

# MUSIC FUNDAMENTALS 101

## BOOKLET

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## STAVES AND CLEFS

Elements of music

The fundamental elements of music are pitch (the highness/lowness of the notes), duration (how long the notes last), timbre (overall type of sound such as trumpet versus clarinet), and dynamics/loudness. Some authors add frequency (the speed of the physical vibration making the sound) and texture

Staff

A staff (plural: staves) uses five parallel lines to notate (write down) the pitch aspect of music. Higher-pitched notes are written higher on the staff.

Note names

Staff lines are numbered 1 to 5, starting from the bottom line. Note names from low to high are the letters A, B, C, D, E, F, G, then repeating A, B, C...

Clef

Treble clef

A clef indicates which note names go on which lines (and spaces between the lines) on the staff. Clefs are written at the start of the staff. Treble clef designates the second line from the bottom as G. The lines in treble clef represent the pitches E, G, B, D, and F. The spaces are F, A, C, and E.

staff → treble clef line 5

G, so... D E F G A B C D E F G line 1

Every Good Boy Does Fine lines: E G B D F

F-A-C-E spells face spaces: D F A C E G

Bass clef

Bass clef designates the fourth line from the bottom as F. The lines in bass clef represent the pitches G, B, D, F, and A. The spaces are A, C, E, and G.

staff → bass clef line 5

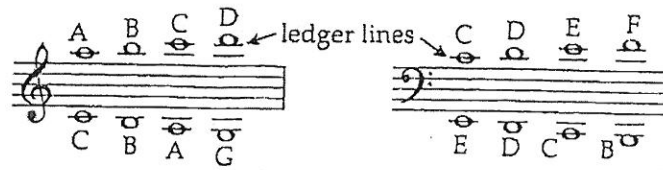
F, so... F G A B C D E F G A B

Good Boys Do Fine Always lines: G B D F A

All Cars Eat Gas All Cows Eat Grass spaces: F A C E G B

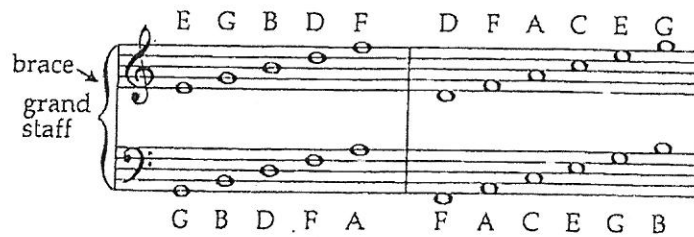
### Ledger lines

Ledger lines are small lines that extend the staff higher and lower. They can be used with any clef. Ledger lines belong to a single note; they never connect to ledger lines for surrounding notes.



### Grand staff

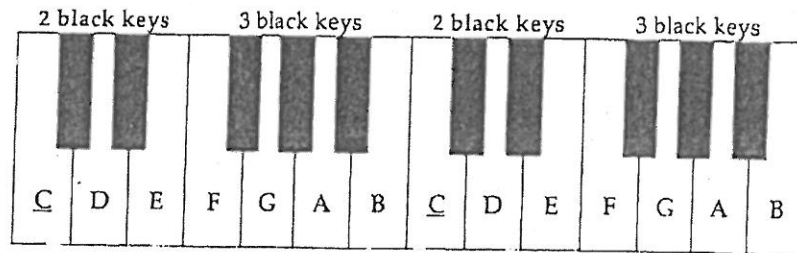
A grand staff is a treble clef staff and bass clef staff connected with a brace. Piano music uses a grand staff, along with instruments such as harp and marimba. Sometimes vocal (choir) music is also notated using a grand staff.



## THE CHROMATIC SCALE AND THE PIANO

Pattern of the piano keyboard

This section uses the piano, but the concepts apply to other instruments and voice also. The piano repeats a pattern: groups of two black keys alternate with groups of three. Every white key just to the left of a group of two black keys is labeled as C. After G, the letter names start over with A.



Half step

A half step is the distance from one piano key to the next closest (whether it happens to be white or black). E to F is a half step, because E and F are next to one another. Similarly, B to C is a half step. E to F and B to C are the only natural half steps because they use letter names without accidentals.

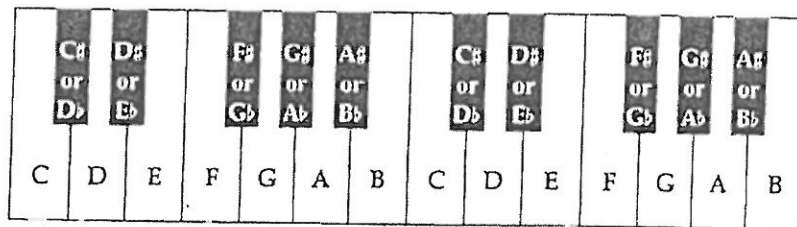
Natural half steps

Accidentals

The black keys use the letter of an adjacent white key plus a modifier called an accidental. The most common accidentals are:

Flat, natural, sharp

1.  $b$  = flat; one half step lower than (left of) a white key
2.  $\natural$  = natural; cancels other accidentals; indicates white notes on a piano
3.  $\sharp$  = sharp; one half step higher than (right of) a white key

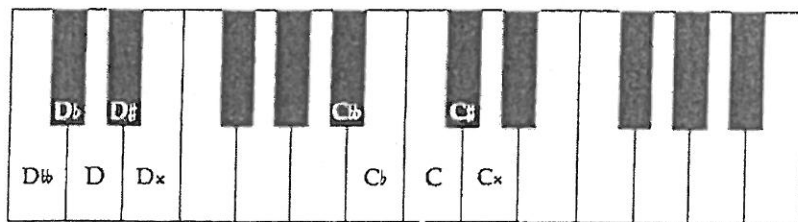


Enharmonic notes

Enharmonic notes are different names for the same piano key. For example, the black key called C sharp is one half step above C, but also one half step below D. C sharp is enharmonic with D flat. White keys also have enharmonic names: B raised one half step with a sharp is the white key C.

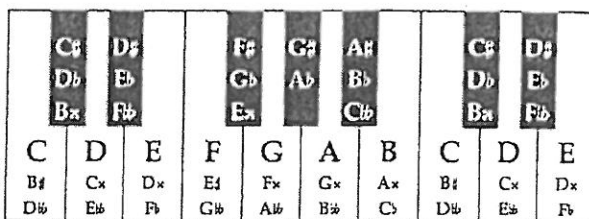
Double flat  
Double sharps

A double flat lowers a flat note by another half step, keeping the same letter name. Double flats are thus two half steps lower than the white key (natural) note. Similarly, a double sharp (looks like an x) raises a sharp note by another half step, keeping the same letter name. Double sharps are two half steps higher than the white key (natural) note.



All enharmonics

The piano keyboard below shows all the enharmonic names for the keys.



Whole step

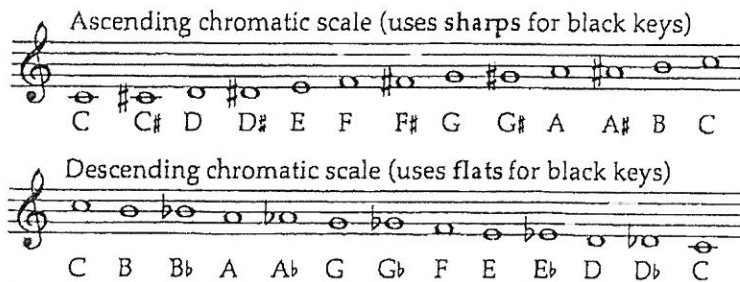
A whole step is two half steps. For instance, for C up to D, the two half steps are C to C♯ and C♯ to D.

Scale

A scale (from the Italian word for ladder) is a series of notes from low to high (or high to low) following some pattern of whole steps and half steps.

Chromatic scale

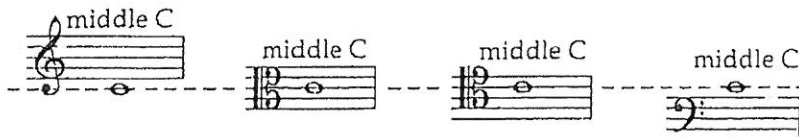
A chromatic scale lists all the notes (white and black keys) in order, usually from C to the next C above or below. Chromatic scales use only half steps. Ascending chromatic scales use sharps for black piano keys. Descending chromatic scales use flats for black piano keys.



## ALL ABOUT OCTAVES

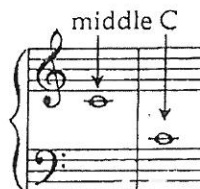
**Octave** An octave is the distance from a note up or down to the next note with the same name. For example, from the pitch A up to the next A is one octave. Octaves span eight letter names: A-B-C-D-E-F-G-A = 1-2-3-4-5-6-7-8.

**Middle C** Middle C is the C just to the left of center on the piano keyboard; it is near the "middle" of the piano. In treble clef, middle C is one ledger line below the staff. In bass clef, middle C is one ledger line above the staff. On C clefs, including alto clef and tenor clef, middle C is at the center of the clef sign. All of the notes below represent exactly the same piano key (middle C).



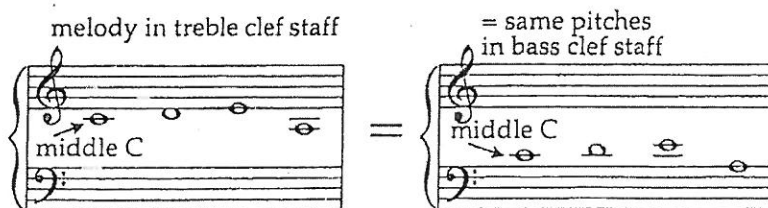
**Middle C on the grand staff**

In a grand staff, middle C is notated differently depending on whether it is in the treble or bass clef. Middle C is literally the "middle" ledger line, one line below the treble clef and one line above the bass clef.



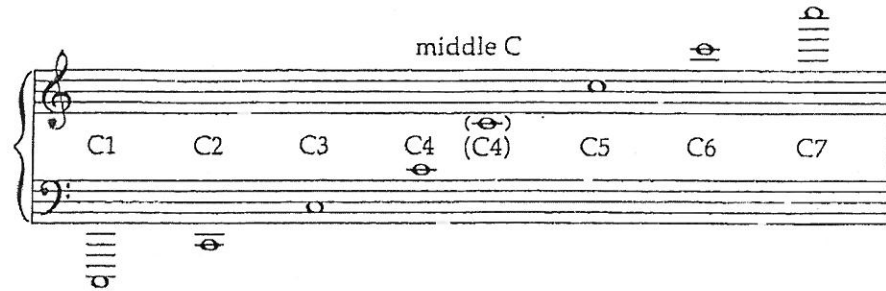
**Ledger lines between the staves**

Ledger lines may occur between the staves to make it clear whether the notes are in the treble clef (or right hand) part or bass clef (left hand) part.



American Standard octave designations

In American Standard (or Scientific) Pitch Notation, The octaves are numbered, with middle C being C4. Every C begins a new octave number, so the B just below C4 is B3, and the D just above C4 is D4. Accidentals don't change the octave; B#4 = C5, and Cb5=B4.

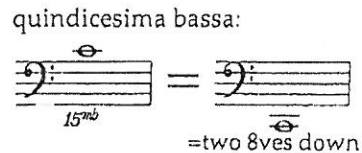
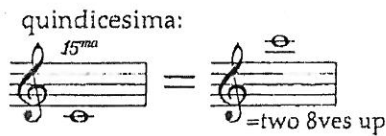
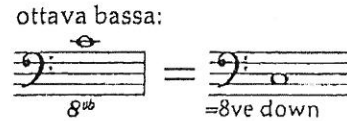
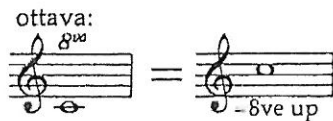


Helmholtz octave designations

Helmholtz pitch notation is used widely in Europe and older science publications. Middle C is c' (read "one-line C"). Octaves are C,, ("subcontra C"); C, ("contra C"); C ("great C"); c ("small C"); c' ("one-line C"=Middle C); c'' ("two-line C"); c''' ("three-line C"); and c'''' ("four-line C").

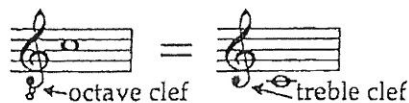
Ottava  
Quindicesima

The ottava symbol (8va) raises a note by one octave, while the ottava bassa (8vb) lowers a note by one octave. Ottava always appears above the staff, and ottava bassa appears below the staff. Similarly, quindicesima (15ma) raises a note two octaves; quindicesima bassa lowers a note two octaves.



Octave clef

The octave clef lowers the music an octave; it is often used for tenor voice.



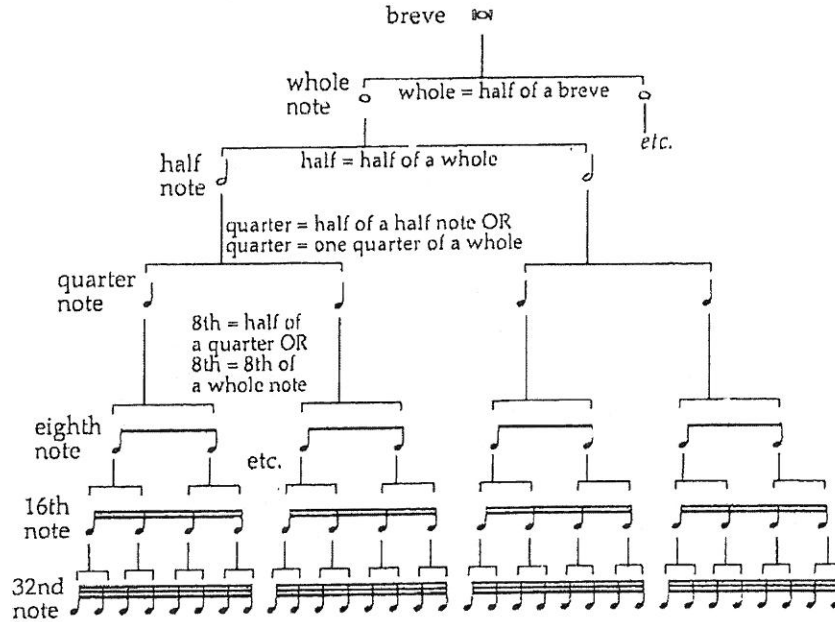
# RHYTHMIC VALUES

Duration  
Rhythmic value  
Rhythm

Duration is how long a note lasts. A rhythmic value is a symbol indicating relative duration (see table below). A rhythm is a series of rhythmic values.

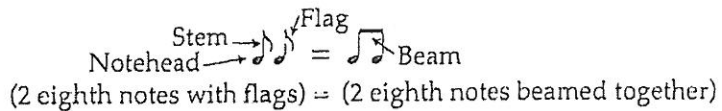
Rhythmic values

Rhythmic values indicate relative duration, not absolute duration. Each rhythmic value is half the duration of the next longer value. Shorter note values (64th notes, etc.) are also possible.



Notehead  
Stems  
Flags  
Beams

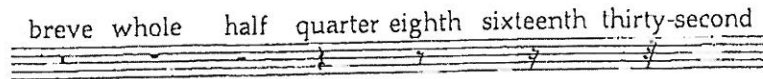
The oval part of the note is called the notehead. Notes shorter than whole notes have a stem attached to the notehead. Notes shorter than quarters have flags or beams, depending on the rhythmic context (see 1.10 Summary of Notation Guidelines). Eighth notes have one flag (or beam), sixteenth notes have two flags (or two beams), and so on. The position of the notehead on the staff indicates the pitch of the note.





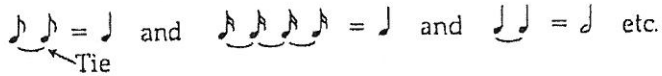
## Rests

Rests are similar to notes, but indicate lengths of silences. A breve rest is twice as long as a whole rest, a whole rest is twice as long as a half rest, and so on. Remember that a whole note looks like a "hole" in the ground.



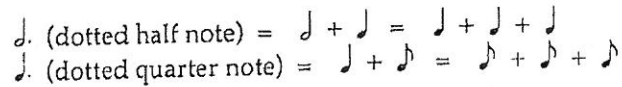
## Ties

A tie combines rhythmic values together. For example, two eighth notes tied together make a rhythmic value equal to one quarter note. Ties connect notes of the same pitch. Ties never connect rests.



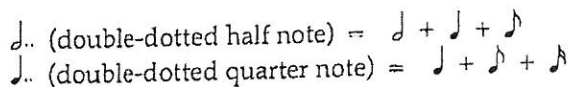
## Augmentation dots (dotted rhythmic values)

An augmentation dot on any note or rest adds half the duration. The rhythmic value is said to be "dotted." For example, a dotted half note equals a half note plus a quarter note, since a quarter note is half of a half note. Similarly, a dotted quarter note equals a quarter note plus an eighth note, since an eighth note is half of a quarter note.



## Double-dotted notes

A second augmentation dot (if present), adds half the first dot's value. Rhythmic values with two dots are "double-dotted." For example, a double-dotted half note equals a half note plus a quarter note (for the first dot) plus an eighth note (half of a quarter note, for the second dot). Double-dotted notes are 1.75 times as long (1+0.5+0.25) as the undotted value.



## TIME SIGNATURES IN SIMPLE METER

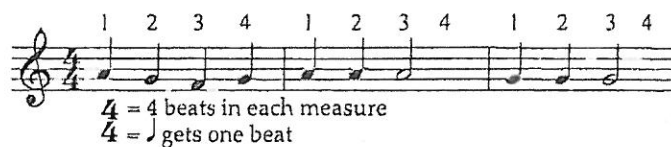
Beat  
Measure  
Bar, Barline  
Final barline

A beat is a repeating musical pulse. Listeners sense the beat when they tap their feet or clap their hands in time with the music. Musicians group beats into units called measures or bars. Every measure ends with a barline. A special final barline indicates the end of the movement or piece.



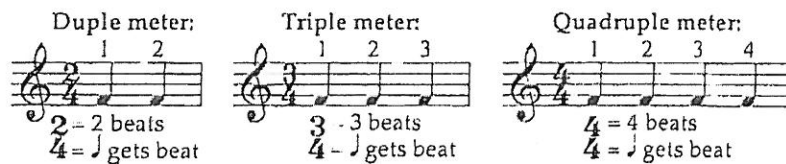
Time signature  
Beat unit, Simple  
time signature

A time signature (or meter signature) indicates how many beats there are in one measure and what rhythmic value gets one beat (this value is called the beat unit). For time signatures in simple meter, the top number is the number of beats in each measure, and the bottom number is the beat unit. Time signatures are not fractions, so there is no line between the numbers.



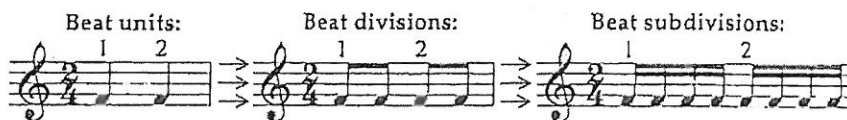
Duple, Triple,  
Quadruple

Meters (that is, time signatures) with two beats per measure are duple, those with three beats are triple, and those with four beats are quadruple.



Beat division and  
subdivision

Each beat in simple meter divides into two equal beat divisions, or four equal beat subdivisions. Below, one quarter note beat equals two eighth notes or four sixteenth notes:



Other beat units

Cut time

Alla breve

Common time

The bottom number in a simple time signature indicates the beat unit: two means half note, four means quarter, eight means eighth, and so on. The first time signature below is also called cut time or alla breve. The second time signature is common in Baroque music; sometimes the eighth notes are written with flags instead of beamed together. The last time signature is sometimes called common time.

2 = 2 beats  
2 = ♩ gets beat  
2/2 is sometimes written C

3 = 3 beats  
3/8 = ♩ gets beat

4 = 4 beats  
4/4 = ♩ gets beat  
4/4 is sometimes written C

Anacrusis

Pickup measure

An anacrusis (or pickup measure) is a partial measure that begins some pieces. An anacrusis is often one beat long, but not always. If there is an anacrusis, the final measure will be shortened so that the anacrusis and the final, shortened measure together equal the length of one regular measure.

anacrusis (pickup)

shortened final bar (because of the anacrusis)

Downbeat

Strong beat

Weak beat

The downbeat is the first beat of each measure. The downbeat is fundamental and stable (a strong beat) because it initiates each new group of beats. The last beat of each measure is unstable (a weak beat) because it pulls forward to the following measure. The last beat of a measure often seems to have more energy than the downbeat, because it propels the rhythm forward to the more stable, stronger downbeat.

Stress patterns

The following stress patterns for beats are common:

1. Duple meters: Meters with two beats follow a STRONG-weak stress pattern for the two beats.
2. Triple meters: Meters with three beats follow a STRONG-weak-weak stress pattern for the three beats.
3. Quadruple meters: Meters with four beats follow a STRONGEST-weak-STRONG-weak pattern for the four beats.

# COMPOUND AND ASYMMETRIC METER

## Compound time signatures

Beats in compound time signatures divide into three division notes, not two. The top number indicates the number of division notes per measure. The bottom number indicates the division rhythmic value (not the beat unit). It takes three division notes (not two) to make one beat.

6 = 6 division notes  
 8 = ♩ is division of beat  
 One beat = ♩ + ♩ + ♩ = ♩.  
 2 beats (Duple)

## Decoding compound time signatures

A time signature with 6, 9, 12, or 15 on top is compound. To get the number of beats, divide the top number by three. The beat unit is a dotted rhythmic value one larger than the bottom number; sixteen on the bottom means a dotted-eighth beat unit, eight on the bottom means a dotted quarter, and so on. Compound time signatures can be duple, triple, quadruple, or even quintuple (five beats).

9 = 9 division notes  
 16 = ♩ is division of beat  
 One beat = ♩ + ♩ + ♩ = ♩.  
 3 beats (TRIPLE)

12 = 12 division notes  
 8 = ♩ is division of beat  
 One beat = ♩ + ♩ + ♩ = ♩.  
 4 beats (QUADRUPLE)

## Tempo and Meter

Sometimes tempo can make a normally compound time signature into a simple time signature, or a normally simple time signature into a compound one. This is especially common if the top number is six or three.

Very fast 6 = 6 division notes (2 beats)  
 4 = ♩ is division of beat  
 One beat = ♩ + ♩ + ♩ = ♩.  
 Compound Duple

OR... Very slow 6 = 6 beats  
 4 = ♩ is beat unit  
 Simple Sextuple

Asymmetric time signatures

Asymmetric time signatures have a mixture of two and three-part beat divisions. The top number indicates the number of division notes per measure (often 5, 7, or 11, but varies). The bottom number indicates the division rhythmic value (not the beat unit). The beaming indicates beat groupings for individual beats.

$5 = 5$  division notes  
 $8 = \text{♪}$  is division of beat  
 2 beats (DUPLÉ)

$7 = 7$  division notes  
 $16 = \text{♪}$  is division of beat  
 3 beats (TRIPLE)

$11 = 11$  division notes  
 $8 = \text{♪}$  is division of beat  
 4 beats (QUADRUPLE)

Performing asymmetric time signatures

For time signatures in asymmetric meter, beats with three division notes will be longer than beats with two division notes. The length of the division note value, not the beat, must remain constant. In the left example below, the eighth note pulse remains constant, while in the right example the quarter note pulse remains constant. See 1.7 Triplets/Grouplets for an explanation of the triplets in the right example.

...sounds different than...

Anacrusis and stress patterns in compound meter

Music in compound meter may also include an anacrusis. If so, the last measure will be shortened by the amount of the anacrusis, as in simple meter. Stress patterns for duple, triple, and quadruple compound time signatures match those given at the end of 1.5 Time Signatures in Simple Meter.

Summary of time signatures and meter

Simple time signatures are simple: the top number is the number of beats, and the bottom is the beat unit. Compound time signatures nearly always have 6, 9, 12, or 15 on top, indicating the number of division notes; the bottom number indicates the division rhythmic value. Asymmetric signatures have beats with unequal lengths. Like compound time signatures, asymmetric time signatures indicate the rhythmic value for one beat division, not the beat unit.

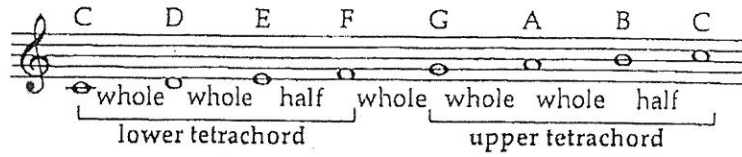
AK 12

# MAJOR SCALES

C major scale

The white piano keys from C to C form a C major scale. These eighth notes (C, D, E, F, G, A, B, and then C again) divide into two four-note scale segments called tetrachords:

Tetrachord



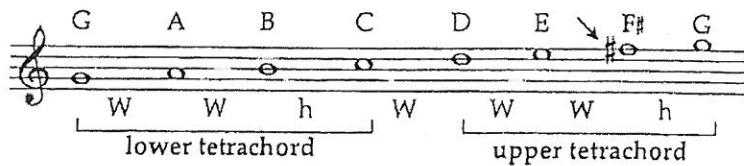
Major tetrachord

The lower tetrachord and the upper tetrachord each follow the major tetrachord pattern: W-W-h, with a whole step between them. To visualize the whole step/half step pattern shown above, The Chromatic Scale and the Piano. Remember that E to F and B to C are natural half steps (no accidentals needed).

Key of C major

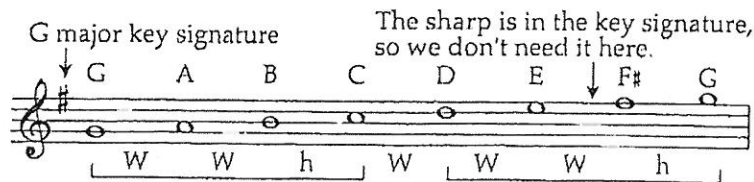
A piece of music that uses the C major scale for its melodies and harmonies is in the key of C major. The major scale can also start on notes other than C, as long as it follows the correct pattern of whole steps and half steps: W-W-h, then W, then W-W-h again. A G major scale requires F sharp to create the E-F sharp whole step, since E to F is a natural half step.

G major scale



Key signature

A key signature indicates the accidentals for the key at the start of each line of music instead of next to each note.



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### D major scale

G is the fifth scale note in C major, and the G major scale has one more sharp than C major. Changing the key to the fifth scale note of a particular scale always adds a sharp (or takes away a flat). Since D is the fifth scale note of G (G, A, B, C, D), the D major scale uses two sharps. The added sharp is always one scale note below the new key.

D major key signature (2 sharps)

D E F# G A B → C# D

W W h W W h

### A major E major

Continuing "up 5, add a sharp," A major has three sharps, E major has four, and so on. Again, the new sharp in the key signature is always one scale note below the new key.

A major key signature

A B C# D E F# → G# A

W W h W W h

E major key signature

E F# G# A B C# → D# E

W W h W W h

### F major

Similarly, counting down five scale notes takes away a sharp (or adds a flat). For instance, C, B, A, G, F = 1, 2, 3, 4, 5. Since F is the fifth scale note down starting from C, F major has one more flat than C major. All flat keys follow the same pattern: counting down five scale notes adds a flat.

F major key signature (1 more flat than C major)

F G A → Bb C D E F

W W h W W h

Bb major key signature (1 more flat than F major)

Bb C D → Eb F G A Bb

W W h W W h

# THE CIRCLE OF FIFTHS

Circle of fifths

The circle of fifths is a common way to arrange the keys so each key moving clockwise starts on the fifth note of the preceding key. Major keys are listed outside the circle, with minor keys inside.

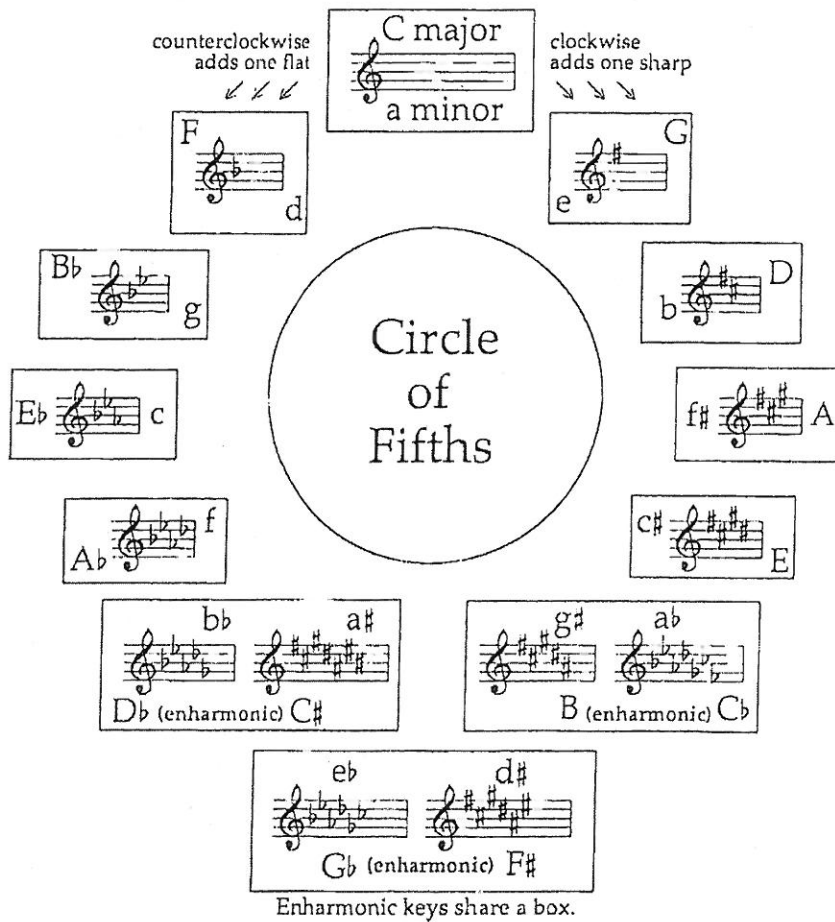
Enharmonic keys

Enharmonic keys are written differently, but played the same on the piano keyboard, like B and C flat. Enharmonic keys share a box in the circle of fifths diagram.

Flats and sharps

Moving clockwise moves up five scale notes and adds a sharp (or takes away a flat), while moving counterclockwise moves down five notes and adds a flat (or takes away a sharp). Always count the starting note as one.

Circle of fifths diagram



15



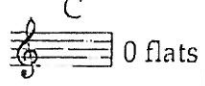

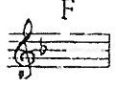











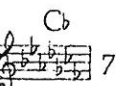

# LEARNING MAJOR KEY SIGNATURES

Flats / sharps on the staff

The order of flats on the staff is B-E-A-D-G-C-F, or BEAD-Greatest Common Factor. The order of sharps on the staff is F-C-G-D-A-E-B, or Fat Cats Go Down Alleys Eating Birds.

Pairs add to seven (shortcut)

For each letter name, there is a flat key and a sharp key. Only one will have an accidental in the key name (except C flat/C/C sharp). The total number of accidentals for the two keys always adds up to seven. For instance, C flat major has 6 flats, and G major has 1 sharp

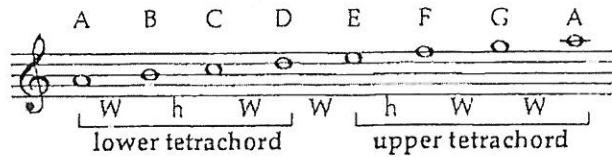
	FLAT KEYS		SHARP KEYS	
C/C#	<div style="text-align: center;">C</div>  <div style="text-align: center;">0 flats</div>	+	<div style="text-align: center;">C#</div>  <div style="text-align: center;">7 sharps = 7</div>	
F/F#	<div style="text-align: center;">F</div>  <div style="text-align: center;">1 flat</div>	+	<div style="text-align: center;">F#</div>  <div style="text-align: center;">6 sharps = 7</div>	
Bb/B	<div style="text-align: center;">Bb</div>  <div style="text-align: center;">2 flats</div>	+	<div style="text-align: center;">B</div>  <div style="text-align: center;">5 sharps = 7</div>	
Eb/E	<div style="text-align: center;">Eb</div>  <div style="text-align: center;">3 flats</div>	+	<div style="text-align: center;">E</div>  <div style="text-align: center;">4 sharps = 7</div>	
Ab/A	<div style="text-align: center;">Ab</div>  <div style="text-align: center;">4 flats</div>	+	<div style="text-align: center;">A</div>  <div style="text-align: center;">3 sharps = 7</div>	
Db/D	<div style="text-align: center;">Db</div>  <div style="text-align: center;">5 flats</div>	+	<div style="text-align: center;">D</div>  <div style="text-align: center;">2 sharps = 7</div>	
Gb/G	<div style="text-align: center;">Gb</div>  <div style="text-align: center;">6 flats</div>	+	<div style="text-align: center;">G</div>  <div style="text-align: center;">1 sharp = 7</div>	
Cb/C	<div style="text-align: center;">Cb</div>  <div style="text-align: center;">7 flats</div>	+	<div style="text-align: center;">C</div>  <div style="text-align: center;">0 sharps = 7</div>	

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## MINOR SCALES: TWO ROADS

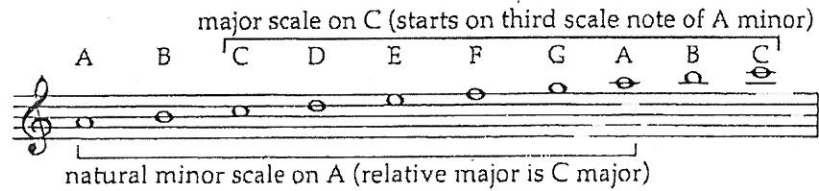
### Minor scale

The most common minor scale, the natural minor scale, follows the pattern of half steps and whole steps formed by the white piano keys from A up to the next A: whole, half, whole; then whole; then half, whole, whole.



### Relative keys

Relative keys are any major scale and natural minor scale that share a key signature. The third note of the minor scale is the first note of the relative major with the same key signature. For example, C is the third scale note of A minor. C major and A minor are relative keys sharing a key signature with no flats or sharps. Remember: Relatives at a family reunion look alike, and relative key signatures "look alike" also.



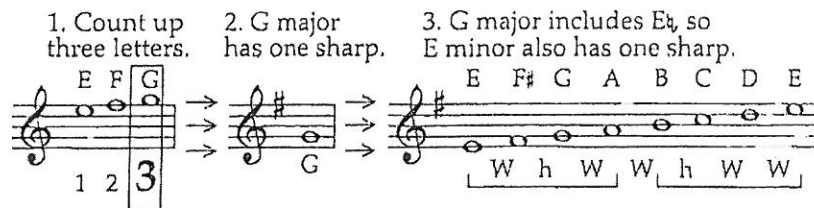
### Road one: relative minor

There are two roads to find key signatures for minor scales: relative and parallel. The example below illustrates the relative minor method for spelling E minor.

STEP 1: Count up three letter names to find the relative major.

STEP 2: Spell the relative major key signature.

STEP 3: Adjust if necessary to match the minor scale you want.



Relative minor  
with adjustment

Sometimes counting up three letters gives a major key that doesn't fit with the minor key you want. C minor is a good example. Counting up from C gives E: C, D, E. E major has four sharps, including C sharp. Since we want C natural, not C sharp, we need to use the key signature for E flat major (three flats) instead of E major.

1. Count up three letters.      2. E major has four sharps.      3. E major includes C#, not C<sub>n</sub>, so use the E<sub>b</sub> major key sig. instead.

Road two:  
parallel minor

Parallel keys share the same starting note (called the tonic). To find the natural minor notes using the parallel key, write a major scale on the same note, then lower 3, 6, and 7 using accidentals. Although the parallel and relative methods both work, minor keys should be memorized.

E major = 4 #      E minor = 1 #

Lower steps 3, 6, and 7 with accidentals.

Melodic minor

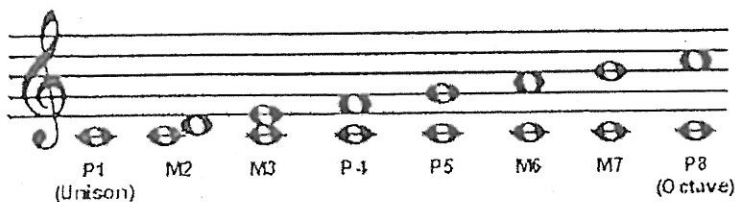
Melodic minor is natural minor with steps 6 and 7 raised going up, but like natural minor going down. Notice the F sharp in the key for E minor.

Harmonic minor

Harmonic minor is natural minor with step 7 raised (only) both up and down. Again, the F sharp reflects the key signature for E natural minor.

## Intervals and their Inversions

An interval is the distance between pitches. Intervals have a number and a prefix. The number represents the number of pitch names (A,B,C,D,E,F,G) from the first to the second pitch. For example, the whole step F to G contains two pitch names, F and G. This interval is called a second. The interval from F to A contains F, G and A; three pitches. This interval is therefore called a third. The trend continues through to the interval containing eight pitch names. An interval containing eight pitch positions (from A to A or from G to G) is called an octave. An interval from one pitch to the exact same pitch is called a unison. The diagram below shows a C major scale. The intervals are marked.



The second part of an interval name is based on the quality of the interval. It is referred to as the prefix.

Perfect intervals include the unison and the octave. Perfect intervals also include fourths and fifths. Perfect intervals are labeled with a capital "P."

The Major prefix is only used for seconds, thirds, sixths and sevenths. Major intervals are labeled with a large "M."

Minor intervals occur when a major interval is made one half step smaller. This can be done by raising the bottom note or lowering the top note. Minor intervals are labeled with a small "m."

Augmented intervals are when a major or perfect interval is made one half step larger, and the interval number does not change. Augmented intervals are labeled with an "A," the abbreviation "Aug.," or a "+." For example, above, if the P5 from C to G were changed to a C to G#, it would become an augmented fifth, or +5.

Diminished intervals are created when a perfect or minor interval is made one half step smaller and the interval number is not changed. Diminished intervals are labeled with a "d," the abbreviations "dim" or "deg," or a "°." For example, if the perfect fifth from C to G above were changed to a C to Gb, the interval would become a diminished fifth, or °5.

Thus unisons, fourths, fifths, and octaves can be diminished, perfect, or augmented. Seconds, thirds, sixths, and sevenths can be diminished (only if the interval is decreased by two half steps, such as with a double flat), minor, major, or augmented.

When an interval is inverted, the lower tone is raised one octave. The table below shows some intervals and their inversions.

Intervals and their inversions.

The Interval When Inverted becomes

Unisons	Octaves
2nds	7ths
3rds	6ths
4ths	5ths
5ths	4ths
6ths	3rds
7ths	2nds
Octaves	Unisons
Perfect	Perfect
Major	Minor
Minor	Major
Diminished	Augmented
Augmented	Diminished

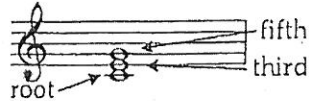
### Identifying Intervals

The easiest way to find an interval's name is to first, count all the pitch names present, including the notes themselves (ignore sharps and flats at this point). Then, find out (had it been missing a flat or sharp) what type of interval it would be, depending on whether it is perfect (a 1,4,5,8) or major (2,6,7). If there are no sharps or flats, you are done. If there are, figure out if the flat or sharp decreases or increases the distance between the two pitches. If it increases the distance, the interval is augmented. If it decreases the distance, and the interval would otherwise be perfect, it is diminished. If it decreases the distance and the interval would otherwise be major, it is minor.

## INTRODUCING TRIADS

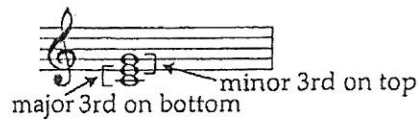
Triad  
Root, Third, Fifth

A triad is a three-note chord built of two third intervals stacked on top of each other. The three notes are called root, third and fifth from bottom to top. In the chord below, the two third intervals are C to E and E to G.



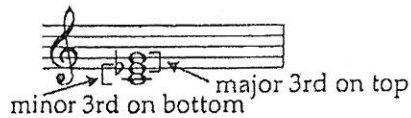
Major triads

A major triad has a major third on the bottom and a minor third on top. The chord that occurs on the first step of a major key is a major triad.



Minor triads

A minor triad has a minor third on the bottom and a major third on top. The chord that occurs on the first step of a minor key is a minor triad.



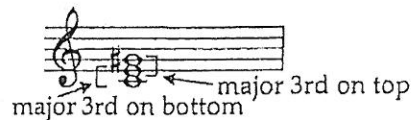
Diminished triads

A diminished triad is a stack of two minor thirds.



Augmented triads

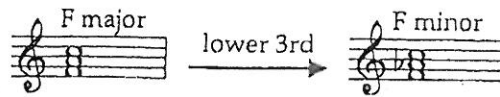
An augmented triad is a stack of two major thirds.



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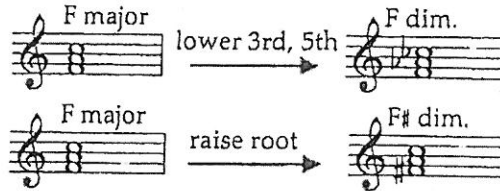
Spelling minor triads

To spell a minor triad, start with a major triad, then lower the 3rd using an accidental to make a minor triad.



Spelling diminished triads

To spell a diminished triad, start with a major triad, then lower the 3rd and 5th to make a diminished triad. Another option is to start with a major triad, then raise the root to make a diminished triad.



Spelling augmented triads

To spell an augmented triad, spell a major triad, then raise the 5th (only) to make an augmented triad.

