

# *Some Ways to Make Music with Triad Chord Scales*

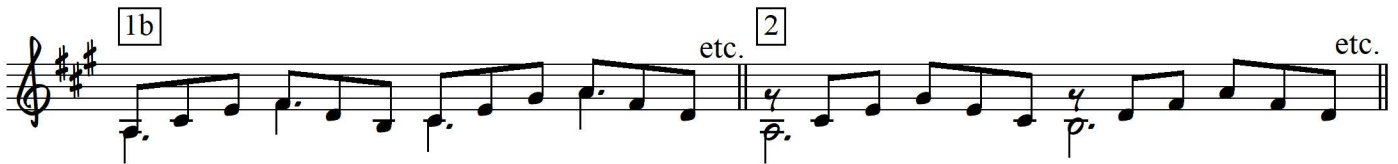
Ted Greene  
1974-09-26

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 notes sustain as much as possible. Do in all keys and positions eventually. Many examples sound better in higher registers.

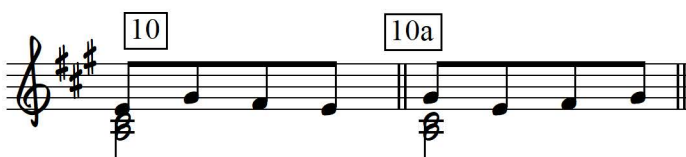
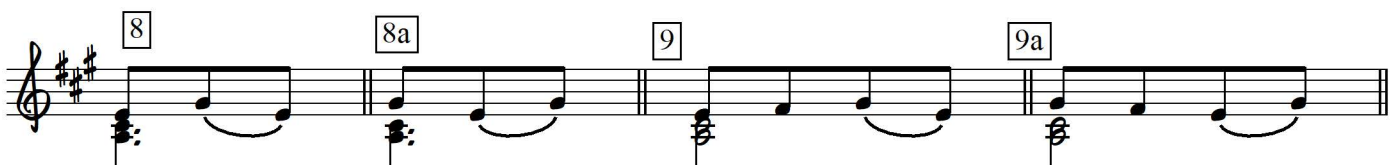
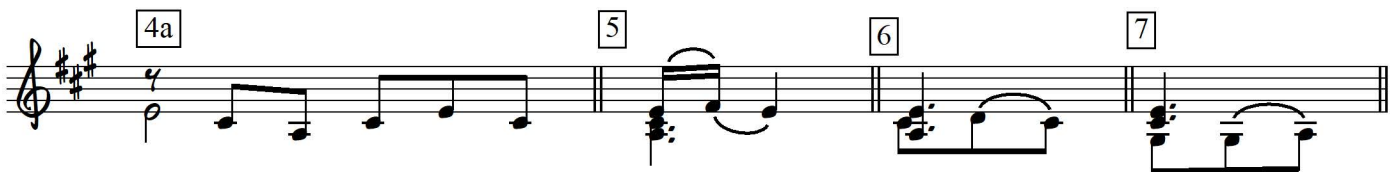
## Patterns Using Close Triads (Root in Bass)

Do all examples in  
descending order too.

Notice that 1a is the inversion 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).

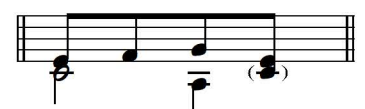


To save space, patterns will only be shown on one degree of the scale instead of two from now on.



Try delaying some  
notes in triads.

Example: #9 with delay:



11 → Could be: 11a 12

12a 13 13a 14

14a 15 15a 16

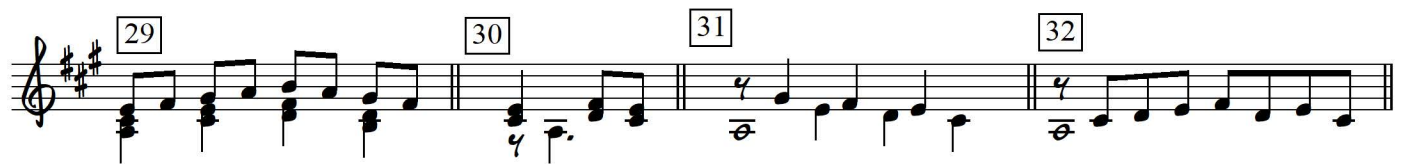
16a 17 18 19

20 21 21a 22

23 24 25 26

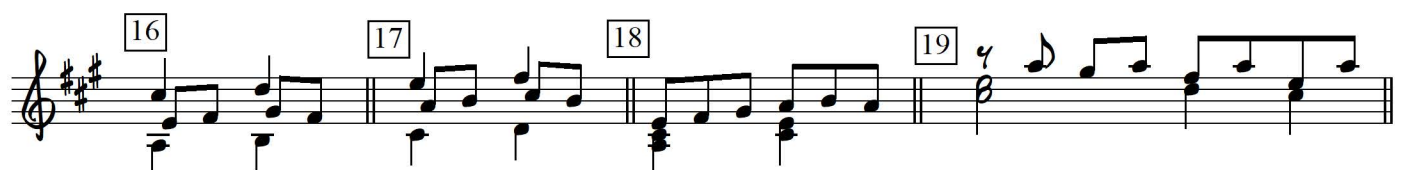
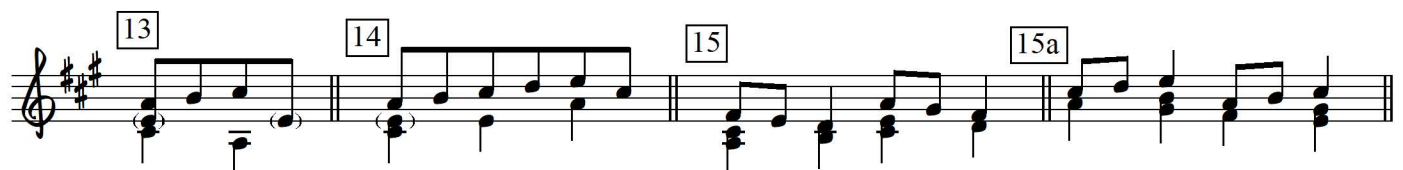
26a 27 27a 28 etc.

The image displays musical notation for triad chord scales in G major (one sharp). The notation is organized into seven horizontal staves. Each staff contains measures numbered in boxes. Measures 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, and 28 are shown. Some measures have alternative versions (e.g., 11a, 12a, 13a, 14a, 16a, 21a, 26a, 27a). The notation includes treble clefs, key signatures with one sharp (F#), and various musical symbols such as eighth notes, quarter notes, and rests. Some measures have a '4' in a box above the staff, possibly indicating a measure rest or a specific rhythmic value. The scales are constructed from triads (groups of three notes) and are played in sequence. The final measure (28) is followed by 'etc.' indicating the pattern continues.



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

### Patterns Using Open Triads or Combinations of Inversions



Measures 20-32 of the musical score for 'The Rose Tree' in G major. The score is written in treble clef with a key signature of one sharp (F#). The melody is as follows:

- Measure 20: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 21: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 22: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 23: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 23a: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 24: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 25: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 26: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 27: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 28: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 29: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 30: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 31: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 32: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

See also "Harmonic Patterns"



# 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 harmony. Let all notes sustain as much as possible; down all keys and positions eventually.

PATTERNS USING CLOSE TRIAD (ROOT IN BASS)

4 SETS OF 3

DO ALL EXAMPLES IN descending order 100

MANY EXAMPLES SOUND BETTER IN HIGHER REGISTERS

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

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

TRY DELAYING EXAMPLE: SOME NOTES: (9) with delay

could be

2 sets of 4

3 sets of 4

practically 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

1 2 3 4 5 6 7 8 9 10 11 12 13 14

15 16 17 18 19 20 21 22 23 24 25

26 27 28 29 30 31 32

IV?

SEE ALSO "HARMONIC PATTERNS"