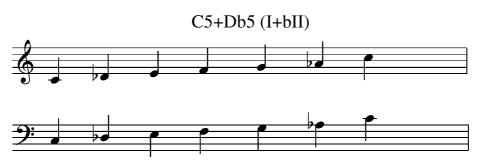
SCALES FROM TRIADS

Scales can be constructed from combining 2 different triads - major, minor or a mixture. These scales consist of 6 notes or less when a note is duplicated in both triads. They can often be used in place of longer scales and have the benefit of incorporating intervals larger than a major second between certain notes which can give them a lyrical and interesting flavour.

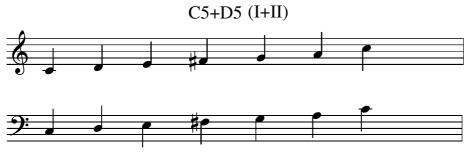
I will describe them in this way: **5** will indicate a *triad* so no additional notes should be added to each of the chords. In the applications, where 5 is not included, larger chords can be used. To specify which chords are to be used, I will use a + sign, so for example C5+Db5.

In all the examples given below the initial chord will be a C or Cm triad. To help transpose these into other keys I will also use Latin numerals.

MAJOR+MAJOR



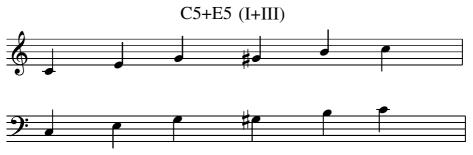
Can be used against a C5 or Db5, etc



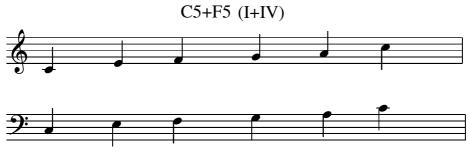
Can be used against a C or G, etc



Can be used against a C5 or C7, etc



Can be used against a C5 or Cmaj7, etc



Can be used against a Dm7 or Fmaj7, etc

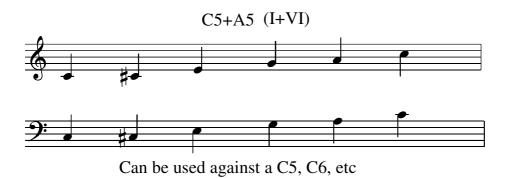


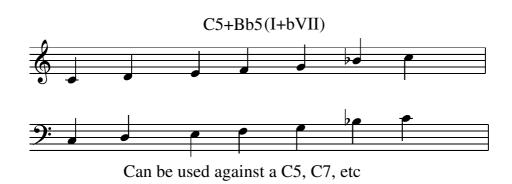


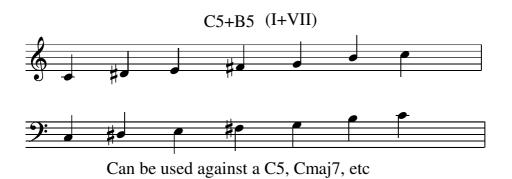
Can be used against a Cmaj7, Dm7, etc



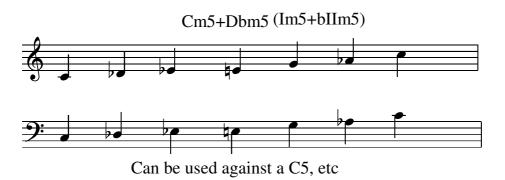
Can be used against a C5, C+. Ab5, Ab+, etc

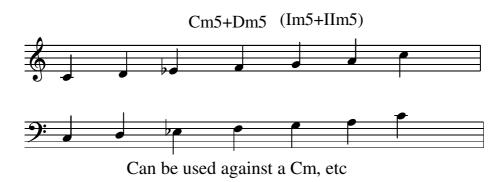


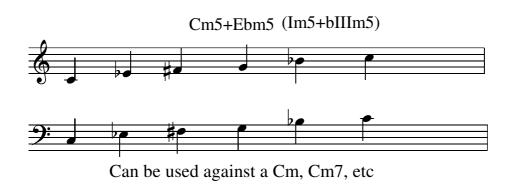


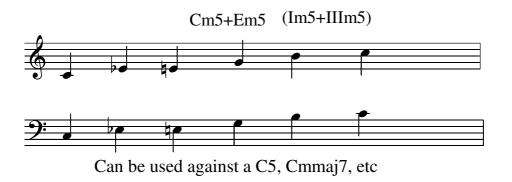


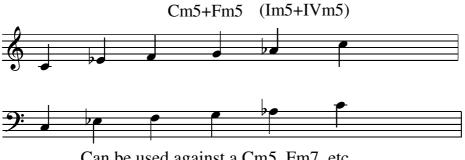
MINOR+MINOR



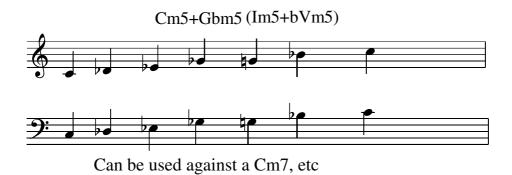


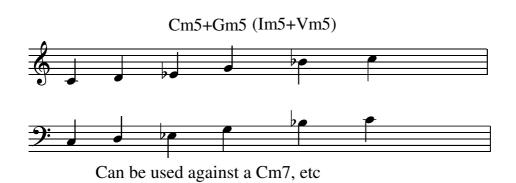


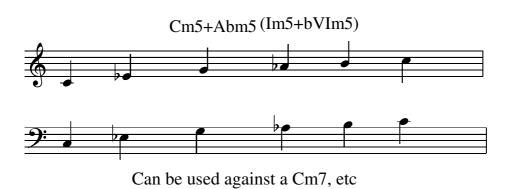




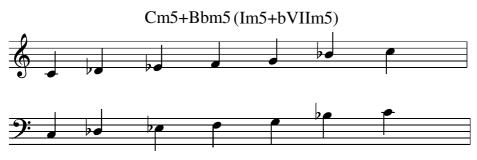
Can be used against a Cm5, Fm7, etc



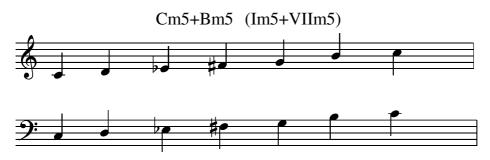




Cm5+Am5 (Im5+VIm5) Can be used against a Cm5, Cm6, etc

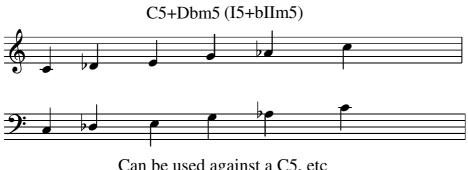


Can be used against a Cm5, Cm6, etc

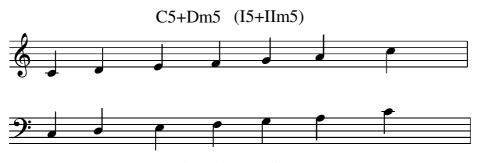


Can be used against a Cm5, Cmmaj7, etc

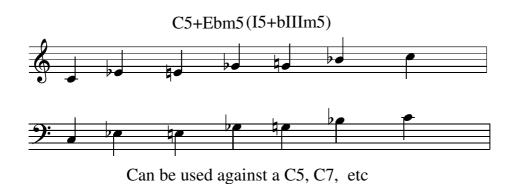
MAJOR+MINOR

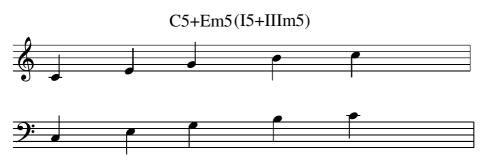


Can be used against a C5, etc

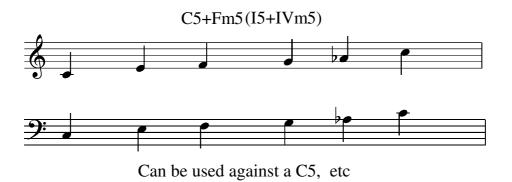


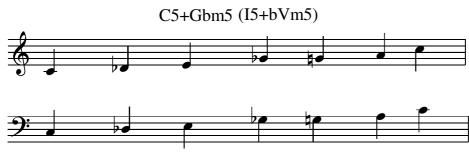
Can be used against a C5, Dm7, etc



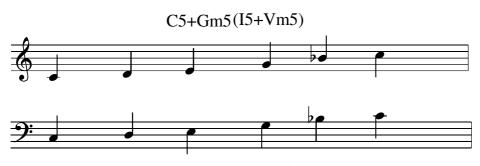


Can be used against a C5, C7, etc

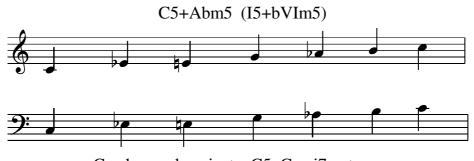




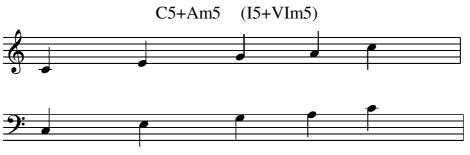
Can be used against a C5, etc



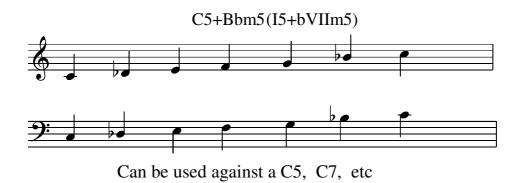
Can be used against a C5, C7 etc



Can be used against a C5, Cmaj7, etc



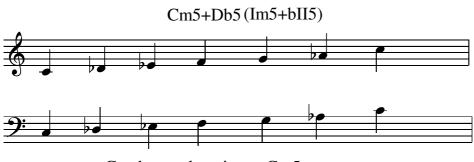
Can be used against a C5, C7, Cmaj7, etc



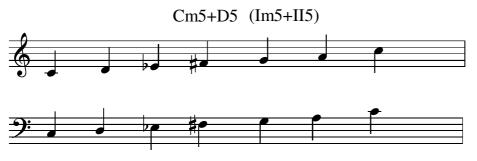
C5+Bm5 (I5+VIIm5)

Can be used against a C5, Cmaj7, etc

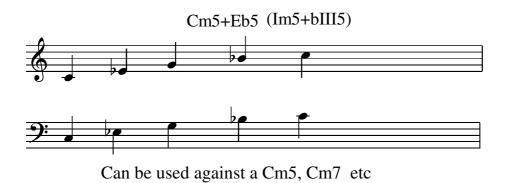
MINOR+MAJOR

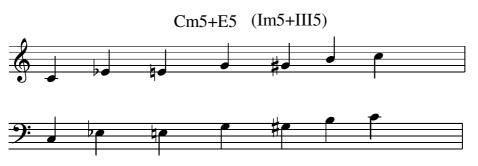


Can be used against a Cm5, etc

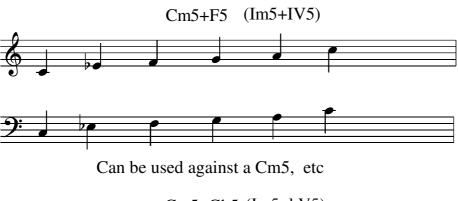


Can be used against a Cm5, etc



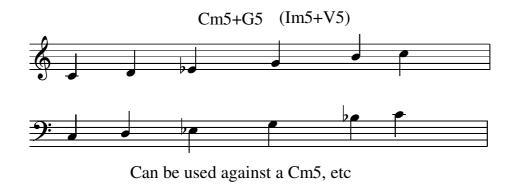


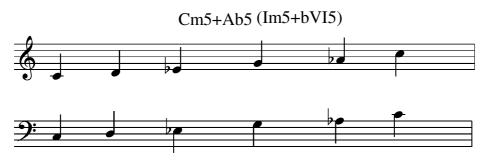
Can be used against a C5, etc



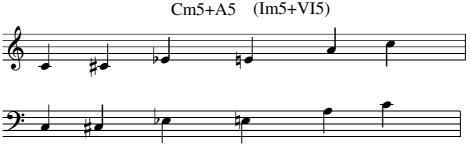


Can be used against a Cm5, Cm7, etc

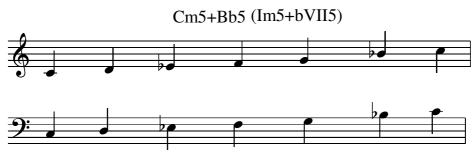




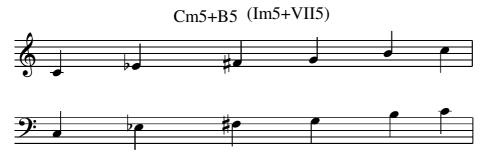
Can be used against a Cm5, etc



Can be used against a C5, etc



Can be used against a Cm5, Cm7, etc



Can be used against a Cm5, Cm7, etc

That lot should keep anyone happy (or more likely unhappy) for a couple of hundred years! Don't try learning them all. Just find a few of them that appeal to you. You will notice that some of them are not much good and some others are very bland, especially those with a lot of notes in common between the two triads. But I think there are some good ones too. They can also be used in writing tunes, using no other notes.

Only the most obvious chord applications are listed. There are many other chords which they can be used against - it may be worth while experimenting.