

# Standardized Names for Triads and Chords

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This table presents a systematic approach to naming triads and related chord variants rooted on C. By clearly defining interval structures and assigning consistent names, this system addresses the inconsistency sometimes found in traditional naming convention. These standardized names help musicians and theorists distinguish subtle but important differences between similar sounding chords, providing clarity for analysis, composition, and music education .

## (C root)

Chord Notes	Intervals (degrees)	Description	Name	Official Name / Notes
C – E – G	1–3–5	Bright, stable consonance	<b>Major</b>	Major triad (standard)
C – E $\flat$ – G	1– $\flat$ 3–5	Dark, stable consonance	<b>Minor</b>	Minor triad (standard)
C – E $\flat$ – G $\flat$	1– $\flat$ 3– $\flat$ 5	Dark, unstable tension	<b>Diminished</b>	Diminished triad (standard)
C – E – G $\flat$	1–3– $\flat$ 5	Bright root, unstable 5th	<b>Diminished Major / Major <math>\flat</math> 5</b>	Diminished major triad
C – E – G $\sharp$	1–3– $\sharp$ 5	Bright, tense, expanded	<b>Augmented</b>	Augmented triad (standard)
C – E $\flat$ – G $\sharp$	1– $\flat$ 3– $\sharp$ 5	Dark root, bright top	<b>Minor Augmented</b>	Minor augmented triad
C – E – F	1–3–4	Bright, clashing major 3rd + semitone	<b>Dissonant</b>	Major triad with 5th replaced by 4th
C – E $\flat$ – F	1– $\flat$ 3–4	Dark, clashing minor 3rd + whole tone	<b>Dissonant Minor</b>	Minor triad with $\flat$ 5 replaced by 4th
C – D – F	1–2–4	Neutral, open major 2nd + perfect 4th	<b>Quartal</b>	Major 2nd over perfect 4th
C – D – F $\sharp$	1–2– $\sharp$ 4	Neutral, sharp major 2nd + tritone tension	<b>Tritona</b>	Major 2nd over tritone
C – D $\flat$ – F	1– $\flat$ 2–4	Dark, compact minor 2nd + major 3rd	<b>Subquartal</b>	Minor 2nd over major 3rd
C – D $\flat$ – F $\sharp$	1– $\flat$ 2– $\sharp$ 4	Dark, compact minor 2nd + tritone	<b>Subtritona</b>	Minor 2nd over tritone
C – D $\flat$ – E	1– $\flat$ 2–3	Tightly packed cluster of two seconds	<b>Bissecunda</b>	Minor 2nd + major 2nd cluster

# Standardizing Names for Triads

Major Triad

C – E – G

1-3-5

Minor Triad

C – E $\flat$  – G

1- $\flat$ 3-5

Diminished Triad

C – E $\flat$  – G $\flat$

1- $\flat$ 3- $\flat$ 5

Diminished Major Triad (Maj $\flat$ 5)

C – E – G $\flat$

1-3- $\flat$ 5

Augmented Triad

C – E – G $\sharp$

1-3- $\sharp$ 5

Minor Augmented Triad

C – E $\flat$  – G $\sharp$

1- $\flat$ 3- $\sharp$ 5

Dissonant Triad

C – E – F

1-3-4

Dissonant Minor Triad

C – E $\flat$  – F

1- $\flat$ 3-4

Secundal Quartal

C – D – F

1-2-4

Secundal Tritonal

C – D – F $\sharp$

1-2- $\sharp$ 4

Bassecunda Quartal

C – D $\flat$  – F

1- $\flat$ 2-4

Bassecunda Tritonal

C – D $\flat$  – F $\sharp$

1- $\flat$ 2- $\sharp$ 4

Bissecunda

C – D $\flat$  – E

1- $\flat$ 2-3