

Some Ways to Make Music with Triad Chord Scales

Ted Greene, 1974-09-26

Besides giving you something musical to play with, these patterns will improve your musical ear, finger dexterity, visualization of the fingerboard, and knowledge of harmony. Let all the notes sustain as much as possible. Do in all keys and positions eventually.

Do all examples in descending order too:

1) 1a)

etc. etc. etc.

Detailed description: This block contains two musical examples on a single staff in G major (one sharp). Example 1) is an ascending eighth-note scale starting on G4. Example 1a) is its inversion, a descending eighth-note scale starting on G5. Both examples are followed by 'etc.' to indicate they continue across the staff.

Notice that #1a is the inversion (reverse) of #1. Practice combining the patterns and their inversions (see #1b below for an example of this technique). Some patterns won't have inversions, though; also some inversions aren't exact reversals of the original idea (but they sound good anyway). Many examples sound better in higher registers.

Patterns Using Close Triads (Root in Bass)

1b) 2)

etc. etc.

Detailed description: This block contains two musical examples on a single staff in G major. Example 1b) is an ascending eighth-note scale starting on G4. Example 2) is a descending eighth-note scale starting on G5, with a fermata over the final note. Both examples are followed by 'etc.' to indicate they continue across the staff.

To save space, patterns will only be shown on one degree (instead of two) from now on:

2a) 3) 4) 4a)

etc. etc. etc. etc.

Detailed description: This block contains four musical examples on a single staff in G major. Example 2a) is an ascending eighth-note scale starting on G4. Example 3) is a descending eighth-note scale starting on G5. Example 4) is a descending eighth-note scale starting on G5 with a fermata over the final note. Example 4a) is a descending eighth-note scale starting on G5 with a fermata over the final note. All examples are followed by 'etc.' to indicate they continue across the staff.

5) 6) 7) 8) 8a)

Detailed description: This block contains five musical examples on a single staff in G major. Examples 5), 6), 7), and 8) are ascending eighth-note scales starting on G4. Example 8a) is a descending eighth-note scale starting on G5. All examples are followed by 'etc.' to indicate they continue across the staff.

Try delaying some notes in triads. Example:

9) 9a) 10) 10a) 9) with delay

Detailed description: This block contains five musical examples on a single staff in G major. Examples 9), 9a), 10), and 10a) are ascending eighth-note scales starting on G4. Example 9) with delay is an ascending eighth-note scale starting on G4 with a fermata over the final note. All examples are followed by 'etc.' to indicate they continue across the staff.

11) → or could be: 11a) 12) 12a)

13) 13a) 14) 14a) 15)

15a) 16) 16a) 17) 18)

19) 20) 21) 21a)

22) 23) 24) 25)

26) 26a) 27) 27a)

28) 29) 30) 31)

32) 33) 34)

etc.

actually 3 1/2 beats

3

Make up similar patterns in close triads in 1st and 2nd inversion where practical.

Patterns Using Open Triads or Combinations of Inversions

The image displays 32 numbered musical patterns (1-32) for triad chord scales in G major (one sharp). The patterns are arranged in eight rows:

- Row 1: Patterns 1, 2, 3, 4
- Row 2: Patterns 5, 6, 7, 8
- Row 3: Patterns 9, 10, 11, 12, 13
- Row 4: Patterns 14, 15, 15a, 16, 17
- Row 5: Patterns 18, 19, 20, 21
- Row 6: Patterns 22, 23, 23a, 24
- Row 7: Patterns 25, 26, 27, 28
- Row 8: Patterns 29, 30, 31, 32

Each pattern is written on a single staff in treble clef with a key signature of one sharp (F#). The patterns illustrate various ways to combine triads and their inversions into a scale-like sequence, often including rests and specific articulation marks like slurs and accents.

SOME WAYS TO MAKE MUSIC WITH TRIAD CHORD SCALES

9-26-74

Besides giving you something musical to play with, these patterns will improve your musical ear, finger dexterity, visualization of the finger board and knowledge of musical set all notes sustaining as much as possible; do in all keys and positions eventually.

PATTERNS USING CLOSE TRIAD (ROOT IN BASS)

DO ALL EXAMPLES in descending order too

MANY EXAMPLES SOUND BETTER IN HIGHER REGISTERS

Notice that (1a) is the inversion (reverse) of (1). Practice combining the patterns and their inversions (see (1b) below for an example of this technique). Some patterns won't have inversions, though; also

Some inversions aren't exact reversals of the original idea (but they sound good anyway).

3) To save space, patterns will only be shown on one degree of the scale (instead of two) from now on

TRY DELAYMS (EXAMPLE: SOME NOTES IN TRIADS delay)

could be

actually 3 1/2 beats

Make up similar patterns in close triads in 1st and 2nd INVERSION where practical.

PATTERNS USING OPEN TRIADS OR COMBINATIONS OF INVERSIONS