

Fun With +1

Building great melodies with triads
(plus one note)

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mikedanamusic.com

Fun With +1 (Making Triads Cooler)

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Why?

- ☺ Triads are a recognizable melodic “cell”
- ☺ Triads have interesting intervals (*3rds, 4th*)
- ☹ Triads can sound pretty “basic” (*that’s why we add the +1!*)

Theory

- Adding a chromatic note makes triads more colorful, less obvious
- A great way to start is with major triads, then adding either the **b6** or the **b2** (*my faves!*)
- **THEORY GOAL:** For any chord type, what is the substitution that gives you that unique sound?
- **PRO TIP:** Learn these in the context to tunes you know, love, or are working on! Pick one 4 bar phrase at first. Little steps = big rewards.

Fingerboard

- Where are the triad shapes?
 - Base these on your major scale positions
 - 1 3 5 on three adjacent strings
 - 1 on one string, 3 5 on next string
 - See my fingerboard diagram
- What’s the best way to add the +1 (*the b6 or the b2*)?
 - Be flexible and thoughtful about fingerings
- **ULTIMATE FINGERBOARD GOAL:** Play these in all keys, in 5 positions (*across the neck*)
- **PRO TIP:** Also practice these vertically (*up/down the neck*) in all keys

Zen goal

- ☺ The sound, the theory, the fingerboard become one.
- ☺ Remember, we want to play melodies, not shapes, patterns, or exercises.

Using the Major triad +1 (b6)

- Check out the Triad +1 (b6) sheet
- Understand the theory of which triad + b6 substitution creates which sound. Cheat sheet here:

Chord type	Scale	Play triad + b6 from the	For a C chord, play it from a
7 (#5/b13)	Phryg. Dom.	Root	C
13 (#11)	Lyd. Dom	2 or 9	D
Ma7 (#5)	Lyd. Aug.	3	E
m (Ma7)	Mel. Min.	5	G
b9/#9/b5/#5	Alt. Dom	b6	Ab
m7 (b5)	Locrian nat. 9	b7	Bb
dim. (Ma7)	Diminished	7	B

- Let's use this in some actual tunes:

Beautiful Love (1st 8)

Maj. Triad + b6	on D	on F	on A	on Bb		on D or Ab*	on A
Changes	Em7(b5)	A7 alt	Dm	Ab13	Gm7	C7	FMa7

* notice anything?

Stella By Starlight (last 8)

Maj. Triad + b6							
Changes	Em7(b5)	A7 alt	Dm7(b5)	G7 alt	Cm7(b5)	F7 alt	Bb dim.(Ma7)

Using the Major triad + (b2)

- Based on the diminished scale (*be ready for enharmonic shenanigans!*) (see Ex. 1 and 2)
- For **Dominant 7** chords with **b9, #9, #11, 13**
 - Use maj triad + (b2) from the **root, #9, #11, or 13** of the dom. 7 chord (see Ex. 3)
 - PRO TIP:** Memorize the 3 diminished “families”—they are interchangeable!! ☺
 - PRO TIP:** These sound more adventurous than many other scales. Read the room ☺

THE DIMINISHED "FAMILIES"			
C	E ^b	F [#] /G ^b	A
C [#] /D ^b	E	G	B ^b
D	F	G [#] /A ^b	B

- For **diminished 7** chords
 - Use the major triad + b2 from a whole step above any note of the diminished chord (see Ex. 4)
- For **tonic diminished** chords (I⁰Ma7) (*temporary substitutions for the I chord... great tension/release!*)
 - My preference is to use major triad + b2 for the Ma7 or the 2/9 of the I chord to follow
 - (Ex. 5a) For Bb⁰Ma7, play an A triad + b2 (*that's A Bb C# E*)
 - (Ex. 5) For Bb⁰Ma7, you could also play an C triad + b2 (*that's C Db E G*)
 - Note how the “diminished” sounding notes (C#, E, G) resolve to strong BbMa7 chord tones—very cool!

Closing Thoughts... Moving Forward

- Work out the triad fingering options (*12 keys!*)
- Add the +1 (*I'd start with the b6*)
- Start with a specific chord in a tune to apply this. Focus on that one specific substitution. Then, a different chord. Keep doing that.
- Looks for ways to use these in common progressions... ii V I, secondary dominants, blues, etc.
- Remember that these are not melodies, or licks. They are cells (part of something bigger.) Or tools... things you use to create.
- Visit mikedanamusic.com for more guitar ideas.

TRIAD + 1: MAJOR + b6

PHRYGIAN DOMINANT
(5TH MODE OF HARMONIC MINOR)

CMA^{7(b13)} C^{7(b13)}

ON 1
1 3 5 b6

★ LYDIAN DOMINANT
(4TH MODE OF JAZZ/ASC. MEL. MIN.)

C^{13(#11)}

ON 2
1 3 5 b6
9 #11 13 b7

★ LYDIAN AUGMENTED
(3RD MODE OF JAZZ (ASC. MELODIC) MIN.)

CMA^{7(#5)}

ON 3
1 3 5 b6
3 #5 7 1

★ ASC. MELODIC MIN.*
(JAZZ MIN.)

CMI^{9(MA7)}

ON 5
1 3 5 b6
5 7 9 b3

★ ALTERED DOMINANT
(7TH MODE OF JAZZ/ASC. MEL. MIN.)

C^{7(#9)}

ON b6
1 3 5 b6
#5 1 #9 3

★ LOCRIAN #9
(6TH MODE OF JAZZ/ASC. MEL. MIN.)

CMI^{11(#5)}

ON b7
1 3 5 b6
b7 9 11 b5

DIMINISHED (W-H)

C^{o7(ADD MAJ 7)}

ON 7
1 3 5 b6
7 #9/b3 #11/b5 5

THE TOP ROW OF NUMBERS SHOW THE 1 3 5 b6
BOTTOM ROW IS WHAT THOSE NOTES ARE TO THE ACTUAL CHORD

THE BOTTOM LINE

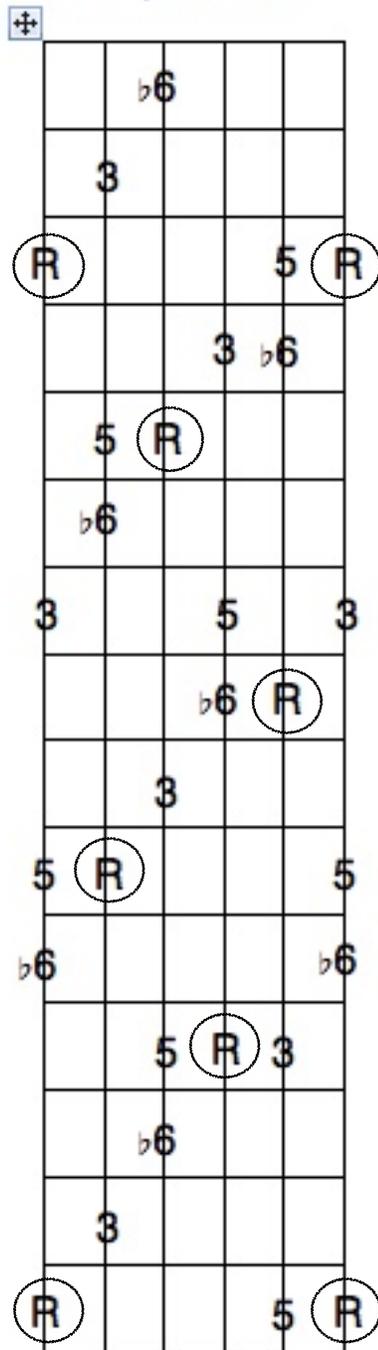
- FOR C^{13(#11)} (C LYDIAN DOMINANT) USE D MAJ TRIAD + b6 (FROM THE 2 OR 9 OF THE CHORD)
- FOR CMA^{7(#5)} (C LYDIAN AUGMENTED) USE E MAJ TRIAD + b6 (FROM THE 3 OF THE CHORD)
- FOR CMI^{9(MA7)} (C MEL. MINOR) USE G MAJ TRIAD + b6 (FROM THE 5 OF THE CHORD) *
- FOR C^{7(#9)} (C ALT. DOM.) USE Ab MAJ TRIAD + b6 (FROM THE b6 OF THE CHORD)
- FOR CMI^{7(b5)} (C LOCRIAN #9) USE Bb MAJ TRIAD + b6 (FROM THE b7 OF THE CHORD)

★ = MY PERSONAL FAVORITES; THE ONES I FIND MOST USEFUL

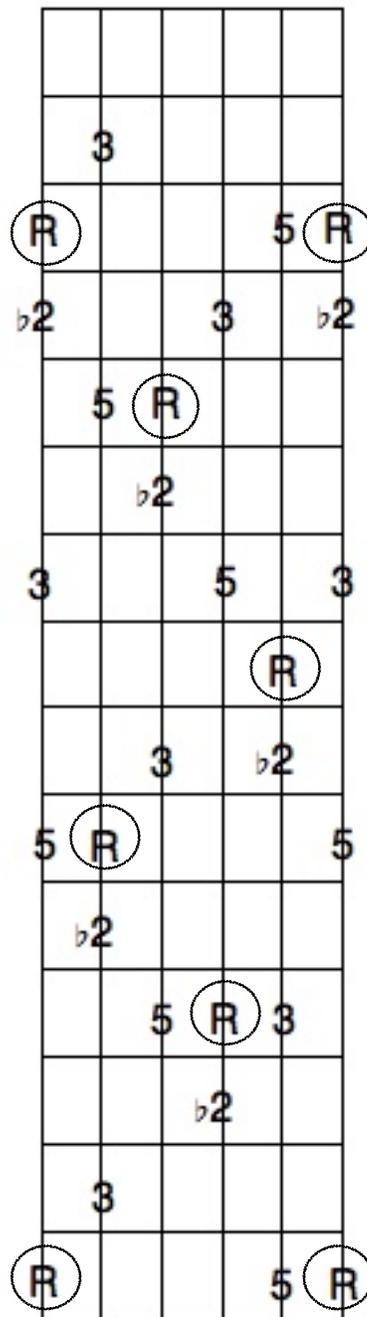
* SOMETIMES I CHEAT A LITTLE AND USE THIS OVER A II7 CHORD. SSSSHH!)

Triad + 1 Part 1 Guitar Positions

Major + $\flat 6$



Major + $\flat 2$



Experiment with fingerings, looking for the most logical and “natural feeling” ways to play these. Some feel more comfortable with different picking approaches (alternate, economy, sweep.) There is no one “right” way. ALWAYS consider the phrasing! And, as you learn how to substitute these in to other chord types, make sure you always know what chord tones you are playing in the “new” chord. Enjoy!