

# Classification of Dyad Intervals and Triads

"If the scale is imitation of the tone on the horizontal plane, that is, note after note, then chords are imitation on the vertical, notes sounded together. It is required of a chord that it consist of three different tones."  
*Schoenberg, Theory of Harmony pg 26)*

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**Dyad**      **Triads**

Categories

**Tertian**

**5**

C5    C1T    C24    C∇    CΔ    C42    CT1

**T**

CT    C14    C2Δ    C<sup>o</sup>    CΔ2    C41

**+**

C+    C15    C2T    Ab<sup>Δ</sup><sub>1</sub>    C+    F<sup>∇</sup><sub>2</sub>    CT2    C51

**Quartal**

**4**

C4    C1Δ    C2∇    C∇1    CΔ1

(Ab<sup>7</sup>)<sub>1</sub>    (Ab<sup>Δ</sup>)<sub>2</sub>  
 Augmented six-four?

**Secundal**

**3**

C<sup>Δ</sup><sub>∇</sub>    C1∇    C22    C21    C12

1 2 ∇ Δ 4 T 5 (∇<sup>6</sup>) 6 7 Δ 8

0 <sup>b</sup>2 <sub>#1</sub> 2 <sup>b</sup>3 3 4 <sup>#</sup>4 <sub>5</sub> 5 <sup>#</sup>5 <sub>b6</sub> 6 <sup>b</sup>7 7 8

**2**

C2    C11

**1**

C1

The **C11** is made up of two compound minor seconds.  
 I have classified this as the "**Chromatic Triad**."

We can assign all intervallic material, from which chords may be built, the following three categories: *tertian*, using thirds or sixths, *quartal*, using fourths and fifths and *secundal*, using seconds and sevenths.

Circled intervals are part of the **Quartal Trichords** (See Quartal Trichord Classification for complete information) All dyad and triadic interval combinations are figured from the root of the chord upward to the next tone, then from that tone to the upper tone. For example, to figure **C1T** we have **C** as the root, **1** as a minor second away from the root and **T** as a tritone away from the previous note..

Evolution has taken us to a place where we can hear two notes sounded together as having a chord (triad) quality. If you study at the **Tonicization** documents you will readily see the application of the **Dyad** and its resolutive power.