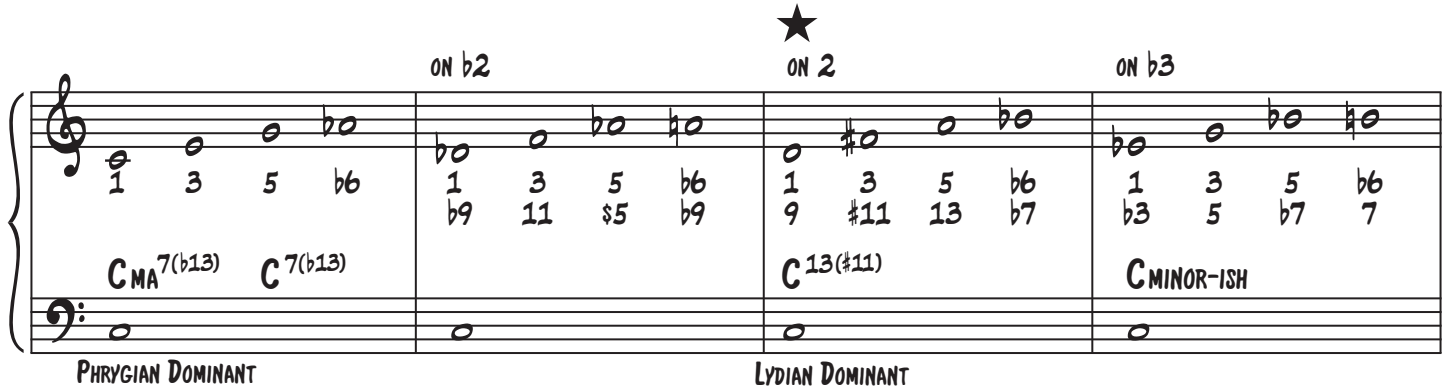
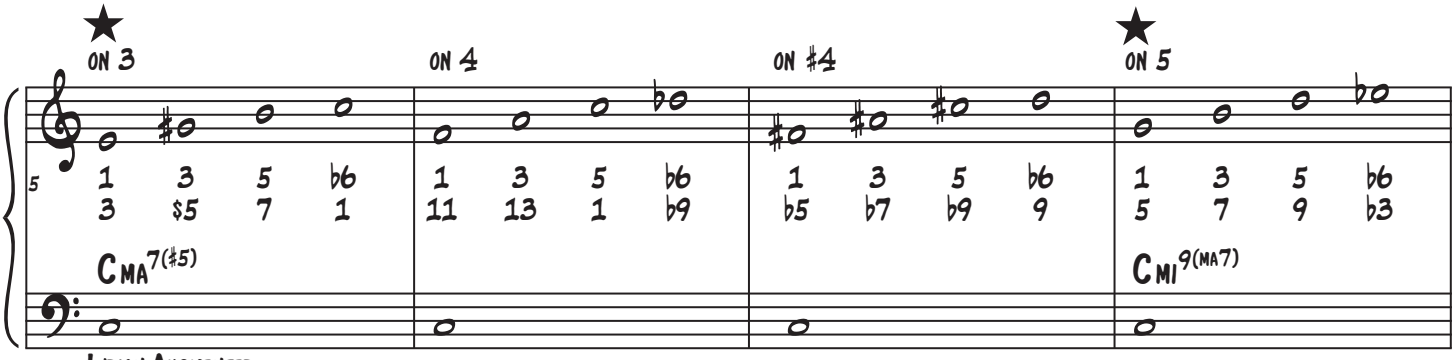
Triad + 1: Major + b6

Mike Dana

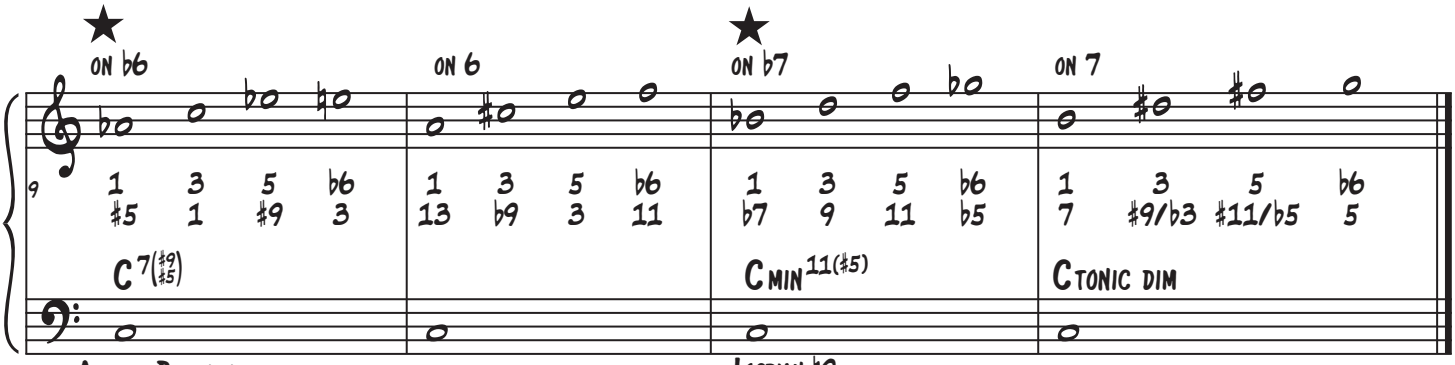


Phrygian Dominant
(5th mode of harmpnic minor)

Lydian Dominant
(4th mode of Jazz/asc. mel. min.)



Lydian Augmented
(3rd mode of Jazz (asc. melodic) min.)



Altered Dominant
(7th mode of Jazz/asc. mel. min.)

Locrian b9
(6th mode of Jazz/asc. mel. min.)

How to use this chart

"Base scale" = The foundation (tonic) that the triad +1 "sits" on

"On 2" = the triad + 1 is built on the major 2nd on the base scale

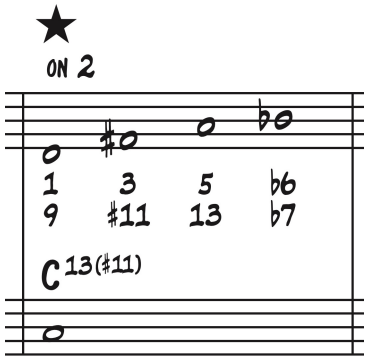
Top rowN of numbers = the notes of the triad + 1

Bottom row of numbers = what those notes are to the root (C, in this case.)

The chord symbol = the type of chord or tonality implied by the triad + 1 notes

Lydian Dominant = the chord/scale or mode implied by the chord symbol

★ = my personal favorites; the ones I find most useful



Lydian Dominant
(4th mode of Jazz/asc. mel. min.)

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Triad + 1: Major + ♭6 Examples

Mike Dana

Notes

For all mi7♭5 chords, use Major + ♭6 on the ♭7 of the chord root. For all alt.dom. chords, use Major + ♭6 on the ♭6 of the chord root.
SUPER COOL THING: these are minor ii Vs. In this situation, the Major + ♭6 ascends by a minor 3rd. Check it out! Practice accordingly!

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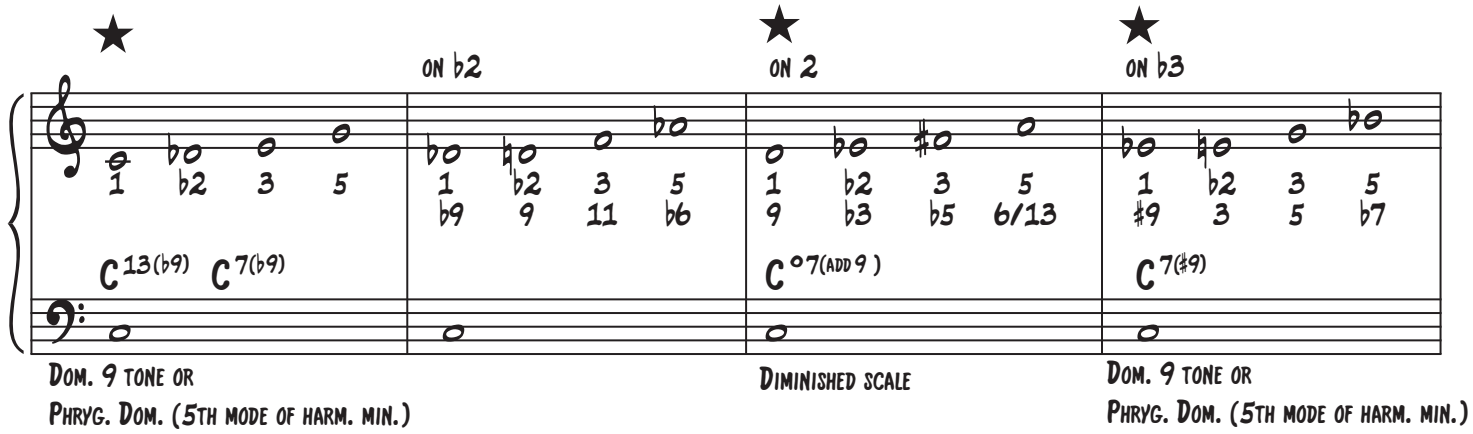
Triad + 1: Major + b2

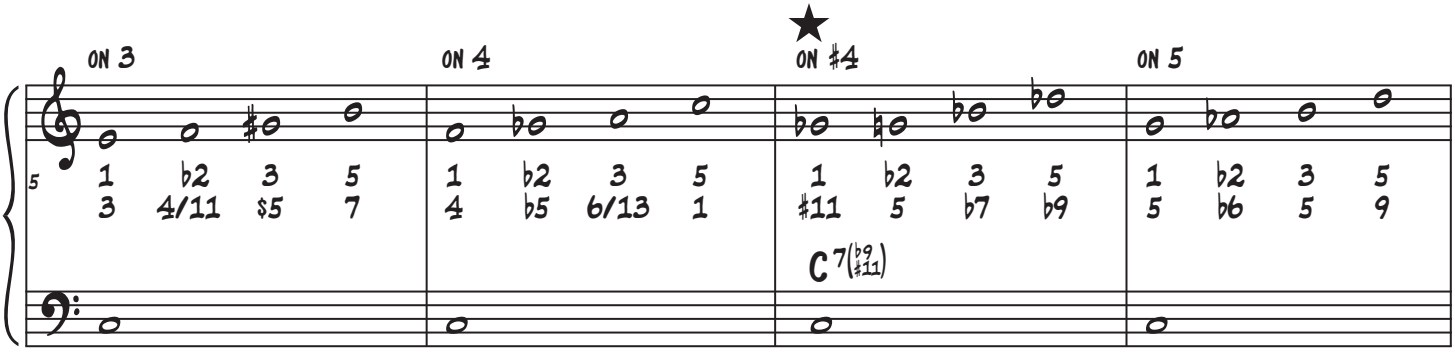
Mike Dana



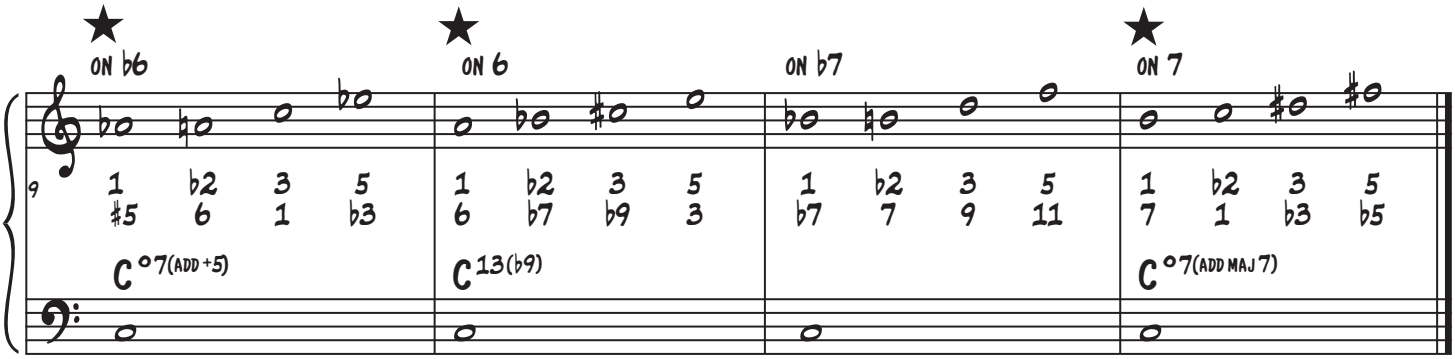
Dom. 9 tone or
Phryg. Dom. (5th mode of harm. min.)

Diminished scale

Dom. 9 tone or
Phryg. Dom. (5th mode of harm. min.)



Diminished scale



Diminished scale

Dom. 9 tone

Diminished scale

How to use this chart

"Base scale" = The foundation (tonic) that the triad +1 "sits" on

"On 2" = the triad + 1 is built on the major 2nd on the base scale

Top rowwn of numbers = the notes of the triad + 1

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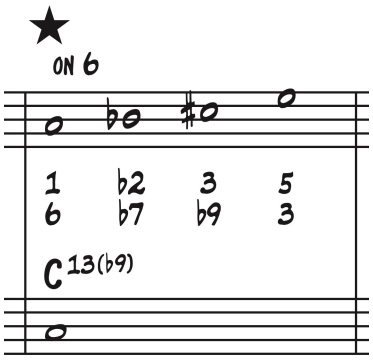
The chord symbol = the type of chord or tonality implied by the triad + 1 notes

Dom. 9 tone = the chord/scale or mode implied by the chord symbol

★ = my personal favorites; the ones I find most useful



Dom. 9 tone

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Triad + 1: Major + ♭2 Examples

Mike Dana

Notes

For all mi7♭5 chords, use Major + ♭6 on the ♭7 of the chord root. For all alt.dom. chords, use Major + ♭6 on the ♭6 of the chord root.
SUPER COOL THING: these are minor ii Vs. In this situation, the Major + ♭6 ascends by a minor 3rd. Check it out! Practice accordingly!

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Triad + 1 Exercises

Mike Dana

Major + ♭6

Ex. 1

Ex. 2 (rhythmic displacement)

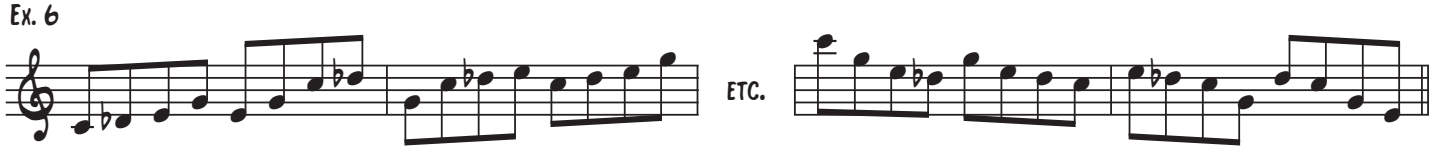
Ex. 3

Ex. 4 (rhythmic displacement)

Ex. 5

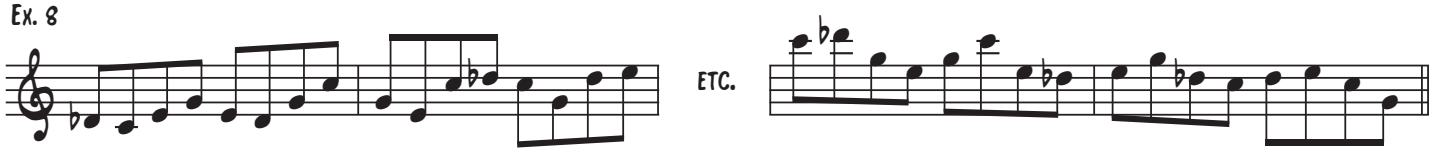
Major + ♭2

Ex. 6

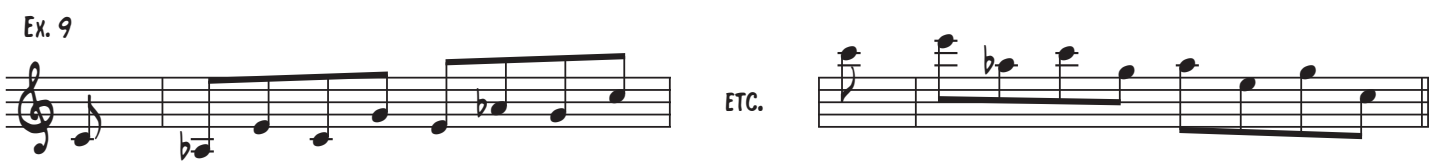


Ex. 7

Ex. 8



Ex. 9



Ex. 10

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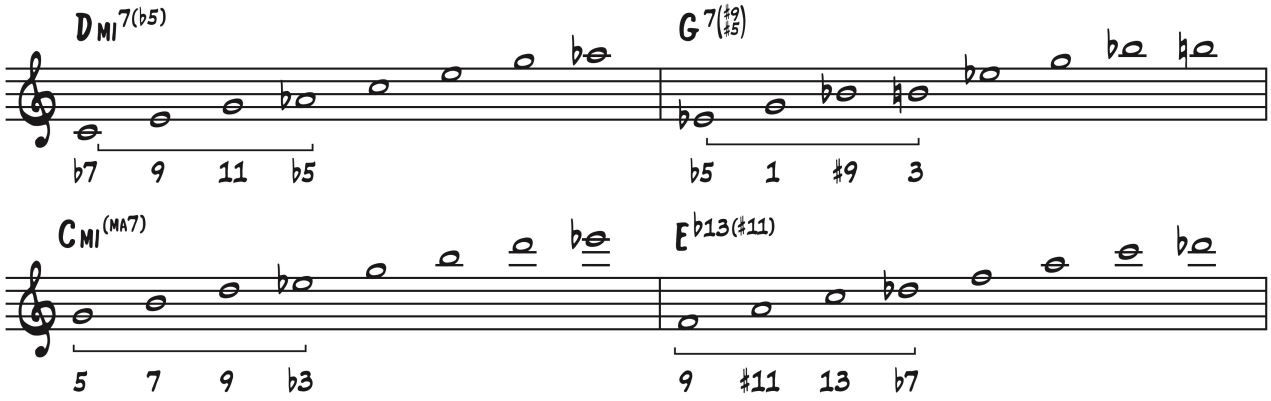
Notes for Triad + 1 Exercises

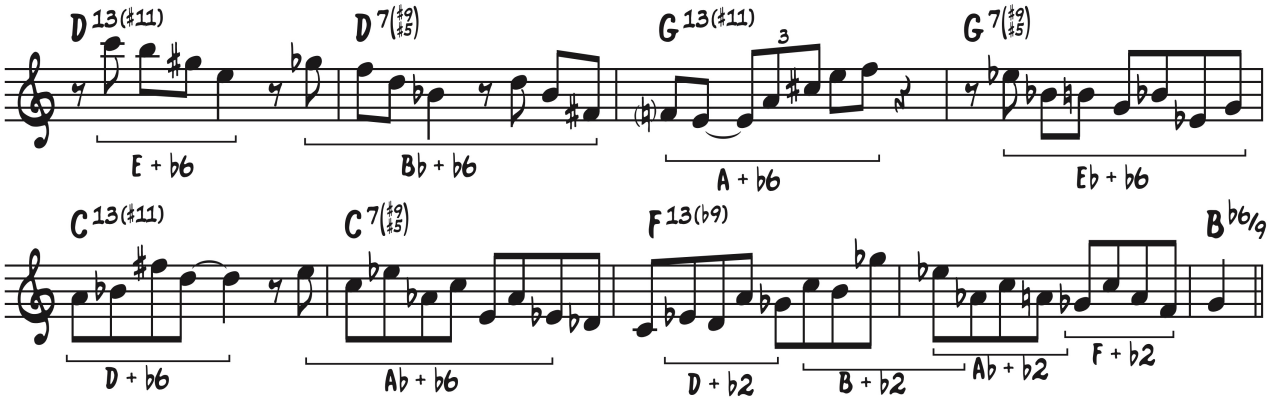
- General comments
  - Transpose these to all 12 keys (BY EAR!!)
  - Adjust bottom and top ranges to fit your instrument/range.
    - You don't have to start on the tonic of the major triad; you can start on any chord tone OR the " + " note.
  - Remember, there are MANY patterns like these. When you get tired of one, come up with another (also in al 12 keys!)
  - Rhythmic displacement (starting on 4+ or 1+) makes these sound more like music, less like exercises.
  - ALWAYS practiced with a metronome.
  - Always play with great phrasing and jazz feel.
    - Guitarists, use LH attacks when possible to achieve this.
  - Make sure you know how these patterns relate to several different chords (see below.)
  - It's important to apply these to tunes you are playing/learning. Actively look for places where you can apply these ideas.
  - Remember, these are designed to give you flexibility so that you can CREATE great lines. These are NOT licks to simply plug in.

- Major + ♭6 (here, C E G A♭) sounds GREAT over
  - D mi7(♭5), because C=♭7 E=9 G=11 A=♭5 of D mi7(♭5)
  - E7 alt, because C=♯5 E=1 G=♯9 A♭=G♯=3 of E7 alt
  - F mi(ma7), because C=5 E=(ma)7 G=9 A♭=G♯=♭3 of F mi(ma7)
  - B♭13, because C=9 E=♯11 G=13 A♭=♭7 of B♭13
  - AMAZINGLY COOL APPROACH TO MINOR ii V I PROGRESSIONS: Here's a common progression in C minor. Each chord uses a different Major + ♭6 substitution. Make sure you know WHY each of these works. Use the iReal Pro practice track provided, changing keys as needed.
  - See how the roots of the ii V I subs move? From C (over the D mi7(♭5) to E♭ (over the G7) to G (over the C mi(ma7)? And what does C E♭ G spell? RIGHT!! The triad of the tonic minor, C. Good to know. ☺
  - Tip: Look for minor ii V I progressions, and use these ideas A LOT when you are first learning them.



- Major + ♭2 (here, C D♭ E G) sounds GREAT over
    - C7(♭9), because C=1, D♭=♭9, E=3 G=5 of C7(♭9)
    - E♭13 ♯9 or ♭9, because C=13, D♭=♭7, E=♭9 G=5 of E♭13 ♯9 or ♭9
    - G♭7(♯11 ♭9), because C=♯11, D♭=5, E= F♭ =♭7 G=♭9 of G♭7(♯11 ♭9)
    - A7(♯9) , because C=♯9, D♭=C♯=3, E=5 G=♭7 of A7(♯9)
    - IMPORTANT: All of these chords are related, because they are all part of the same dominant 9-tone (half-whole diminished) scale.

- Combine Away!
    - It's cool to change qualities of dom. 7 chords to create more harmonic motion. Here's an example from the bridge of rhythm changes that does this, AND uses the dom. 9 tone scale sound over the last V7 chord.



(See how the triad roots move by a tritone when the quality of the chord changes?)

(See how roots move by min 3rds in dom 9 tone?)

- Closing thoughts
    - I like the way these sound because they combine the familiarity of the triad with the chromaticism of the ♭2 or ♭6.
    - I also like the built-in contour of the triad + 1. There will always be skips (the 1 – 3 – 5), a step (to the ♭2 or ♭6) and a leap (the 5 to the 1.)
    - In the examples I've given, I use this triad + 1 a lot. In "real life" I would try to be a little more subtle. When you are learning anything new, it's OK to go a little overboard with it. Use the new stuff a lot, every chance you can, in as many tunes, keys, and situations as possible. THEN,
    - Use them tastefully, at just the right moment.
    - Remember, always, that the new vocabulary things you learn are not the <u>music</u>! they are the <u>tools</u> you use to create YOUR sound.
    - It's my job to give you good info in an understandable way. It's YOUR job to make something amazing out of it.

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