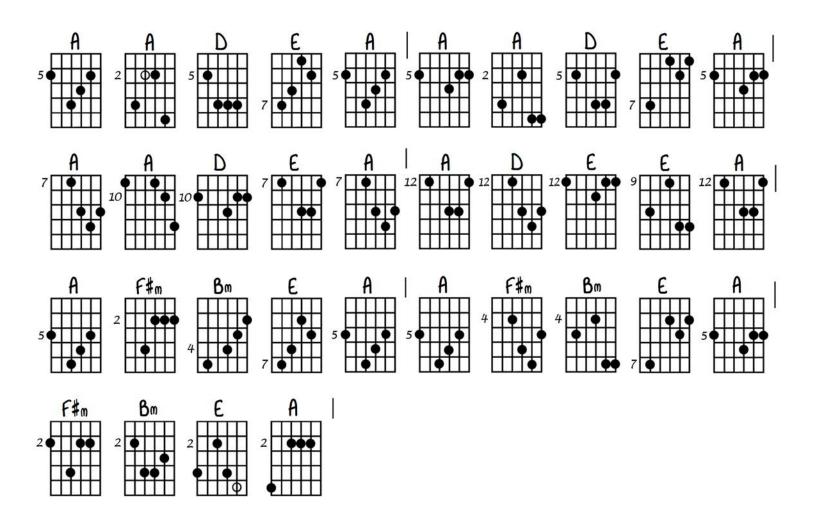
Triads in 1st Inversion

Ted Greene, 1973-09-15

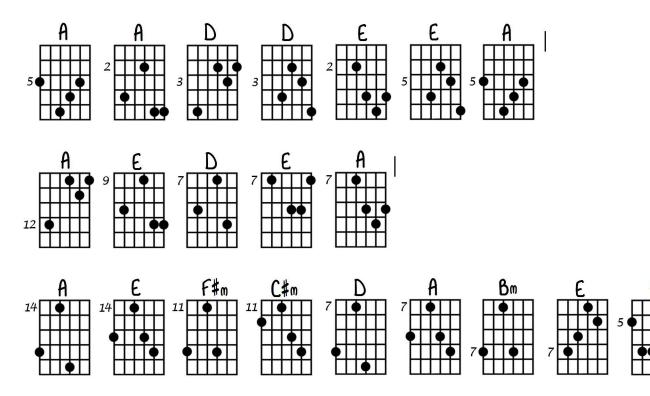
Triads with the 3rd in the bass are used to create a melodic bass line. Due to the expected resolution of the bass lines they help create, they give added forward motion or momentum to chord progressions and they also have a sound all their own, different from root in the bass triads.

Practice the progressions on this page and concentrate especially on the bass line and the unique type of sound that 1st inversions create; also compare the 1st group of progressions with their root in the bass counterparts on the other page ("Triads in Root Position"). Faithful study of these progressions will speed up your musicianship quite a bit.

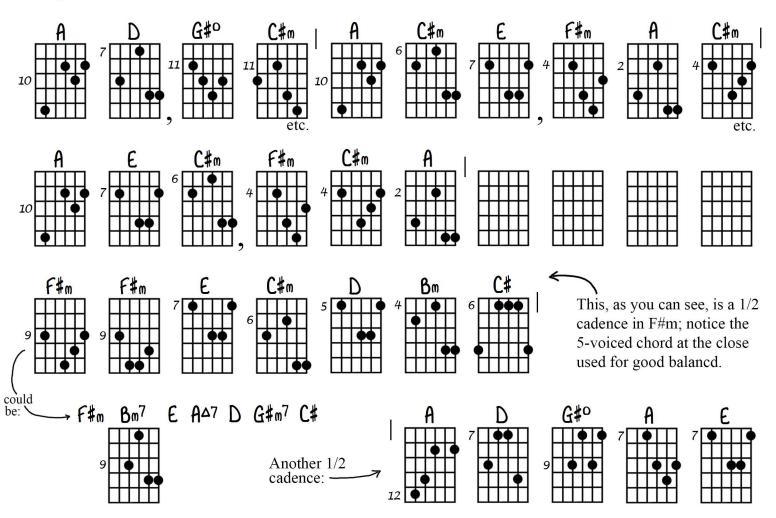
Do all of these progressions in F#m using C# (V) where appropriate to replace C#m (v). Do in A, F#m, D, Bm, etc. (circle of 4ths)



The following progressions were founded on the bass line. Analyze and memorize them as usual.



Sequences with 1st inversions:



9-15-23 Triads in 1st classerion Trieds with the 3rd in the base are used to create a melodic base line. Due to the expected resolution of the base lines they help create, they give added forward motion or momentum to hord progressions, they also have a sound all their own, different chord progressions they also have a sound all their own, different from root in the bass triads. Practice the progressions on this page and concentrate expecially on the bass line and the imignet type of found that 1st inversions create salso compare the 1st group of progressions with their poot in the bass countespaces on the other page. Faithe, I with their Rootin The pass will speed up your musicianship quite a bit these progressions will speed up your musicianship quite a bit these progressions will speed up your musicianship quite a bit these progressions in F#m using C#(I) where appropriate toneplace C#m(V), po ALL OF THESE PROSPESSIONS IN F#m using C#(I) where appropriate toneplace C#m(V), DO IN A FTEN D Br ate (circle D 007 0 10 TYG. IIII D Fim Bm Bm 01120D100 ीर्बर्डाांग्रिश्म 10112 01 119150110 0 LL 10 110 10 H Film Bron The Rel E eressions freesions were ere. founded on the basel 1213 lisser 2 as usua Ď • A 00 御節 部正 Q E १मार्बेग १मांका गलांग O 3mg $\Box \Box$ R 0 Telly .03 -----TTT . 10: SEQUENCES with 1st INVERSION G#0 CA nie 91119593 b Bm This as you can see, is a ± contence in F#m; notice the 5 worked C# 011 1016 040 chord at the close used for good balance, D IN BAROQUE HARDONY A CH chard (Ist , NV) may presede 40 0107 a chord with the same beas of (IGON TO) NEIGHBOR CHORD was with cadances STEPRINSE BASS (ASE ADESC) LONGER SACSESSIVE 15+ INV PASSAGES IST INT TO PARENT FRIAD Fin BMI EATD FTMI CT include Dese to Ecadin numer * Ase VIIE 16 116 14 I LEAPING BASS to other Estimation Frials