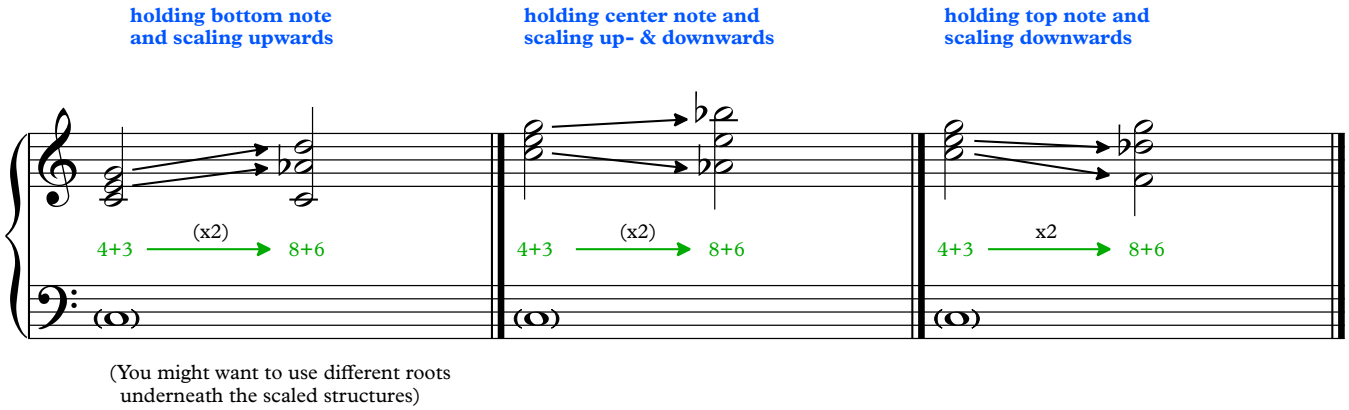
SCALING

(vertically, 3p)



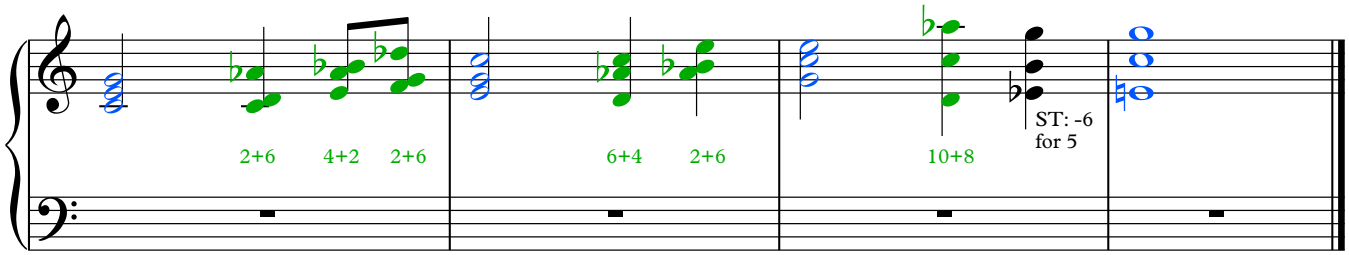
(You might want to use different roots
underneath the scaled structures)

Whatever note we are using as our anchor, the interval structure of a major triad (4+3) always goes to 8+6 but uses different notes. This is a wonderful option to transition from CH to OH and back. Also, PCs are available for the 8+6 structure - not only in OH but also in CH:

OH	8+6	10+8	6+10
CH	2+6	6+4	4+2

When we look at the positions in CH, it becomes quite clear that those structures may also be used for modulations as they contain a dominant character! A 2 by its nature is dominant and a can always be seen as the distance between scale tone 3 and -7, hence, a dominant structure.

Quick example using PC



Note: Scaling works the same in all positions of the triad (or any other 3p-structure)! You may also use these scaled structures as passing structures or as lines in between PCs of your original triad.

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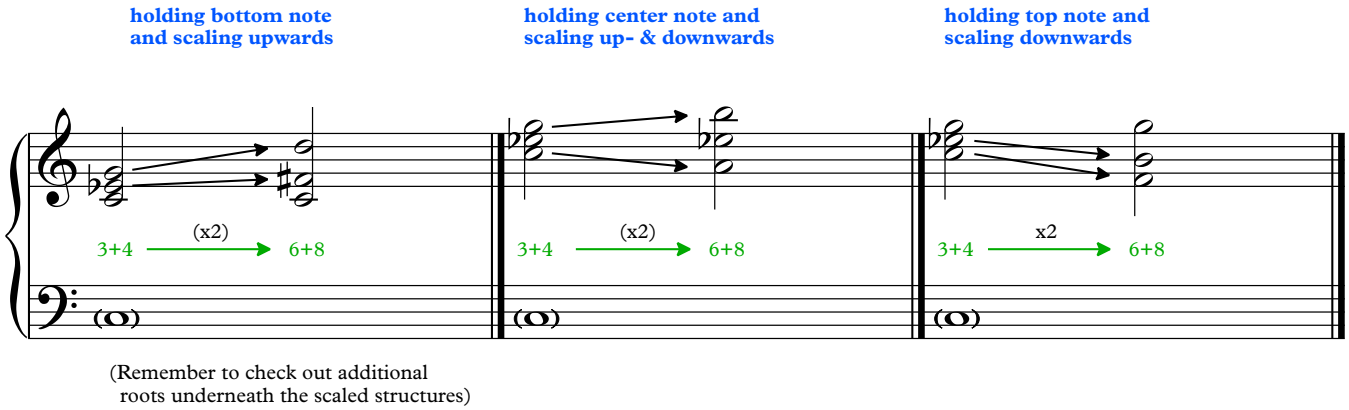
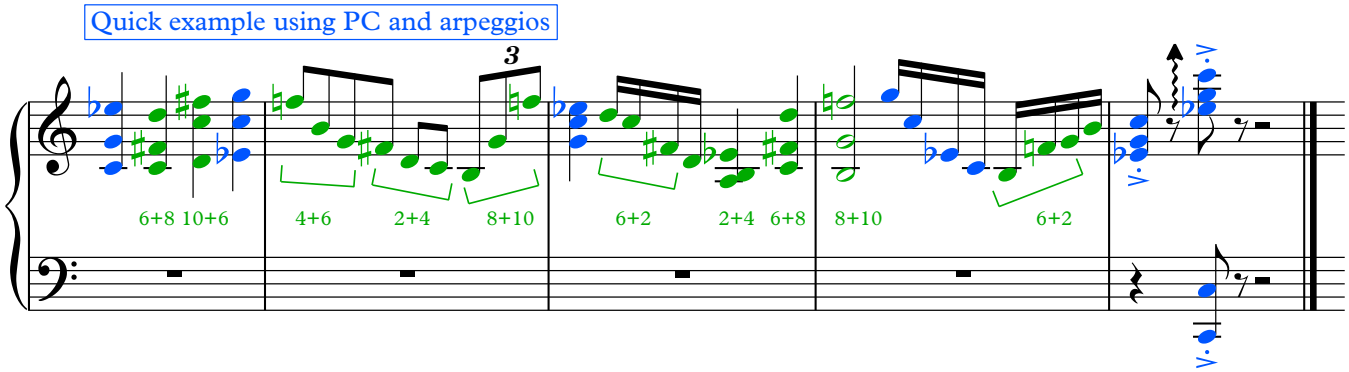


Just like major triads, minor triads work in all positions and lead always to 6+8. Scaling minor triads even brings us to an authentic cadence (V to I). Again, here are all PCs for OH and CH. Be sure to incorporate these structures into your writing as they add a very nice flavor to simple triads.

OH	6+8	10+6	8+10
CH	2+4	4+6	6+2

You may even draw a line to 6/4-chords with a raised 4th scale step. Look at bar 31 and simply add the note 'A' to the scaled structure. Again, all of these scaled structures contain a dominant flavor and can lead to other tonal centers. Also, try to interchange the scaled structures derived from major and minor triads, they sound great together!



Note: If you are curious about scaling triads with factor x3, go ahead and try it, although it will create a DBL (3+4 scaled with x3 ==> 9+12) and therefore, reduce tone richness.

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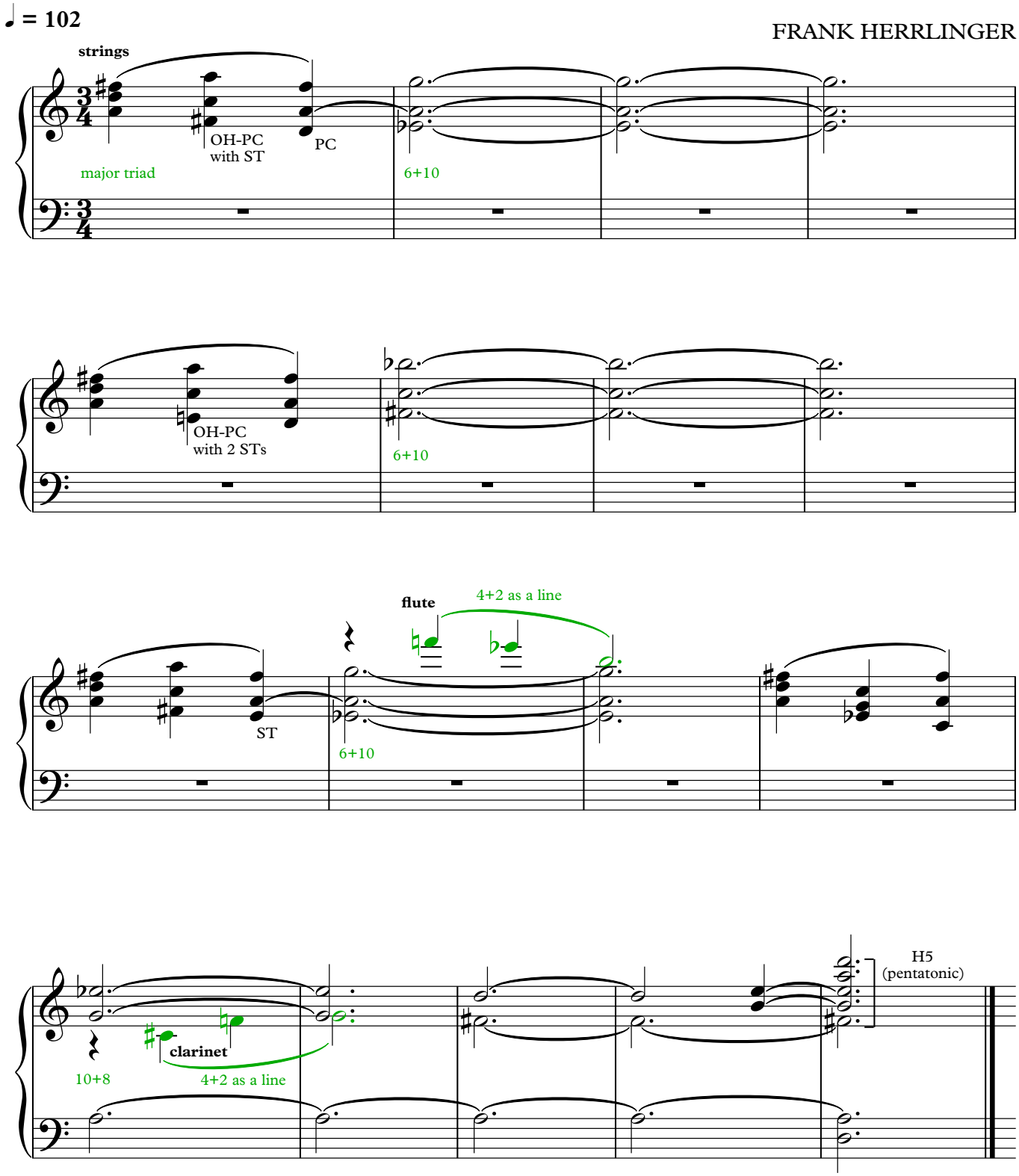
"Good Night, little fellow!"

(Sketch & Development)



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