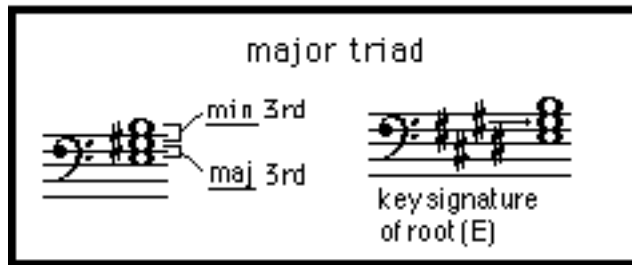


# Chapter 10B Triads: Comparing Non-major Triads to Major Ones

In this chapter you will:

- |   |   |
|---|---|
| 1. Review major triads                              | 4. Write major triads quickly                           |
| 2. Write major triads on the circle of fifths       | 5. Compare non-major triads to major ones               |
| 3. Group triads and relate the groups to each other | 6. Review relationships between triads and their thirds |

## 10B.1 Review major triads



- Once major triads are recognized quickly, other triads can be identified and written by comparing them to the major ones.
- Major triads:
  1. have a major third on the bottom and a minor third on top (see Chapter 10) AND
  2. have top notes that are in the major scale (or key) of the bottom noteThese two definitions are equivalent.

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ADD A SHARP OR FLAT TO THE THIRD OR FIFTH, where necessary, to make each triad MAJOR.

CIRCLE the triads the need no sharps or flats.



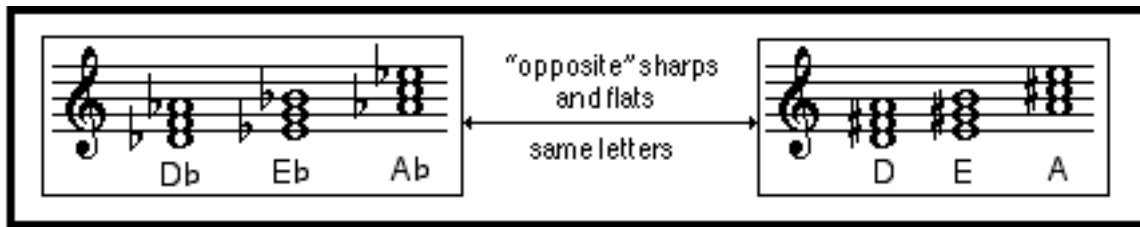
## 10B.2 Write major triads on the circle of fifths

- Patterns of sharps and flats emerge if major triads are arranged around the circle of fifths.

1. ADD sharps and flats to these triads to make them all MAJOR. Roots are written below the chords and are arranged according to the circle of fifths. Remember to ADD accidentals to roots if needed.
2. NOTICE patterns in the accidentals used.

The image displays 12 major triads arranged in a circle of fifths, with a piano keyboard diagram in the center. Each triad is shown in treble clef with its root name below it. The triads are: F (F4, A4, C5), C (C4, E4, G4), G (G4, B4, D5), Bb (Bb4, D5, F5), D (D4, F4, A4), Eb (Eb4, G4, Bb5), A (A4, C5, E5), Ab (Ab4, C5, Eb5), E (E4, G4, B4), Db (Db4, F5, Ab5), and B (B4, D5, F5). The piano keyboard diagram shows the physical layout of the keys, with white keys numbered 1-7 and black keys numbered 8-10.

### 10B.3 Group triads and relate the groups to each other



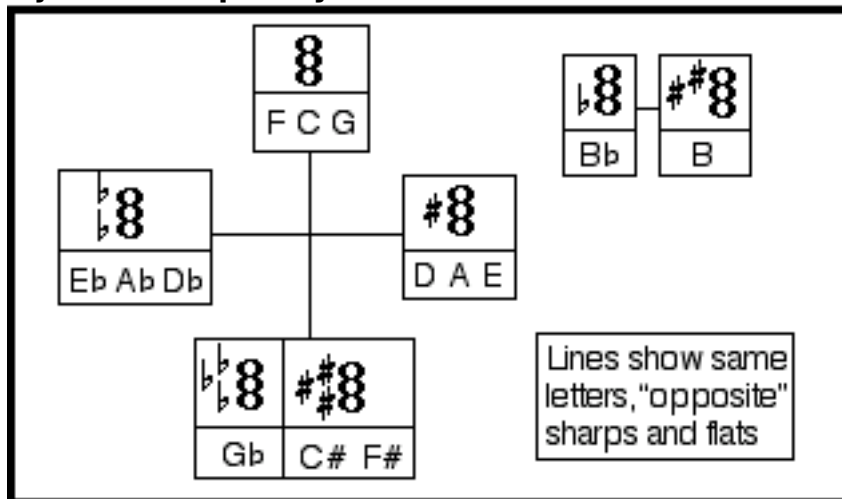
- Triads with the same patterns of sharps and flats are arranged together on the circle of fifths. Those with no sharps and flats are on top, those with a sharp on the third of the chord are on the right, and so on.\*
- Groups with the same letter names have "opposite" sharps and flats. For example:
  - Db, Eb and Ab have flats "on the outside," while D, E and A have sharps "in the middle."
  - F, C, and G have no flats or sharps at all, while F#, C# and Gb have a flat or sharp on every note.

ON THE PREVIOUS PAGE...

1. DRAW LARGE CIRCLES all the way around these GROUPS of triads:
  - a. those with no accidentals
  - b. those in which the third is sharp only
  - c. those in which all notes have a sharp or flat
  - d. those whose root and fifth, only, are flat
2. DRAW A CIRCLE around each of the two odd triads, B and Bb.
3. DRAW LINES between groups which have the same letter names, disregarding flats and sharps. NOTICE that the sharps and flats in each group are in some way "opposite" each other. DRAW these lines THROUGH the keyboard:
  - a. between the F, C, G group and the C#, Gb, F# group
  - b. between the D, A, E group and the Db, Ab, Eb group
  - c. between the two odd triads, B and Bb.

\* These patterns also apply to a triad's black and white keys on the piano, except for the C# triad. Unlike Gb and F#, the third of C# is a white key (E#).

## 10B.4 Write major triads quickly



- The above chart summarizes the material on the previous pages.
- The clef does not affect the patterns of sharp and flats in major triads.

1. TIME YOURSELF as you ADD sharps or flats to these triads to make them major. CIRCLE the triads with no sharps or flats.
2. WRITE YOUR TIME at the end of each line. 15 seconds per line is a very fast time.

D F G $\flat$  B E E $\flat$  D $\flat$  G

C $\sharp$  F $\sharp$  D A $\flat$  G B $\flat$  B D $\flat$

C $\sharp$  B C A D $\flat$  F F $\sharp$  E

A F $\sharp$  B $\flat$  G F C $\sharp$  B C

## 10B.5 Compare non-major triads to major ones



Compared to major triads:

- minor triads have a third a half-step lower
- diminished triads have a third and fifth a half-step lower
- augmented triads have a fifth a half-step higher
- letter names must remain the same; triads must be built in thirds.

1. IDENTIFY the following triads as major, minor, diminished or augmented.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. WRITE the specified triad.

F# dim   D Aug   Bm   Fm   Abm   F#   B dim   A Aug

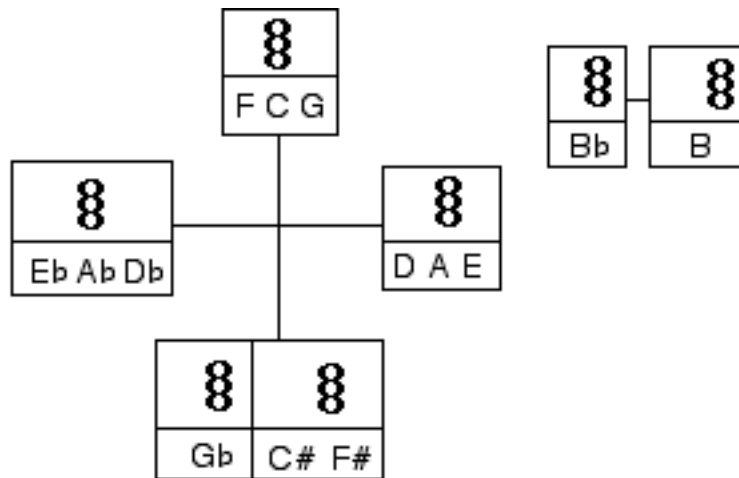
Bm   C dim   B dim   Bb dim   Cm   C#   A Aug   Bb

Fm   Ab Aug   F#   C# Aug   G   C dim   F# dim   C#m

## 10B.6 Review relationships between triads and their thirds

• Some unusual major triads such as those built on A#, G# or Fb are not on the circle of fifths as given on 10B.2. To write triads with these roots, use the method described in Chapter 10 involving the top and bottom thirds.

1. WRITE sharps and flats next to the appropriate notes in this chart.



2. Compared to major triads

- augmented triads have \_\_\_\_\_
- diminished triads have \_\_\_\_\_
- minor triads have \_\_\_\_\_

3. IDENTIFY the thirds in each kind of triad as described in Chapter 10.

	type of triad			
	major	minor	diminished	augmented
top 3rd			<b>minor</b>	
bottom 3rd				