

Terrence's Theory: Lesson 6, Part 1

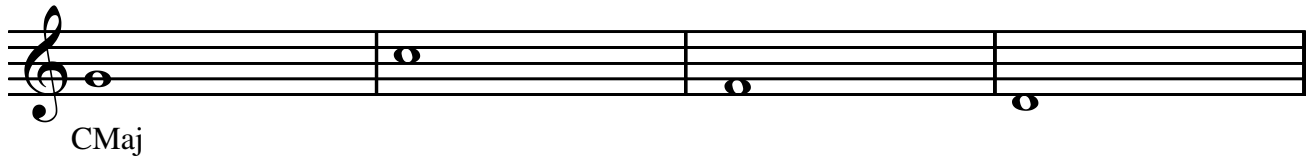
Building Major Triads from Roots

Make a triad starting from the note given and label the chord.

Terrence's Theory: Lesson 6, Part 2

Major Triads: Finding the Missing Note(s)

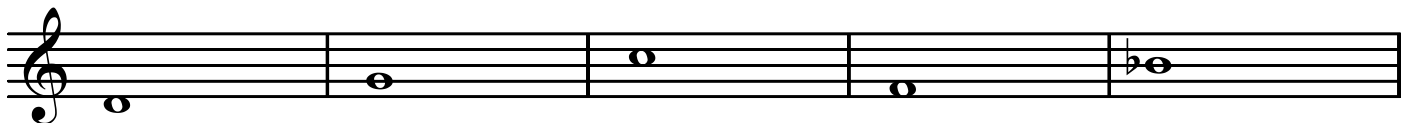
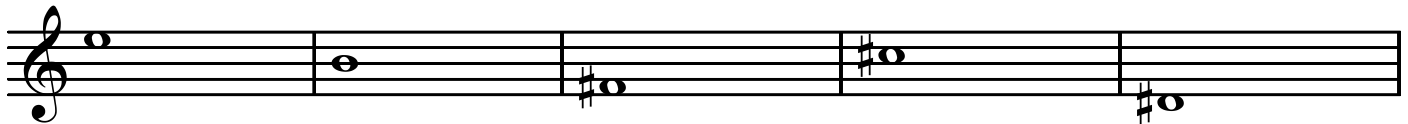
Write triads using the given note as the TOP note and label the resulting chord.



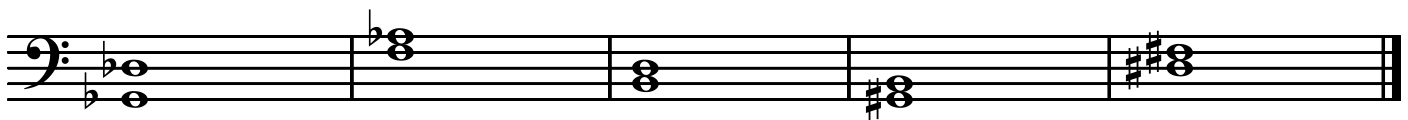
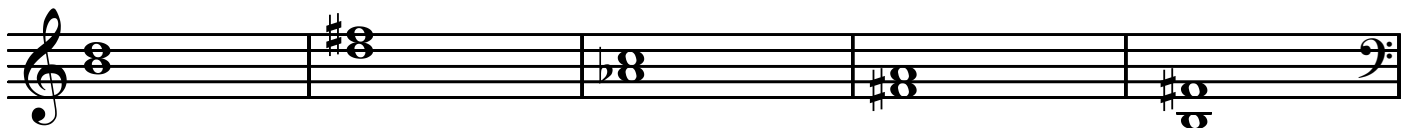
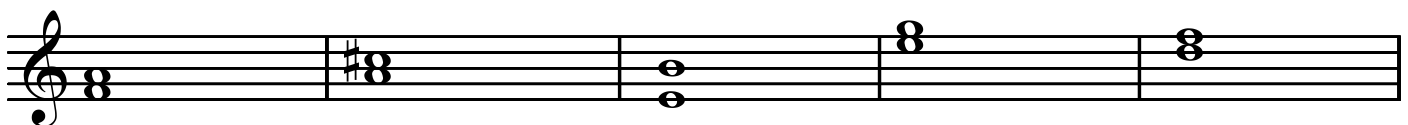
CMaj



Write triads using the given note as the MIDDLE note and label the resulting chord.



Write the missing note to make a major triad and label the resulting chord.

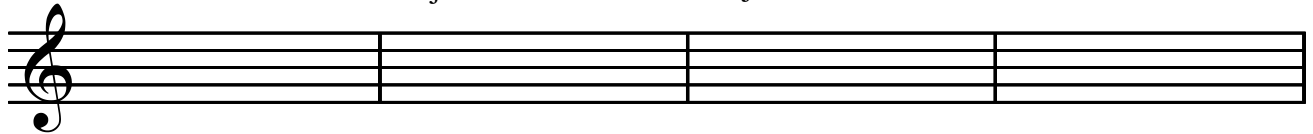


Terrence's Theory: Lesson 6, Part 3

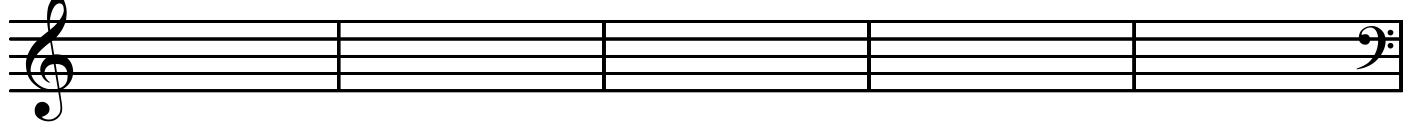
Building Major Triads from Chord Symbols

Make a triad from the given chord label

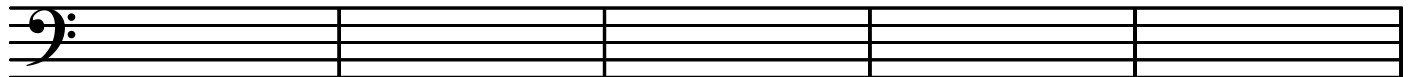
D Fmaj C Maj G



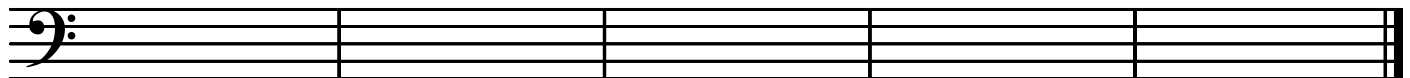
B C# E B \flat A \flat

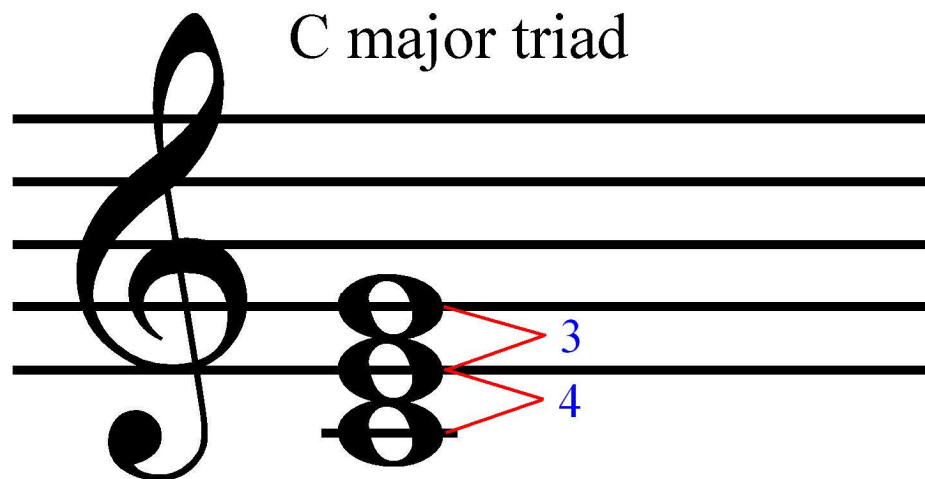


A Maj D Maj G D \flat B

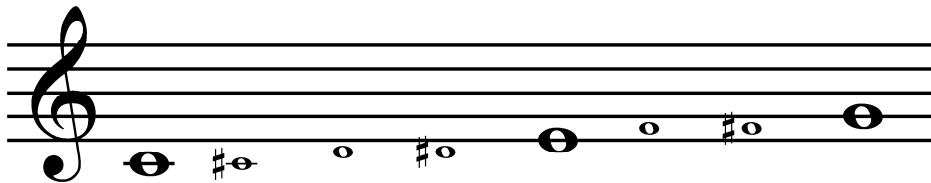


E G# E \flat G \flat F





How many half steps?



A C major triad or chord is labeled as **Cmaj**, **CM** or **C**.

A triad is a chord formed by three notes; it is formed by stacked thirds. It must be line-line-line, or space-space-space.

Note to the Teacher

Lesson 6: Major Triads

After your student has a good handle on how to construct all the different types of intervals, the next natural step is to build triads. In building triads we use the same two-step approach as we used when building intervals.

The homework for this assignment is set up as follows:

- Part one: building major triads given a root note and having to label the chord
- Part two: finding the missing note(s)
- Part three: forming triads from chord symbols

In this lesson, it's a good idea to explain the terms "chord" and "triad." I find that the word "chord" has much more value, as it's a common concept that many will have been exposed to, thanks to popular music. Also, I try to often make the case in my lessons how what we study here is applicable and has practical value for the "outside world." I think using the term "chord" does a lot to bring that practical value.

Teaching Strategies.

In this lesson, I might sit at the keyboard and play a snippet from a song that my student might recognize. I'll use that as a segue into talking about chords, the building blocks of music. Next, I'll have my student sit at the keyboard and coach him/her through how to build a basic major triad. The reference sheet included in this lesson will be a good tool to use. After the initial concept, I'll have my student build a major triad on a given note.

At the keyboard, have them build a triad by first counting the half steps. After they successfully play the chord, I'll ask them how it should look on the page; I am expecting the student to then wrap their brain around the nomenclature, including chromatic alterations that are necessary to make the chord they just played possible within the mold of a triad. Do this starting from simple triads – C major, G major, F major – and progress to more complex – Bb major, D major; Eb major, B major; Gb major, C# major – using the same rubric of difficulty as the one for intervals.

When they do the homework assignment they will likely be forced to do the process in reverse, starting first with writing stacked thirds on the page, and then counting half steps, giving them the chance to understand from all angles.

Make sure that you make the case about triads being stacked thirds. The concept of stacked thirds is important for 7th chords and jazz extensions that we will cover later.