



PRESENTS
JAZZ WORKSHOP SERIES

Saxophone Master Class TRIADS & 7th CHORDS

BY MARIANO ABELLO
Executive Director

*Kathmandu Jazz Conservatory Foundation Nepal
Nepal Music Educators' Society*

→ www.jazzeducationabroad.org

✉ mariano@jazzeducationabroad.org

f · @ · @jazzeducationabroad

☎ +34 682 309 359

TRIADS

Chords are the most important notes that defines a scale. They can be three notes (triads) or four notes (seventh chords). They have to be under our fingers so we can use them whenever we need to. Here is a serie of exercises that will help you to achieve it.

This one is the same as the broken thirds but with triads. Once you are familiar with them you should add different articulations:

1. 

2. 

3. 

4. 

Diatonic Triads in 1st Inversion

Four staves of musical notation in treble clef, each containing a sequence of diatonic triads in first inversion. The triads are: D minor, E minor, F minor, G minor, A minor, B minor, C major, and D major. Each triad is played as a triplet of eighth notes, with the number '3' written above the first note of each triplet. The sequence of triads is: D minor, E minor, F minor, G minor, A minor, B minor, C major, D major, E minor, F minor, G minor, A minor, B minor, C major, D major, E minor, F minor, G minor, A minor, B minor, C major, D major.

Diatonic Triads in 2nd Inversion

Four staves of musical notation in treble clef, each containing a sequence of diatonic triads in second inversion. The triads are: D minor, E minor, F minor, G minor, A minor, B minor, C major, and D major. Each triad is played as a triplet of eighth notes, with the number '3' written above the first note of each triplet. The sequence of triads is: D minor, E minor, F minor, G minor, A minor, B minor, C major, D major, E minor, F minor, G minor, A minor, B minor, C major, D major, E minor, F minor, G minor, A minor, B minor, C major, D major.

Diatonic Triads starting 1/2 Step below (approaching note)

Four staves of musical notation in treble clef, each containing a sequence of diatonic triads starting a half step below the previous triad. The triads are: D minor, E minor, F minor, G minor, A minor, B minor, C major, and D major. Each triad is played as a triplet of eighth notes, with the number '3' written above the first note of each triplet. The sequence of triads is: D minor, E minor, F minor, G minor, A minor, B minor, C major, D major, E minor, F minor, G minor, A minor, B minor, C major, D major, E minor, F minor, G minor, A minor, B minor, C major, D major.

Practice the same exercise in 1st and 2nd inversions.

1st Inversion

Two staves of musical notation for the 1st inversion exercise. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes with various accidentals (sharps, flats, naturals) and rests. The second staff continues the exercise, ending with a final whole note and a fermata.

2nd Inversion

Two staves of musical notation for the 2nd inversion exercise. The first staff begins with a treble clef and a key signature of one sharp (F-sharp). The melody consists of eighth notes with various accidentals and rests. The second staff continues the exercise, ending with a final whole note and a fermata.

Diatonic Triads 1-3-5-8

Four staves of musical notation for the Diatonic Triads 1-3-5-8 exercise. Each staff shows a sequence of eighth notes with various accidentals, illustrating the 1-3-5-8 pattern in different positions. The first staff starts with a treble clef and a key signature of one flat. The second and third staves continue the exercise with different accidentals. The fourth staff concludes the exercise with a final whole note and a fermata.

Chromatic Triads

1.

Here are some exercises that follow this same pattern

The image displays a series of musical exercises for guitar in the key of C major. Each exercise is presented on a two-staff system (treble and bass clefs). The first exercise includes chord names above the notes and Roman numeral fingerings below. The exercises progress from simple chordal patterns to more complex rhythmic and technical patterns involving triplets.

Exercise 1: Treble clef: C, G/D, C/E, F, C/G, F/A, G/B, C. Bass clef: I, V, I, IV, I, IV, V, I.

Exercise 2: Treble clef: C, G, F, C, F, C, G, C. Bass clef: I, V, IV, I, IV, I, V, I.

Exercise 3: Treble clef: C, G, C, F, C, F, G, C. Bass clef: I, V, IV, I, IV, I, V, I.

Exercise 4: Treble clef: C, G, C, F, C, F, G, C. Bass clef: I, V, IV, I, IV, I, V, I.

Exercise 5: Treble clef: C, G, C, F, C, F, G, C. Bass clef: I, V, IV, I, IV, I, V, I.

Exercise 6: Treble clef: C, G, C, F, C, F, G, C. Bass clef: I, V, IV, I, IV, I, V, I.

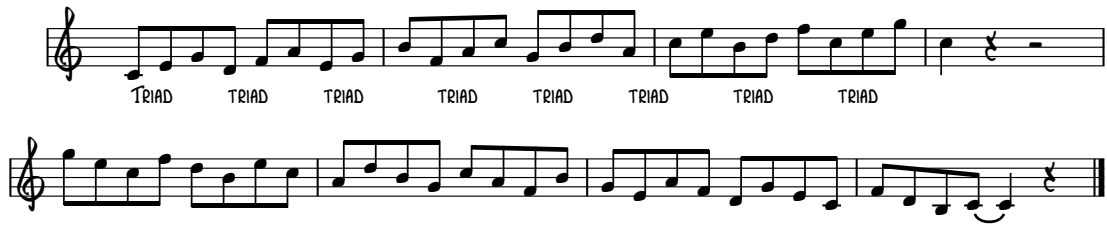
Exercise 7: Treble clef: C, G, C, F, C, F, G, C. Bass clef: I, V, IV, I, IV, I, V, I.

Exercise 8: Treble clef: C, G, C, F, C, F, G, C. Bass clef: I, V, IV, I, IV, I, V, I.

Exercise 9: Treble clef: C, G, C, F, C, F, G, C. Bass clef: I, V, IV, I, IV, I, V, I.

Exercise 10: Treble clef: C, G, C, F, C, F, G, C. Bass clef: I, V, IV, I, IV, I, V, I.

Triads are much easier if we play them in triplets simply because they have three notes; but we can also experiment playing them in 8th notes:



Triads encloure are also a great exercise to do so we learn how to approach them. This is used a lot by jazz players:



7th CHORDS

As mentioned before, when we add the 7th note of the scale to a triad, this becomes a 7th chord. Exercise 1-4 are the same as the broken triads and triads, and one more time, once you get familiar then add articulation:

The image displays eight numbered musical exercises (1-8) on a single staff, each consisting of four measures of music. Exercises 1-4 are diatonic triads with their 7th notes added. Exercises 5-8 are diatonic triads with their 7th notes added, but with chromatic alterations (sharps and naturals) to the 7th note in the second and third measures. Exercise 5 connects each diatonic 7th chord with the scale. Exercise 6 is the 3rd inversion of the 7th chord or you can see it as the chromatic approach to a triad, done diatonically. Exercise 7-8 is a diatonic triad connected by a scale note. Below the exercises is an 'ARTICULATION:' section with a list of nine items: 1. SLUR, 2. STACCATO, 3., 4., 5., 6., 7., 8., 9. This is followed by a musical staff showing a sequence of notes with various articulation marks (accents, slurs, staccato) corresponding to the list above.

Exercise 5 connects each diatonic 7th chord with the scale.

Exercise 6 is the 3rd inversion of the 7th chord or you can see it as the chromatic approach to a triad, done diatonically.

Exercise 7-8 is a diatonic triad connected by a scale note.

All of the above exercises have to be done with the nine articulations, at least, and all 12-keys.

As the triads are easy when played in triplets, the 7th chords are easier when played in 8th notes, so we should change them as well and play them in triplets:

This image displays a page of musical notation consisting of ten staves. The notation is written in a single system with a treble clef and a key signature of one flat. The music is primarily composed of eighth notes, with many of these notes grouped into triplets, as indicated by the number '3' placed above the notes. The first staff begins with a triplet of eighth notes, followed by a series of eighth notes, some of which are also in triplets. The second staff continues this pattern, ending with a double bar line. The third staff starts with another triplet, followed by eighth notes and more triplets. The fourth staff continues the sequence of eighth notes and triplets. The fifth staff begins with a triplet, followed by eighth notes and triplets. The sixth staff continues the pattern of eighth notes and triplets. The seventh staff starts with a triplet, followed by eighth notes and triplets. The eighth staff continues the sequence of eighth notes and triplets. The ninth staff begins with a triplet, followed by eighth notes and triplets. The tenth and final staff concludes the piece with a double bar line.