

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 image displays 40 guitar chord diagrams for triads in first inversion, organized into four rows. Each diagram shows a guitar fretboard with dots representing notes and numbers indicating fingerings. The chords are labeled with their names: A, D, E, F#m, Bm, and C#m. The progressions are:

- Row 1: A(5), A(2), D(5), E(7), A(5) | A(5), A(2), D(5), E(7), A(5)
- Row 2: A(7), A(10), D(10), E(7), A(7) | A(12), D(12), E(12), E(9), A(12)
- Row 3: A(5), F#m(2), Bm(4), E(7), A(5) | A(5), F#m(4), Bm(4), E(7), A(5)
- Row 4: F#m(2), Bm(2), E(2), A(2)

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

Sequences with 1st inversions:

← This, as you can see, is a 1/2 cadence in F#m; notice the 5-voiced chord at the close used for good balanced.

could be: → F#m Bm7 E AΔ7 D G#m7 C#

Another 1/2 cadence: →

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Triads with the 3rd in the base 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. 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 counterparts on the other page. 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 baseline. Analyze & memorize them as usual.

SEQUENCES WITH 1st INVERSIONS

This as you can see, is a $\frac{1}{2}$ cadence in F#m; notice the 5 voiced chord at the close used for good balance.

IN BAROQUE HARMONY: A 6th chord (1st INV) may precede or follow a chord with the same bass or root
 (I₆ or V₆) NEIGHBOR CHORD
 STEPWISE BASS (ASC/DESC)
 use with cadences

could be
 F#m Bm7 E A7 D F#m7 C#

LONGER SUCCESSIVE 1st INV PASSAGES
 1st INV TO PARENT TRIAD
 " " ALTERNATING WITH PAR. TR.
 include Desc to $\frac{1}{2}$ cad in minor
 + ASE VII₆ 16 11₆ 14 V I
 LEAPING BASS to other 1st INV or triads