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Type of triad

Triads are formed by stacking three notes on top of each other. They can be referred to as chords and consist of a root note, a third, and a fifth. To build a basic triad, start with the root note and count up three notes from the root note and count up three notes on top of each other. minor, diminished, and augmented. Major and minor triads are the most common and can be differentiated by the interval between the root and third (three semitones), while minor triads have a major third (four semitones), while minor triads have a major third (four semitones). The difference in sound between major and minor triads is due to the interval between the root and third notes. Major triads tend to sound happy, while minor triads sound sad. Triads can be built on different white notes, which can affect their overall sound. creating different types of triads. OK, let's dive into the world of triads! There are four types: major, minor, diminished, and augmented triads. They have an unusual sound quality that can be quite unsettling. A diminished triad is a variation of a minor triad. To create one, simply start with a minor triad and lower the top note by 1 semitone (leaving only 6 semitones between the bottom and top notes). This creates a diminished triads: C diminished triad. E diminished triad, E diminished triad, E diminished triad, E diminished triad, E diminished triads a diminished triad. on top of each other, resulting in that characteristic eerie sound. We'll also explore the world of augmented triads soon, but for now, let's just say they have a major 3rd and an augmented 5th, giving them a bright and expansive feel. the root position refers to a fundamental music theory concept explored in the chapter titled Inversion and Figured Bass. A triad consists of three notes: the root, third, and fifth, with specific names for each quality type - major, minor, diminished, and augmented - determined by intervals from the root to the fifth. **Triad Qualities** In Western music theory, triads are classified into three categories based on their root note: major, minor, and diminished. The quality of a triad is determined by its root note and does not change regardless of the key it is in. * Major triads have a lowercase "m" after the capital letter of the root. * Diminished triads are indicated with a superscript "o". **Triad Qualities in Minor Keys** When working with minor scales, the pattern of triad qualities is as follows: * Triads built on do (1), fa (4), and sol (5) are minor (lowercase "m"). * Triads built on re (2) and ti (b7) are diminished. **Drawing a Triad** To draw a triad from a chord symbol, follow these steps: 1. Draw the root note on the staff. 2. Add notes that are a third and fifth above the root (forming a "snowperson"). 3. Recall the major key signature of the root note. 4. Write any necessary accidentals for a major triad, or add additional accidentals to alter the chord's third and/or fifth for minor, diminished, or augmented triads. Examples 8 and 9 illustrate this process with D major and Ab minor triads. We've got an Ab minor triad (Ab, Cb, Eb) on our hands. Remember that diminished triads feature a minor third and a diminished fifth - just lower both notes by a half step from their major triad counterparts. Augmented fifth - just lower both notes by a half step from their major triad counterparts. from its major triad equivalent. Triads are identified via their root, quality, and inversion; we'll focus on root and quality for now, as inversion is explored in another chapter. To identify triads, follow these three steps: pinpoint the root note, visualize the key signature associated with that root, and determine the quality of the triad itself. Example 10 demonstrates this process. For instance, Example 11 involves identifying a C[#] triad by recognizing its root as C[#], then imagining the key signature of C[#] major (which has seven sharps), only to find that E and G are natural instead of sharp due to the diminished quality. Let's apply these steps to various triads. If you encounter a triad with an imaginary key signature due to double accidentals, use enharmonic equivalence to respell it. The process remains the same as described earlier for intervals. Since octave equivalence applies, note doublings or spacings don't impact a triad's identification. Check out Example 12, which showcases different triads and their chord symbols. You'll notice that identifying these triads is consistent regardless of octave doublings (Example 12a), open spacing with wide intervals (Example 12b), or combining both (Example be arranged as thirds. A triad whose lowest note is stacked in thirds from the root of the chord, and this can result in different qualities such as major, minor, diminished, or augmented. Some basic symbols are used to denote these gualities, with the most common being: - Major triad: C - Minor triad: Cm. C- - Diminished triad: Co. Cdim Augmented triad: C+, Caug The guality of a chord is determined by the third and fifth notes above the root, chord guality, a major seventh intervals above it. Other terms include: - Chord symbol: A system of naming chords that specifies the note name of the root, chord guality, and any alterations. - Interval: Any combination of two or more pitch classes that sound simultaneously. An interval whose notes are sounded separately is called a melodic line. - Harmony: Notes played or sung all together at the same time. - Voicing: The ordering of notes in a chord so that it is entirely stacked in thirds, with the root on the bottom. -Bass note: The lowest part (or "voice") of a composition. (°) - Example: In C Major, the viio chord is Bo. The augmented has a sharp 5, since its 5 has been increased from what's "normal" (Major). By increasing the 5, we have 8 half steps between the root and the 5th, rather than 7. The augmented triad first appears as a derivative in Harmonic minor [chord space III]. The augmented triad is indicated by using a + sign. Example: In A Harmonic minor, the III+ chord is C+. We can build chords using other intervallic schemes, such as 4ths, but we don't typically call them triads. We reserve the term triad for 3-tone chords built by superimposing 3rds. To build 7-type chords, we take EON one more step; we go every other note until we have 4 tones. There are different ways of understanding 7 chords. We think the stickiest way is to consider the type of 7 (the Major 7 interval is 11 half steps away from the root, while a minor 7-type interval is 10 half steps). We can also think in terms of types of 3rds (how far each tone is to the next). Those numbers [5-7] are on the graphic if you'd like to integrate that info as well]. We figured out the triads in a Major key in a previous session. We will now take EON until we have 4 tones, rather than just 3. When we do this, we get 4 chord qualities from the key: Major 7, minor 7, Dominant 7, and minor 7 flat 5 (also known as half-diminished). I & IV becomes Major 7's, the V becomes Dominant 7, the ii, iii, and vi becomes minor 7's, and the vii chord becomes minor 7's, and the vii c that the 7 is 10 half steps away from the root [as in the minor 7 and min7b5 as well - the little m is for the triad, the 7 is for the triad steps away from the root [as in the minor 7 and min7b5, -7b5, or as half-diminished Half-diminished symbol can also be shown as a degree sign with a line through it: Before we begin, you should know that Triads in Music are an excellent and very useful tool for composing melodies and rhythms! I believe that every musician should equip himself with the grasp of Triads, Triad structure anytime during his musicianship. Now with that thought, let's look into different types of Triads, Triad structure anytime during his musicianship. Triads play a crucial role in building chords. A Major Triad's structure consists of a root note, a major third (4 semitones), and a perfect fifth decides if it's Augmented or Diminished. There are four common types of Triads: Major, Minor, Augmented, and Diminished. Each type has its unique sound and characteristics, playing a distinct role in music. For instance, Major Triads have a bright sound, often marked as tonic (I), mediant (iii), and dominant (V) in Western music. A minor Triad's structure is similar to a major triad but with a flattened third, also known as a minor third. The interval between the root and the minor third is 3 semitones, while the perfect fifth remains the same at 7 semitones. F minor, for example, consists of F-Ab-C. Augmented fifth (8 semitones) instead of a perfect fifth. C Augmented, for instance, has the pattern F-A-C#. Diminished Triads consist of a root note, minor third (3 semitones), and diminished fifth (6 semitones). The structure is almost identical to a Minor Triad except for the flattened fifth note. F Diminished, for example, has the pattern F-Ab-Cb. Triad Inversions are an essential concept in music theory, making it easier to create harmonies. Despite sounding complex, Triad Inversions are relatively simple and will be explored further in this article. To transform the sound of a Triad by rearranging its notes, we begin with the fundamental concept that music theory defines Triads as three-note chords in the order Root-Third-Fifth. This specific sequence yields distinct harmonic flavors. By shifting the positions of the Root. Third, or Fifth note, we arrive at the idea of Inversions. Let's explore the types of Triad Inversions. Just as we've learned so far, a Triad is a three-note concept consisting of ROOT + THIRD + FIFTH in music theory. Modifying any note results in a distinct sound. The First Inversion of a Triad occurs when the Third Note moves to the Root position. For example, let's revisit the F major Triad structure: F-A-C. By moving A (the Third) down to the bass and changing F (the Root) to C (the Fifth), we obtain A as the new Root, C as the Third, and F as the Fifth. A key point to remember is that First Inversion Triads tend to have a smoother sound, creating a sense of movement between progressions. This concept illustrates that music theory dictates Triads are three notes stacked in ROOT + THIRD + FIFTH position, while shifting the First Inversion. Shifting the Fifth Note's position instead yields the Second Inversion of a Triad. Using our F major Triad structure as an example, we see that A-C-F becomes C-A-F, with C as the new Root, A as the Third, and F as the Fifth. This concept isn't limited to jazz musicians often use triads for smooth transitions between chord progressions. Additionally, jazz is an epitome of improvisation, where musicians frequently draw upon tones from Triad chords and Inversions while soloing. To learn more about Triads in music theory, book a free demo with Musicmaster today!