

triads & triad pairs

Triads work well over diminished chords. I find it easiest to use pairs of triads. In Example 10 below, the four dominant chords can be derived in a few different ways. One way is to think of the chords or triads to be one half-step below each of the notes in the diminished chord:

Chord	Notes In Chord
Bdim7	B D F A \flat
Triads 1/2 step below	B \flat D \flat E G

Or, you consider function. If the Bdim7 is functioning as a G7 \flat 9, for example, the four triads would be derived from the four notes a 1/2 step below a G7 \flat 9 chord. The same would be true for B \flat 7, D \flat 7 or E7. Although four major or minor triads will sound good on diminished chords the pair I find the most effective are the root and tritone based on function. For example: **Bdim7 = G7 \flat 9 = G and D \flat triads.**



Track 20 » Example 10 Four Triads

Could be four different dominant chords or just the triads
 G7(\flat 9) B \flat 7(\flat 9) D \flat 7(\flat 9) E7(\flat 9)

Bdim7

T
A
B

There are patterns using 4 triads starting on page 75 in Chapter 4, *Patterns*.

I like the sound of the two triads a tritone apart like in the third and fourth measures in Example 10. These triplet figures fall nicely on the fretboard but there are *a lot* of different fingering possibilities.

Track 21 » Exercise 10 Triads in tritones / from 3rd up & 5th down

Fdim ⁷	Ddim ⁷	Or	E ^{7(b9)}	D ^{b7(b9)}
Bdim ⁷	A ^b dim ⁷		B ^{b7(b9)}	G ^{7(b9)}

Track 22 » Exercise II Triads in tritones / from 3rd up & 5th down

Gdim⁷ Edim⁷ Or G^b7(^b9) E^b7(^b9)
 C[#]dim⁷ B^bdim⁷ C⁷(^b9) A⁷(^b9)

A	E ^b	C	F [#]	
		E ^b	A	
		F [#]	C	
T				
A				
B	4 7 7 8 5 6	7 5 5 6 8 9	10 8 8 9 6 7	8 6 7 8 9 10

A	E ^b	C	F [#]	
		E ^b	A	
		F [#]	C	
T				
A				
B	6 5 5 6 8 8	9 8 8 9 11 7	12 11 11 12 14 14	15 14 14 15 17 17

C	F [#]	A	E ^b	
		F [#]	C	
		E ^b	A	
T				
A				
B	15 17 17 15 14 14	12 14 14 12 11 11	9 11 11 9 8 8	6 8 8 6 5 5

C	F [#]	A	E ^b	
		F [#]	C	
		E ^b	A	
T				
A				
B	8 9 10 8 6 7	5 6 7 5 3 4	6 8 9 7 5 5	8 5 6 4 7 7

Track 23 » Exercise 12 Triads in tritones / from 3rd up & 5th down

F7(b9) **A \flat** **D** **B** **F** **D** **A \flat** **F** **B** **A \flat** **D** **B** **F**

T **A** **B**

T **A** **B**

T **A** **B**

T **A** **B**

T **A** **B**

In the next two exercises I've tried to keep the chords and arpeggios on one string set. Staying on the same string sets will give a smoother, more flowing sound to the big interval jumps found in these triads arpeggios.



Track 24 » Exercise 12a String set exercise

$G\flat dim^7$ $E\flat dim^7$ $C dim^7$ $A dim^7$	Or	$F7(\flat 9)$ $D7(\flat 9)$ $B7(\flat 9)$ $A\flat 7(\flat 9)$
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F	D	$A\flat$	F	B	$A\flat$	D	B
1 2 3	3 2 4	4 5 6	6 5 7	7 8 9	9 8 10	10 11 12	12 11 13

F	D	F	B	D	$A\flat$	B	F
13 14 15	15 14 16	13 14 15	12 11 13	10 11 12	9 8 10	7 8 9	6 5 7

$A\flat$	D	F																		
4 5 6	3 2 4	1 2 3																		
			3	2	1	3	2	4	6	5	7	9	8	7	9	8	10	12	11	13

F	D	F	B	D	$A\flat$	B	F	$A\flat$	D	F												
15	14	13	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	1	2	3	4	3

Track 25 » Exercise 12b *More triadic exercises on one or two string sets.*

G \flat dim⁷ E \flat dim⁷
Cdim⁷ A \flat dim⁷

Or

F⁷(\flat 9) D⁷(\flat 9)
B⁷(\flat 9) A \flat ⁷(\flat 9)

F D A \flat F B A \flat D B

F D F B D A \flat B F

A \flat D F D B F D

A \flat F B A \flat B D

A \flat D F B D A \flat F

This is an example of how you might use these major triad pairs in context.



Track 26 » Exercise 13 Triads Excerpt from *It Could Happen To You*

E_bMAJ⁷ **E_bdim⁷** **F_mi⁷** **F_hdim⁷**

A triad F# triad D triad A_b triad

TAB: 7 8 5 8 5 | 7 6 5 5 6 7 6 | 5 8 6 8 | 8 7 7 7 10 9 8 8 11

G_mi⁷ **A_bMAJ⁷** **G_mi⁷(b5)** **C¹³(b9)**

C triad F# triad

TAB: 10 10 11 11 8 | 10 8 10 8 | 11 8 10 8 10 8 11 | 10 9 8 8 9 11 7 11

F_mi⁷ **B_b¹³(b9)** **E_bMAJ⁷** **E_bdim⁷**

B_b triad E triad F# triad C triad

TAB: 10 8 9 8 | 7 6 6 7 9 9 6 | 5 7 8 | 6 7 10 9 8 8 9 10

F_mi⁷ **F_hdim⁷** **G_mi⁷** **A_bMAJ⁷**

D triad A_b triad

TAB: 10 9 10 8 9 | 7 7 10 9 8 11 10 | 11 8 11 8 | 10 8

G_mi⁷(b5) **C¹³(b9)** **F_mi⁷** **B_b¹³(b9)** **E_bMAJ⁷**

F# triad C triad E triad B_b triad

TAB: 9 8 11 10 11 8 | 9 11 7 10 9 8 8 | 11 9 8 9 8 | 7 9 9 10 11 10 11 | 9 9 11 10

All four minor triads will work as well but I find it a better sound to toggle between major and minor triads in just one pair rather than two. For instance:

C7 $\flat 9$ = C Maj. & min. and F# Maj. & min

Because the chords are an equal distance apart tritone, you can use these triad pairs for two different chords.

Track 27 » Exercise 14 Triad pairs w/ major-minor toggle

C13($\flat 9$) F#13($\flat 9$) Dim.7 chords = B, D, F, A \flat

Minor to major 3rd

F13($\flat 9$) B13($\flat 9$) Dim.7 chords = B \flat , D \flat , E, G

B \flat 13(b9) E13(b9) Dim.7 chords = A, C, E \flat , G \flat

T
A
B

6 4 5 8 7 5 6 4 8 6 7 9 6 8 9 7 11 9 10 13 12 8 9 12 6 6 7 9 5 6 9 8 4 5 8 7

T
A
B

6 8 4 5 7 4 5 6 8 5 8 5 6 4 5 6 6 7 9 7 8 9 6 6 6 8 9 7 12

A13(b9) E \flat 13(b9) Dim.7 chords = A \flat , B, D, F

T
A
B

5 3 4 7 6 4 5 8 7 5 6 5 8 7 8 6 10 8 9 12 11 8 9 10 7 8 8 5 6 7 4 5 6 6

T
A
B

5 7 3 4 6 8 4 5 7 7 7 9 10 8 8 7 5 6 8 6 7 8 10 10 11 12 11 9 11

Exercise 14 page 3

D 13(b9) A \flat 13(b9) Dim.7 chords = E, G, B \flat , D \flat

G 13(b9) D \flat 13(b9) Dim.7 chords = C, E \flat , G \flat , A



Track 28 » Exercise 15 Triads with major minor toggle

① CMAJ7 C#dim7 Dmi7 D#dim7 Emi7

TAB: 9 10 9 8 8 | 9 5 5 7 8 8 6 | 7 5 5 7 6 | 7 5 6 8 7 9 5 | 7 10 8 8 6 9

FMAJ7 Emi7(b5) A13(b9) Dmi7 G13(b9)

TAB: 7 5 7 8 | 6 7 6 7 8 | 7 5 6 5 7 8 6 8 | 5 6 5 7 5 | 6 6 6 8 9 7 8 7

② CMAJ7 C#dim7 Dmi7 D#dim7 Emi7

TAB: 10 5 9 7 | 8 8 8 5 7 5 6 5 | 7 6 7 5 6 7 | 8 7 9 5 6 5 8 | 5 7 5 8 5

FMAJ7 Emi7(b5) A13(b9) Dmi7 G13(b9)

TAB: 7 10 8 8 6 5 | 7 8 7 7 5 6 7 8 8 5 6 5 | 7 5 6 5 6 7 | 6 6 9 6 7 8 7

③ CMAJ7 C#dim7 Dmi7 D#dim7 Emi7

TAB: 5 7 5 | 5 8 8 5 6 5 9 | 8 6 5 7 9 | 5 6 5 7 8 7 | 8 10 8

FMAJ7 Emi7(b5) A13(b9) Dmi7 G13(b9) CMAJ7

TAB: 8 8 5 5 7 5 8 | 6 8 5 | 7 8 5 6 5 8 5 | 6 5 7 8 | 5 6 6 7 8 | 8 9

Track 29 » Etude 4 What is This Thing? changes

①

Gmi7(b5) **C13(b9)** **Fmi7**

Dmi7(b5) **G13(b9)** **CMAJ7**

Gmi7(b5) **C13(b9)** **Fmi7**

Dmi7(b5) **G13(b9)** **CMAJ7**

Cmi7 **F13(b9)** **BbMAJ7**

Ebmi7 **Ab7** **Dmi7** **G7**

Gmi⁷(b5) C¹³(b9) Fmi⁷

T
A
B

Dmi⁷(b5) G¹³(b9) CMAJ⁷

T
A
B

② Gmi⁷(b5) C¹³(b9) Fmi⁷

T
A
B

Dmi⁷(b5) G¹³(b9) CMAJ⁷

T
A
B

Gmi⁷(b5) C¹³(b9) Fmi⁷

T
A
B

Dmi⁷(b5) G¹³(b9) CMAJ⁷

T
A
B

Etude 4 page 3

Cmi7 F13(b9) B \flat MAJ7

TAB: 5 6 5 8 | 6 7 5 6 7 8 7 7 | 6 8 5 8 6 5 | 6 7 8

E \flat mi7 A \flat 7 Dmi7 G7

TAB: 6 9 7 6 | 6 8 9 5 | 7 4 5 7 | 5 7 5 7 5 7

Gmi7(b5) C13(b9) Fmi7

TAB: 6 6 5 8 6 | 5 6 7 6 9 8 8 8 | 11 9 8 9 | 8 10

Dmi7(b5) G13(b9) CMAJ7

TAB: 9 10 8 9 8 | 6 7 8 7 9 10 9 10 | 10 11

tritone pairs with b_5 to 5 toggle

Notice how this toggle gives a leading tone to the root of the next chord.

Track 30 » Example 11 Triad pairs w/ b_5 to 5 toggle

C 13(b9) C F# C F# C F# C F# C

4/4 b_5 to 5

TAB: 3 2 4 5 4 3 5 6, 5 5 7 8 7 6 8 9, 8 9 7 8 7, 8 5 6, 5 7 4 5 4, 6 3 4, 3



Track 31 » Example 12 More Patterns w/ b_5 to 5 toggle

C 13(b9) C F# C F# C F# C F#

4/4

TAB: 8 9 10 7 9 10 11 8, 10 11 9 11 11, 8 11 8 9 11, 10 11 8, 10 9 10 7 9 8 9 6

C C F# C F# F# C

4/4

TAB: 8 9 10 7 8, 10 11 8 9, 11 8 9 10 11, 11 11 8 9, 11 9 11 10

F# C C F# C F#

4/4

TAB: 8 10 11 9 7 9 10 8, 9 10 11 8 9, 8 7 9 10 8 10 11 9, 10 9 11 8 11 11

C F# F# C C F# C

4/4

TAB: 7 8 9 8 9 11 11, 10 11 8 11 9 10, 10 9 10 7 10 11 8 9, 9 9, 8

Here are some patterns that combine the b_3 to 3 and b_5 to 5 toggle.



Track 32 » Example 15 Combining the 3 and 5 b to \natural

B \flat 13(b_9)

B \flat E B \flat E B \flat E B \flat E

B \flat E B \flat E B \flat E

B \flat E B \flat B \flat E B \flat E

B \flat E B \flat E B \flat E B \flat



Track 33 » Etude 5 O Grande Amor changes

Ami⁷ G#dim⁷ B^b Gmi⁷ C⁷

TAB: 5 5 7 | 9 8 9 9 6 7 8 6 | 7 5 7 | 5 7 5

Bmi^{7(b5)} E7(b9) Ami⁷ A7(b9) E^b

TAB: 4 5 7 | 8 8 6 7 8 9 9 9 | 10 7 8 7 | 5 6 7 8 5 6 6

Dmi⁷ G7(b9) CMAJ⁷

TAB: 7 5 | 6 6 8 9 7 8 9 8 | 9 7 9 7 | 10 9 10 9 8

B^bMAJ^{7(#11)} Bmi^{7(b5)} E7(b9)

TAB: 8 9 8 10 | 9 9 9 7 | 6 7 5 6 7 9 | 6 8 9 9 6 7 6 9

Etude 5 page 2

Ami⁷ G#dim⁷ Gmi⁷ C⁷

Bmi^{7(b5)} E^{7(b9)} A^{7(b9)} A^{7(b9)}

Dmi⁷ Ebdim⁷ CMAJ⁷ FMAJ⁷

BbMAJ⁷ Bmi^{7(b5)} E^{7(b9)} Ami⁷