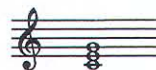


**EXAMPLE 5.2** Four Types of Triad

A.

**Major triad:** major 3<sup>rd</sup> + minor 3<sup>rd</sup>  
M3 + m3



**Minor triad:** minor 3<sup>rd</sup> + major 3<sup>rd</sup>  
m3 + M3



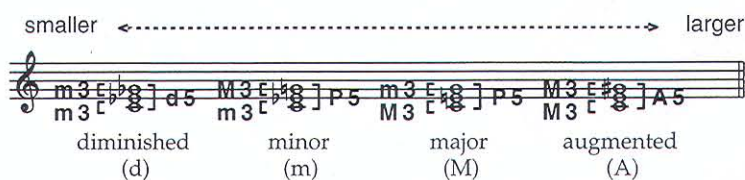
**Diminished triad:** minor 3<sup>rd</sup> + minor 3<sup>rd</sup>  
m3 + m3



**Augmented triad:** major 3<sup>rd</sup> + major 3<sup>rd</sup>  
M3 + M3



B.



Only major, minor, and diminished triads are used as units of harmony in common-practice music. The augmented triad is not an independent sonority, but one that results from the convergence of contrapuntal lines; we explore this triad more fully in Chapter 35.

**Voicing Triads: Spacing and Doubling**

In Example 5.2 the third and the fifth of each triad are arranged directly above the root. This tight **spacing** (or *voicing*) of chordal members is called **close position**. However, the pitches of a triad do not always appear in close position. Instead, they might be variously distributed in register in order to create a different effect. When this occurs, the triad is in **open position**. Such spacing is generally wider between the lowest-sounding pitch and the pitches that appear above it because tightly spaced triads in the bass are hard to hear clearly. Listen to the sound of the root-position major, minor, and diminished triads in Example 5.3. Carefully study each example, and label each triad's members using 1, 3, or 5 for root, third, or fifth. As you will notice in Example 5.3A, by placing the third above the fifth, a new interval (a sixth) arises between the notes of the upper voices.

**EXAMPLE 5.3** Triads in Open Spacing

A.      B.      C.      D.      E.      F.      G.      H.

1  
B Maj.