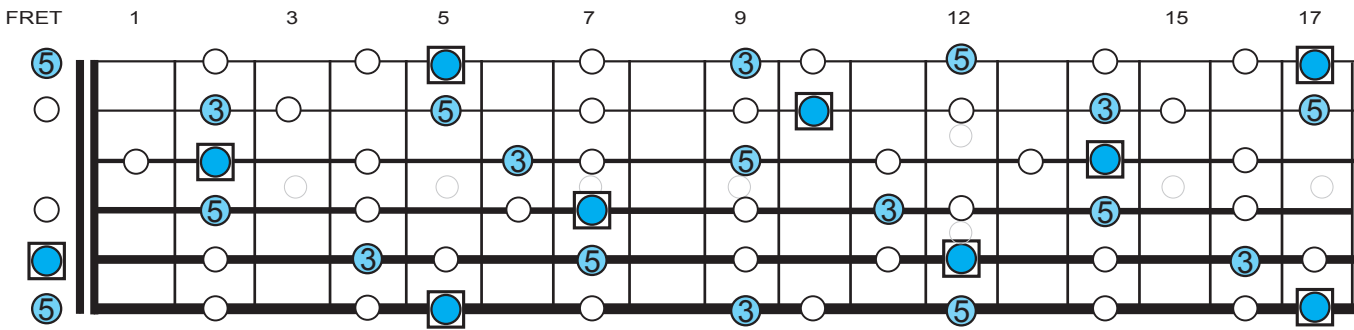


## LESSON 10

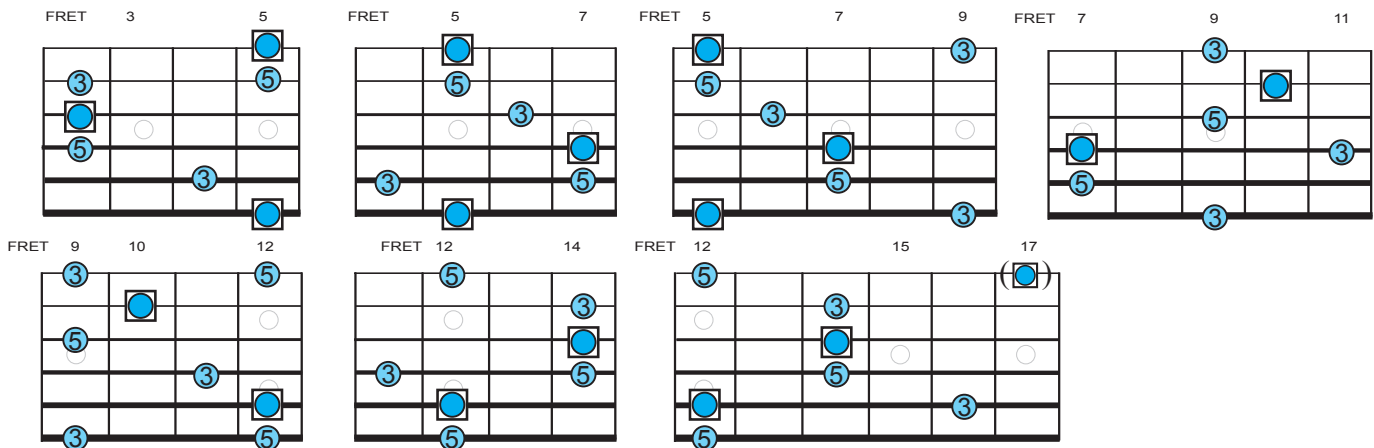


# MAJOR TRIADS pt.2

Continuing on from the last lesson, let's look at the major triad as a soloing tool for single note improvisation



We can think of the major triad in terms of a super light version of a scale. A 3 note scale. This is ideal for outlining chord progressions as you're literally embedding the chord tones within any single note line you play. Again, it's best to think in sections



These are the traditional shapes over the neck, but even these can be a handful. For most players they're initially awkward to finger, and not that guitar friendly. Time to think in sections one more time.

## LESSON 10



# MAJOR TRIADS pt.2

To really make triads useful for improvising I would suggest smaller bite sized pieces. As with lesson 9 we can isolate them on various string sets. This time however, we can reduce them even further by using sets of 2 strings. Let's have a look at them on the E,B string set. FIG.1. Then on the E,B,G string set FIG 2.

FIG. 1

FIG. 2

Okay, here's the homework. Tab out as many major triad shapes as possible using all the 2 string sets and then all the 3 string sets.

Here's a chord progression tailor made for triad improvisation. It uses combinations of some of the patterns in the examples above transposed to the appropriate chord changes. Enjoy.

A            E            A            C#            D            A            B            E            A