



CHORD NAME	FREQUENCY RATIO	PERIOD RATIO	NOTE FREQUENCY RATIOS			
			lower/ middle/ upper	middle/ upper	lower/ upper	upper/ octave above lower
Major Triad	4:5:6	15:12:10	4:5	5:6	2:3	3:4
Minor Triad	10:12:15	6:5:4	5:6	4:5	2:3	3:4
Subminor Triad	6:7:9	21:18:14	6:7	7:9	2:3	3:4
Supermajor Triad	14:18:21	9:7:6	7:9	6:7	2:3	3:4
Harmonic Diminished Triad	5:6:7	42:35:30	5:6	6:7	5:7	7:10
Reverse Harmonic Diminished Triad	30:35:42	7:6:5	6:7	5:6	5:7	7:10
Harmonic Augmented Triad	7:9:11		7:9	9:11	7:11	11:14
Reverse Harmonic Augmented Triad		11:9:7	9:11	7:9	7:11	11:14
Semidiminished Triad (I)	9:11:13		9:11	11:13	9:13	13:18
Reverse Semidiminished Triad (I)		13:11:9	11:13	9:11	9:13	13:18
Semidiminished Triad (II)		16:13:11	13:16	11:13	11:16	8:11
Reverse Semidiminished Triad (II)	11:13:16		11:13	13:16	11:16	8:11
Major-Neutral Triad		20:16:13	4:5	13:16	13:20	10:13
Neutral-Major Triad	13:16:20		13:16	4:5	13:20	10:13
Minor-Neutral Triad	15:18:22		5:6	9:11	15:22	11:15
Neutral-Minor Triad		22:18:15	9:11	5:6	15:22	11:15

Figure 5 Tabulation of the sixteen just triads based on frequency ratios of numbers sixteen and under as defined in the text. A "triad" is considered to contain two "third" intervals, one above the other. These are taken to range in size between the septimal minor th