

Triad Spelling

Using the "Group Method" as given by Robert Ottman in "Elementary Harmony"

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General 3rd Intervals: A C E G B D F A C E G etc.

MAJOR

A^b : A^b C E^b
 A : A C[#] E
 A[#] : A[#] C^x E[#]
 D^b : D^b F A^b
 D : D F[#] A
 D[#] : D[#] F^x A[#]
 E^b : E^b G B^b
 E : E G[#] B
 E[#] : E[#] G^x B[#]

Group 1: Middle Note is 1/2 Step
 "higher" than other two.

MINOR

A^bm : A^b C^b E^b
 Am : A C E
 A[#]m : A[#] C[#] E[#]
 D^bm : D^b F^b A^b
 Dm : D F A
 D[#]m : D[#] F[#] A[#]
 E^bm : E^b G^b B^b
 Em : E G B
 E[#]m : E[#] G[#] B[#]

Group 1: All three "members" are
 "equal" in flats, sharps, or lack of same.

DIMINISHED

(A^b° : A^b C^b E^{bb})
 A° : A C E^b
 A[#]° : A[#] C[#] E
 (D^b° : D^b F^b A^{bb})
 D° : D F A^b
 D[#]° : D[#] F[#] A
 (D^x° : D^x F^x A[#])
 (E^b° : E^b G^b B^{bb})
 E° : E G B^b
 E[#]° : E[#] G[#] B

Group 1: Fifth is 1/2 Step
 "lower" than other two notes.

C^b : C^b E^b G^b
 C : C E G
 C[#] : C[#] E[#] G[#]
 F^b : F^b A^b C^b
 F : F A C
 F[#] : F[#] A[#] C[#]
 G^b : G^b B^b D^b
 G : G B D
 G[#] : G[#] B[#] D[#]

Group 2: All three "members" are
 "equal" in flats, sharps, or lack of same.

(C^bm : C^b E^{bb} G^b)
 Cm : C E^b G
 C[#]m : C[#] E G[#]
 (F^bm : F^b A^{bb} C^b)
 Fm : F A^b C
 F[#]m : F[#] A C[#]
 G^bm : G^b B^{bb} D^b
 Gm : G B^b D
 G[#]m : G[#] B D[#]

Group 2: Middle note is 1/2 Step
 "lower" than the other two.

(C^b° : C^b E^{bb} G^{bb})
 C° : C E^b G^b
 C[#]° : C[#] E G
 C^x° : C^x E[#] G[#]
 (F^b° : F^b A^{bb} C^{bb})
 F° : F A^b C^b
 F[#]° : F[#] A C
 F^x° : F^x A[#] C[#]
 (G^b° : G^b B^{bb} D^{bb})
 G° : G B^b D^b
 G[#]° : G[#] B D
 G^x° : G^x B[#] D[#]

Group 2: Root is 1/2 Step
 "higher" than other two notes.

B^b : B^b D F
 B : B D[#] F[#]
 B[#] : B[#] D^x F^x

Group 3: Root is 1/2 Step
 "lower" than other two.

B^bm : B^b D^b F
 Bm : B D F[#]
 B[#]m : B[#] D[#] F^x

Group 3: Root and Third are
 1/2 Step "lower" than fifth.

B^b° : B^b D^b F^b
 B° : B D F
 B[#]° : B[#] D[#] F[#]

Group 3: All three "members" are
 "equal" in flats, sharps, or lack of same.

Augmented Triads, symbolized by +, are more rare; to spell them, raise the 5th in any
major triad. Example: F[#]+ = F[#] A[#] C^x

TRIAD SPELLING (using the "group method" as given by ROBERT OTTMAN in "ELEMENTARY HARMONY")

GENERAL 3RD INTERVALS:
ACEGBDFACEG etc.

- MAJOR**
- Ab: Ab C Eb
 - A: A C# E
 - A#: A# C* E#
 - Db: Db F Ab
 - D: D F# A
 - D#: D# F* A#
 - Eb: Eb G Bb
 - E: E G# B
 - E#: E# G* B#

GROUP 1: MIDDLE NOTE IS 1/2 STEP "HIGHER" THAN OTHER TWO.

- MINOR**
- Abm: Ab Cb Eb
 - Am: A C E
 - A#m: A# C# E#
 - Dbm: Db Fb Ab
 - Dm: D F A
 - D#m: D# F# A#
 - Ebm: Eb Gb Bb
 - Em: E G B
 - E#m: E# G# B#

GROUP 1: ALL 3 MEMBERS ARE "EQUAL" IN SHARPS, FLATS OR LACK OF SAME.

- DIMINISHED**
- (Ab°: Ab Cb Ebb)
 - A°: A C Eb
 - A#°: A# C# E
 - (Db°: Db Fb Abb)
 - D°: D F Ab
 - D#°: D# F# A
 - (D*°: D* F* A#)
 - (Eb°: Eb Gb Bbb)
 - E°: E G Bb
 - E#°: E# G# B

GROUP 1: 5TH IS 1/2 STEP "LOWER" THAN OTHER TWO NOTES.

- Cb: Cb Eb Gb
- C: C E G
- C#: C# E# G#
- Fb: Fb Ab Cb
- F: F A C
- F#: F# A# C#
- Gb: Gb Bb Db
- G: G B D
- G#: G# B# D#

GROUP 2: ALL 3 MEMBERS ARE "EQUAL" IN SHARPS, FLATS OR LACK OF SAME.

- (Cb°m: Cb Ebb Gb)
- Cm: C Eb G
- C#m: C# E G#
- (Fb°m: Fb Abb Cb)
- Fm: F Ab C
- F#m: F# A C#
- Gbm: Gb Bbb Db
- Gm: G Bb D
- G#m: G# B D#

GROUP 2: MIDDLE NOTE IS 1/2 STEP "LOWER" THAN OTHER TWO.

- (Cb°: Cb Ebb Gbb)
- C°: C Eb Gb
- C#°: C# E G
- C*°: C* E# G#
- (Fb°: Fb Abb Cbb)
- F°: F Ab Cb
- F#°: F# A C
- F*°: F* A# C#
- (Gb°: Gb Bbb Dbb)
- G°: G Bb Db
- G#°: G# B D
- G*°: G* B# D#

GROUP 2: ROOT IS 1/2 STEP "HIGHER" THAN OTHER TWO NOTES.

- Bb: Bb D F
- B: B D# F#
- B#: B# D* F*

GROUP 3: ROOT IS 1/2 STEP "LOWER" THAN OTHER TWO NOTES.

- Bbm: Bb Db F
- Bm: B D F#
- B#m: B# D# F*

GROUP 3: ROOT AND 3RD ARE 1/2 STEP "LOWER" THAN 5TH.

- Bb°: Bb Db Fb
- B°: B D F
- B#°: B# D# F#

GROUP 3: ALL 3 MEMBERS ARE "EQUAL" IN SHARPS, FLATS OR LACK OF SAME.

SYMBOLIZED BY +
 AUGMENTED TRIADS ARE MORE RARE; TO SPELL THEM, RAISE THE 5TH IN ANY MAJOR TRIAD. EXAMPLE: F#+ = F# A# C*