

Triads

ALTHOUGH A **CHORD** IS TECHNICALLY **ANY** COMBINATION OF NOTES PLAYED SIMULTANEOUSLY, IN **MUSIC THEORY** WE USUALLY DEFINE CHORDS AS THE COMBINATION OF **THREE OR MORE NOTES**.



SECUNDAL HARMONY



CHORDS BUILT FROM **SECONDS** FORM **TONE CLUSTERS**, WHICH ARE NOT **HARMONIC** SO MUCH AS **TIMBRAL**.

TERTIAL HARMONY



CHORDS BUILT FROM **THIRDS** (MORE SPECIFICALLY, FROM **MAJOR THIRDS** AND **MINOR THIRDS**) FORM THE BASIS OF MOST HARMONY IN THE **COMMON PRACTICE PERIOD**.

QUARTAL HARMONY



CHORDS BUILT FROM **PERFECT FOURTHS** CREATE A DIFFERENT SOUND, USED IN COMPOSITIONS FROM THE **EARLY 1900s** AND ONWARD.

QUINTAL HARMONY



CHORDS BUILT FROM **PERFECT FIFTHS** CAN BE RESPELLERED AS **QUARTAL CHORDS**, AND AS SUCH THEY DO NOT CREATE A SEPARATE SYSTEM OF HARMONY.

SEXUAL HARMONY? **SEPTAL HARMONY?** AS WITH **QUINTAL HARMONY**, THESE ARE THE SAME AS **TERTIAL** AND **SECUNDAL HARMONY**, RESPECTIVELY.



IS THE CHORD STILL **TERTIAL** IF IT IS BUILT FROM **DIMINISHED THIRDS** OR **AUGMENTED THIRDS**?



WHEN WE STACK THE CHORD IN **THIRDS** WITHIN **ONE OCTAVE**, WE GET WHAT IS CALLED THE **SIMPLE FORM** OF THE CHORD.

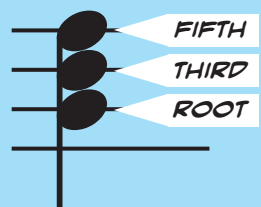
LET'S GET STARTED ON TERTIAL HARMONY WITH THE SMALLEST CHORD POSSIBLE: **THE TRIAD**.



WELL, **DIMINISHED THIRDS** SOUND JUST LIKE **MAJOR SECONDS**, AND **AUGMENTED THIRDS** SOUND JUST LIKE **PERFECT FOURTHS**, SO...

NO.

THE **LOWEST** NOTE IN THE CHORD WHEN THE CHORD IS IN **SIMPLE FORM** IS CALLED THE **ROOT**. THE NAMES OF THE OTHER NOTES ARE BASED ON THEIR **INTERVAL** ABOVE THE **ROOT**.



A **TRIAD** IS DEFINED AS A **THREE-NOTE CHORD**, BUT IN PRACTICE IT IS ALMOST ALWAYS USED TO REFER TO **TERTIAL** THREE-NOTE CHORDS.

INCIDENTALLY, **FOUR-NOTE CHORDS** ARE TECHNICALLY CALLED **TETRADES**, BUT WE USUALLY CALL THEM **SEVENTH CHORDS**, SINCE THEY ADD A **SEVENTH**.

THERE ARE **FOUR** WAYS TO CREATE A **TRIAD** USING **MAJOR** AND **MINOR THIRDS**:

THE DIMINISHED TRIAD

TWO **MINOR THIRDS** STACKED TOGETHER



C^o

THE MINOR TRIAD

A **MAJOR THIRD** ON TOP A **MINOR THIRD** ON BOTTOM



c

THE MAJOR TRIAD

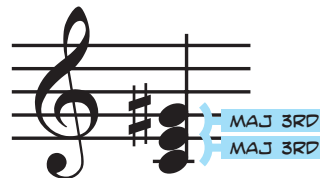
A **MINOR THIRD** ON TOP A **MAJOR THIRD** ON BOTTOM



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THE AUGMENTED TRIAD

TWO **MAJOR THIRDS** STACKED TOGETHER



C⁺

WE LABEL TRIADS USING THEIR **ROOT** ("A **C MINOR TRIAD**"). THE ABBREVIATIONS SHOWN ABOVE, WHICH USE **UPPER CASE**, **LOWER CASE**, AND **SYMBOLS** TO SHOW CHORD TYPE, ARE CALLED **MACRO ANALYSIS**.