords are labeled above each measure.

Staff 1:

- Measure 1: $B\flat$ maj7
- Measure 2: $G7(b9)$
- Measure 3: $Cm7$
- Measure 4: $F7$

Staff 2:

- Measure 1: $Dm7$
- Measure 2: $G7$
- Measure 3: $Cm7$
- Measure 4: $F7$

Staff 3:

- Measure 1: $Fm7$
- Measure 2: $B\flat7$
- Measure 3: $E\flat$ maj7
- Measure 4: $E\flat m7$

Staff 4:

- Measure 1: $Dm7$
- Measure 2: $G7$
- Measure 3: $Cm7$
- Measure 4: $F7$