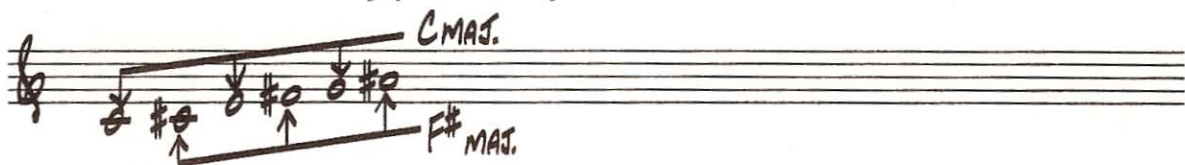


## Triad Pairs

Now we will apply these two schemes to triad pairs. Here we choose two triads to combine (forming a six-note scale). Use two major triads, a tritone apart (tritone scale), two major triads a whole tone apart, one major triad plus one minor triad a whole step below, then two major triads a half step apart.

TWO MAJOR TRIADS , a tritone apart

EXAMPLE: C Maj. plus F# Maj.



APPLICATIONS: Ch. 2, Tritone Scale

First Scheme

Asc.



Desc.



## Second Scheme

Asc.



Desc.



Do the same with all other Tritone pairs.

TWO MAJOR TRIADS, a whole step apart

EXAMPLE C Maj. and D Maj.



APPLICATIONS: C Maj #11 or Dom. 7th #11

F#7 b9 b13 b5 (Tritone)\*

E $\phi$  (3rd)

D7 sus 11 (2nd)

A Min.7 (Maj. 6th)

Bb $\Delta$  #5 (b7)

## First Scheme

Asc.



Desc.



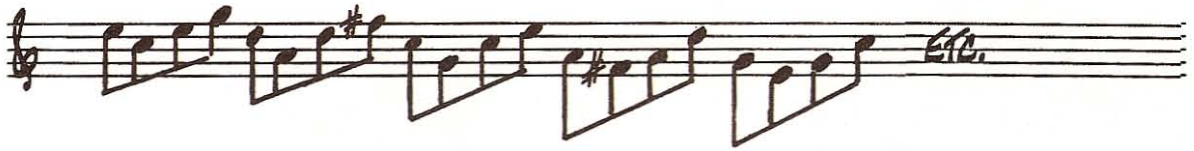
\* See Important Note, page 9.

## Second Scheme

Asc.



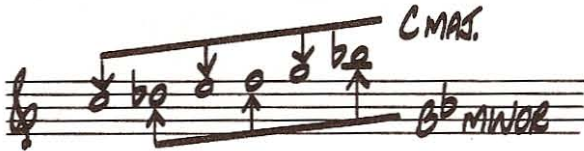
Desc.



Do the same with all other pairs. Twelve in all.

ONE MAJOR TRIAD AND ONE MINOR TRIAD, a whole step down

EXAMPLE: C Maj. and B $\flat$  Minor



APPLICATIONS: C7 $\flat$ 9 (1st)

G7 $\flat$ 5 $\sharp$ 9 (Perf. 5)\*

E $\flat$ 7 $\flat$ 9 (Min. 3rd)

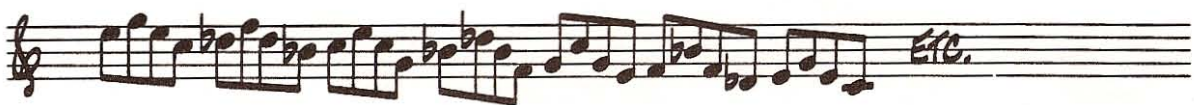
D $\flat$  Maj. 7 $\sharp$ 11 ( $\flat$ 2)

## First Scheme

Asc.



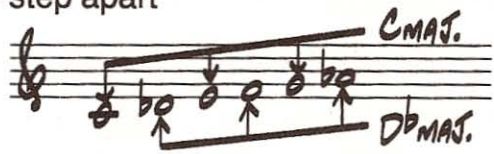
Desc.



\* See Important Note, page 9.

TWO MAJOR TRIADS, one half step apart

EXAMPLE: C Maj. and D $\flat$  Maj.



APPLICATIONS: D $\flat$  Maj./C Maj. ( $\flat$ 2)

D $\flat$  Maj. to C Maj. over E $\flat$ 7 or

E $\flat$ 7sus11 to E $\flat$ 7 $\flat$ 9, 13 ( $\flat$ 3)

F Harmonic Minor. (Perf. 4th)

First Scheme

Asc.



Desc.



Second Scheme

Asc.



Desc.



Do all other pairs. Twelve in all.