Ted Greene
1974-12-07

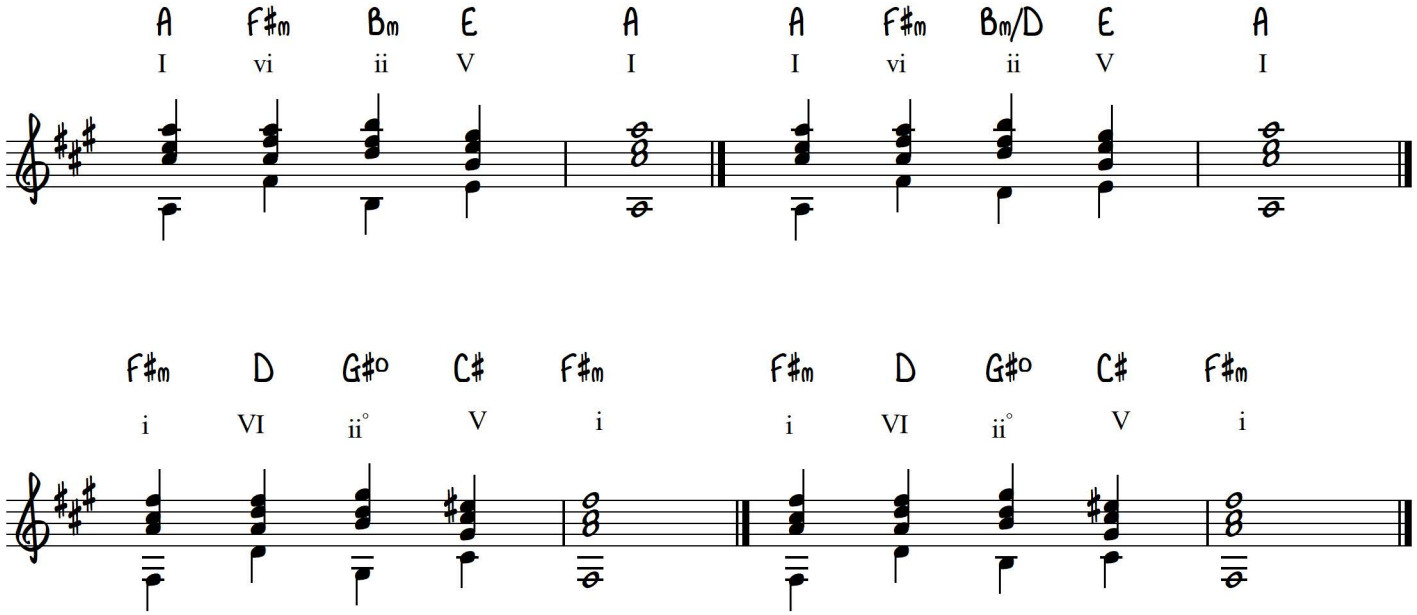
Triads in 1st Inversion

(3rd in the Bass)

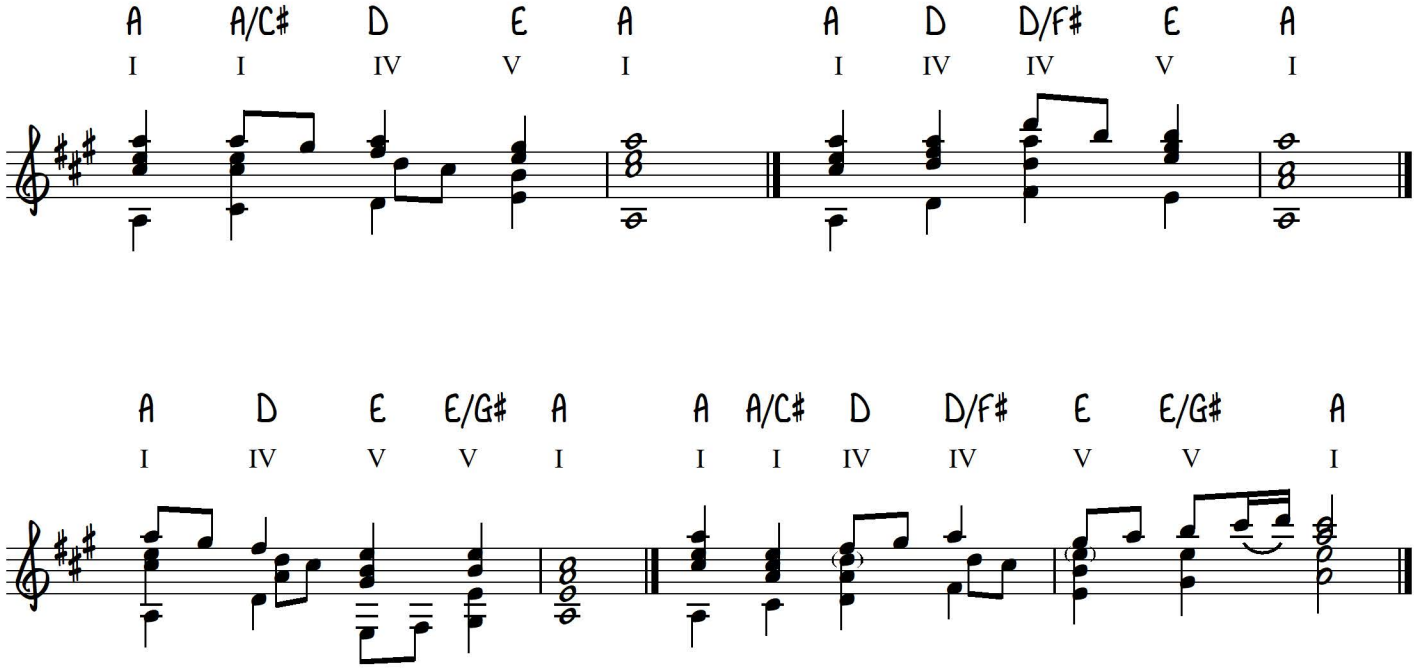
Triads in 1st inversion are used to create a melodic and smooth bass line, and also they add a fresh sound to the harmonic vocabulary when contrasted with root position triads. There are different commmon uses of 1st inversions which can be generally summed up as follows:

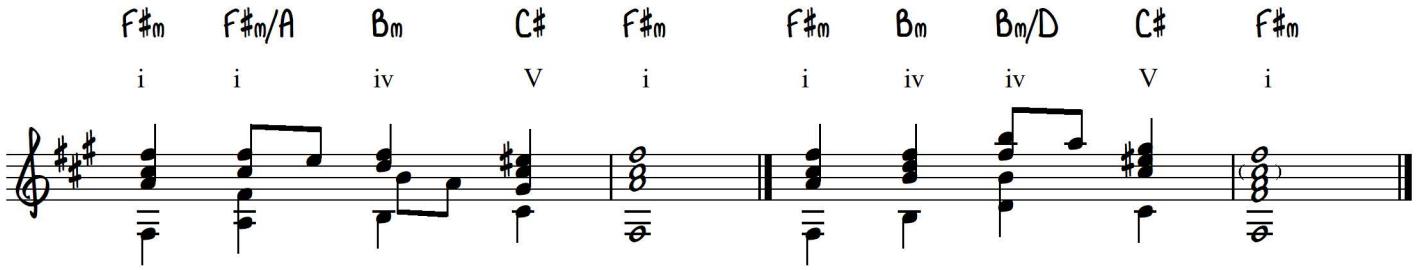
1) 1st inversion can REPLACE a root position triad of the same name - compare the following:

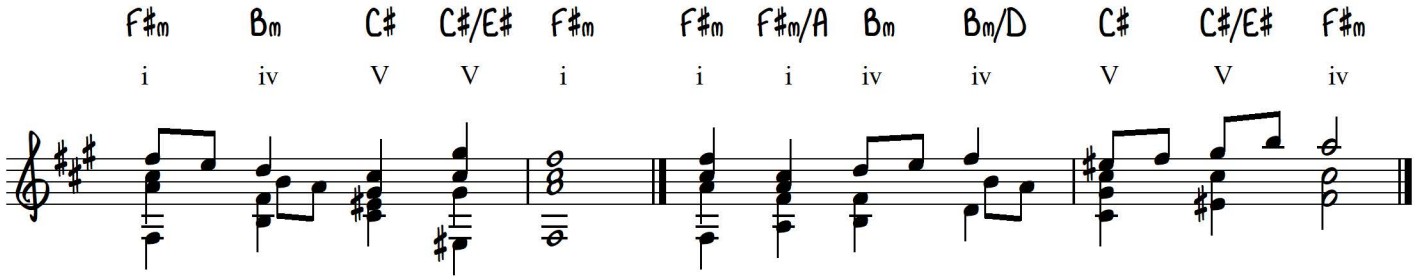
Practice the following chord connections on all possible string sets.



2) 1st inversion can FOLLOW a root position triad of the same name:



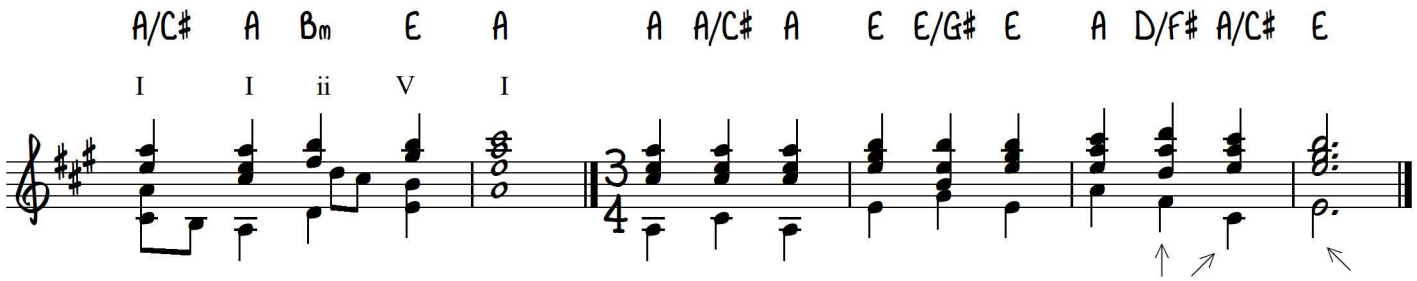




If the key of A gets too monotonous for your ear, transpose all exercises right away (instead of waiting for a few weeks, months, as usual) to all keys via the cycle of 4ths.

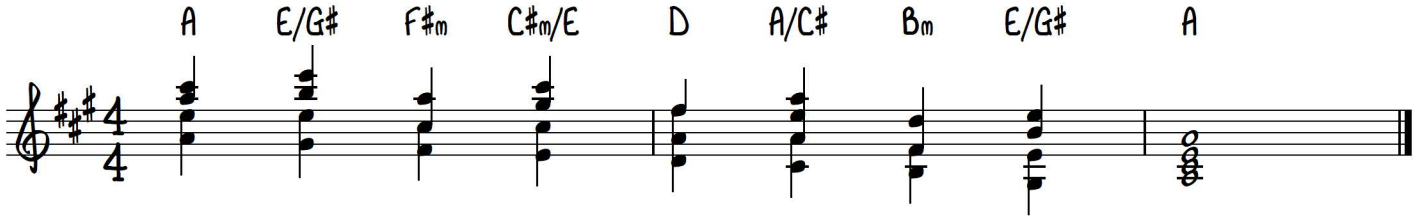
Or vice versa:

Or ALTERNATE with root position triad of same name:

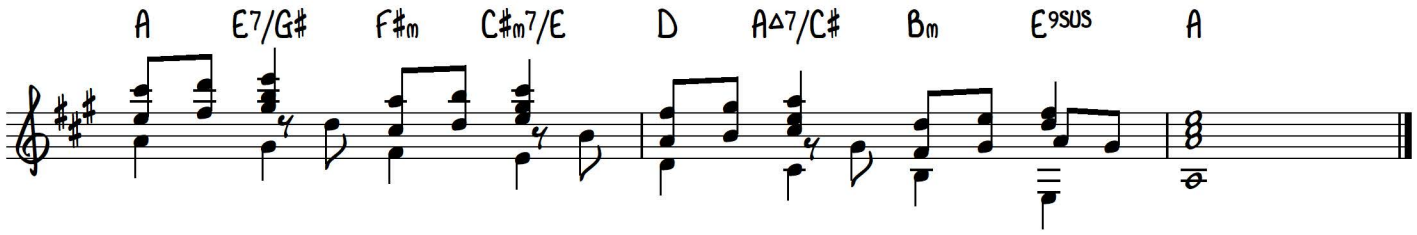


3) 1st inversions can jump to other 1st inversions or to other chords.

4) 1st inversions can be used to create smooth, step-wise bass lines by alternating with root position triads:

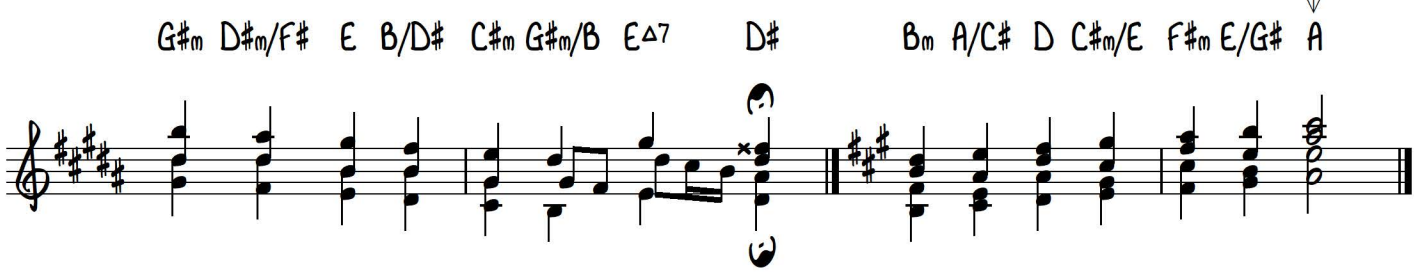


will be discussed later



Set up this key (G#m)
before playing example

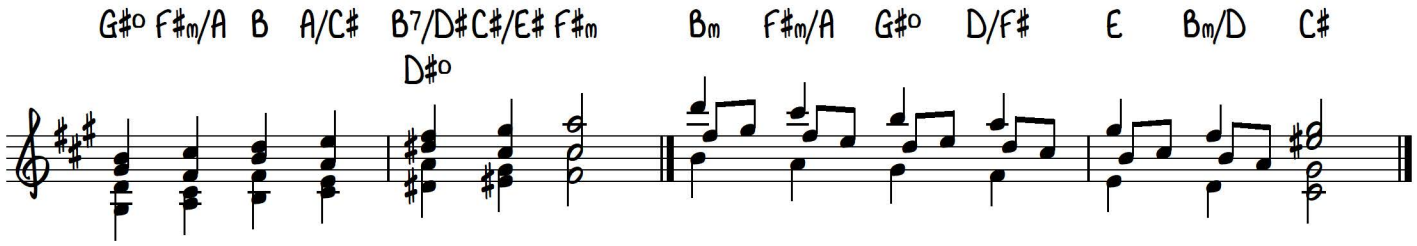
Deceptive: go to Ab



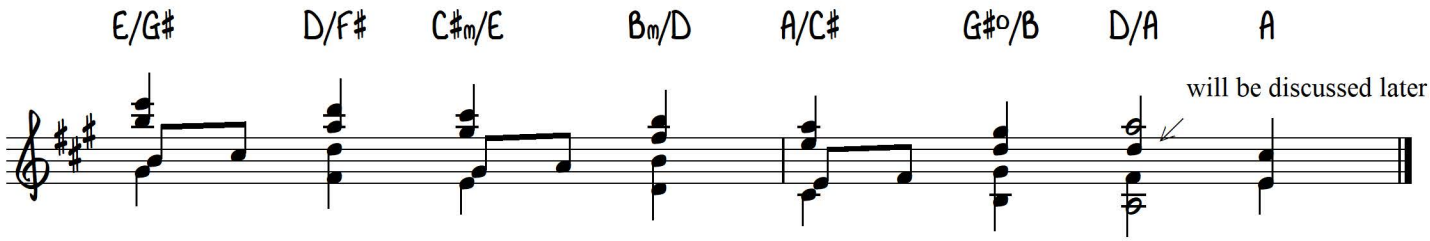
Notice the use of the MELODIC MINOR - this is standard procedure when a bass is ascending to the tonic in a minor key.

In descending lines (in minor) the NATURAL MINOR is usually used.

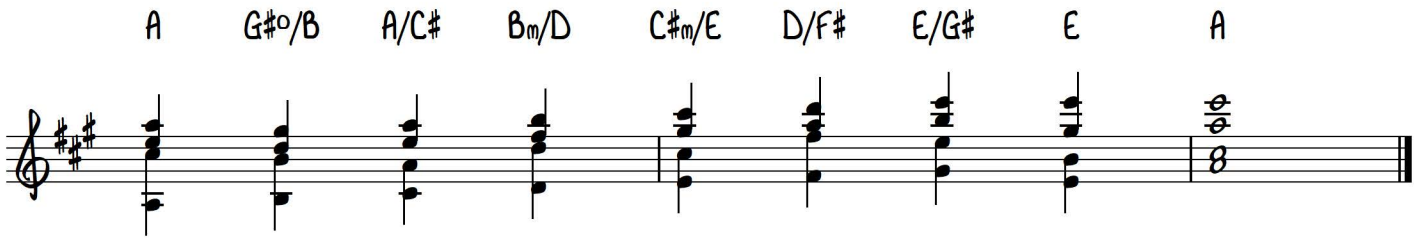
This example correlates with #6



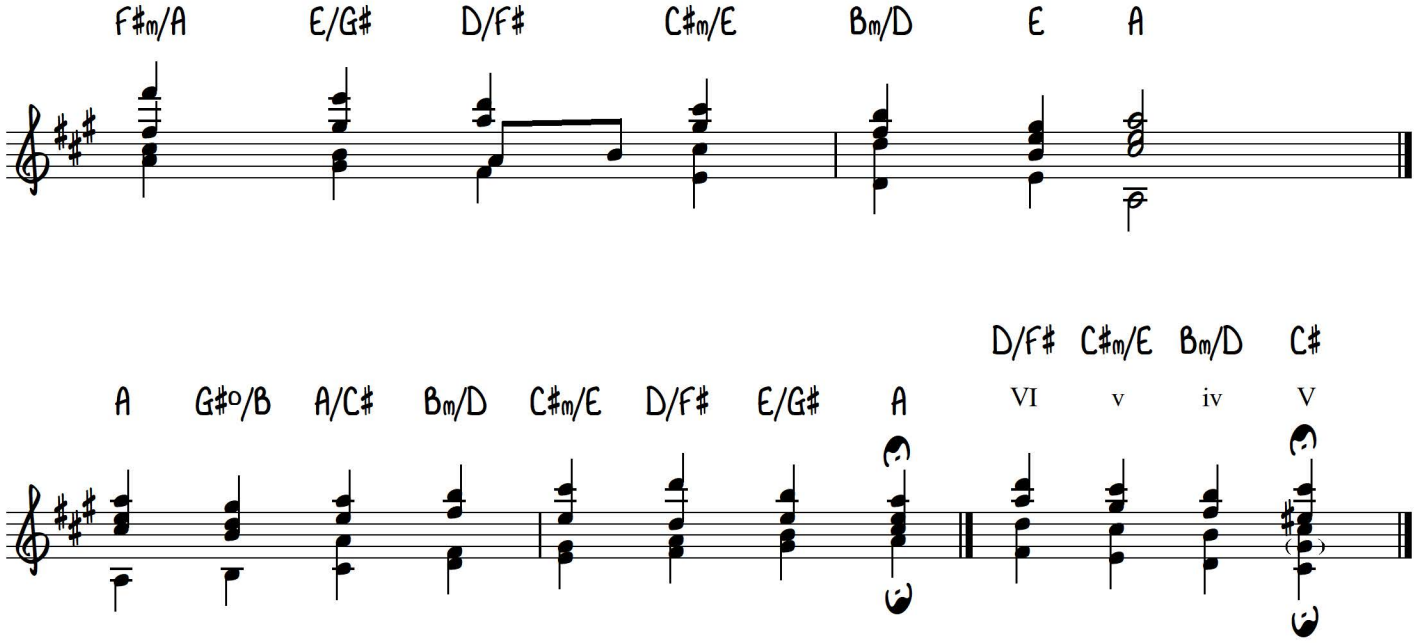
5) Triads in 1st inversion can be used in succession with alternate voicings:



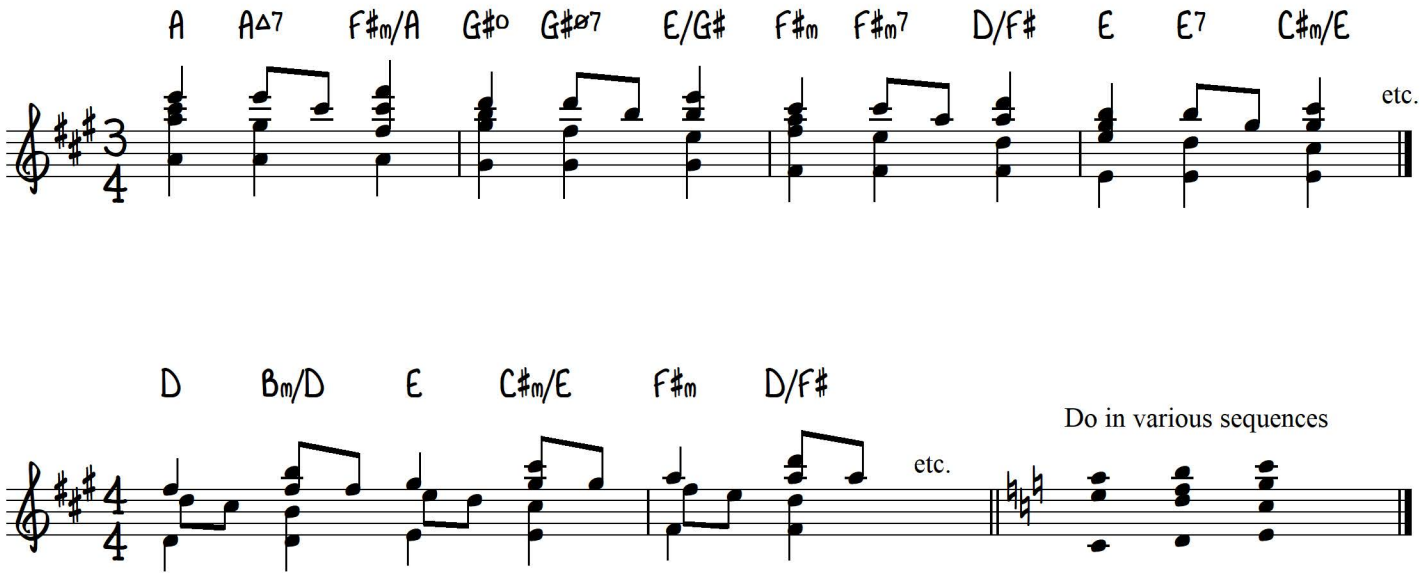
will be discussed later



Or with mixed voicings
(systems will be given later on this)



6) 1st inversion can FOLLOW (or, less commonly PRECEDE) triads on the same bass notes.



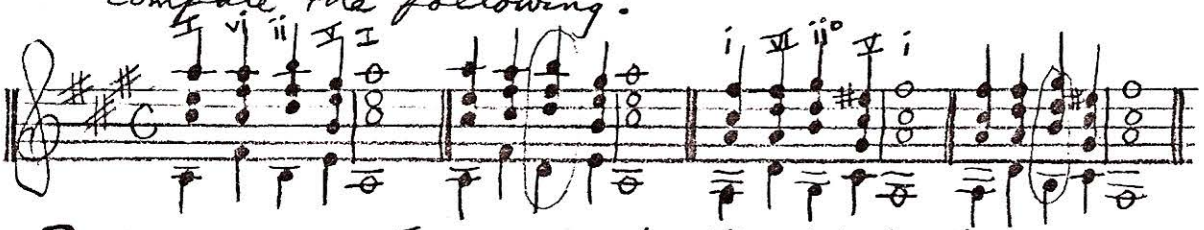
A system of exercises using many of the above devices will follow soon. For now, just get aquainted with 1st inversions by transposing the above to all keys. Think in names and numbers, not just in "pictures."

12-7-74

Triads in 1st Inversion (3rd in the bass)

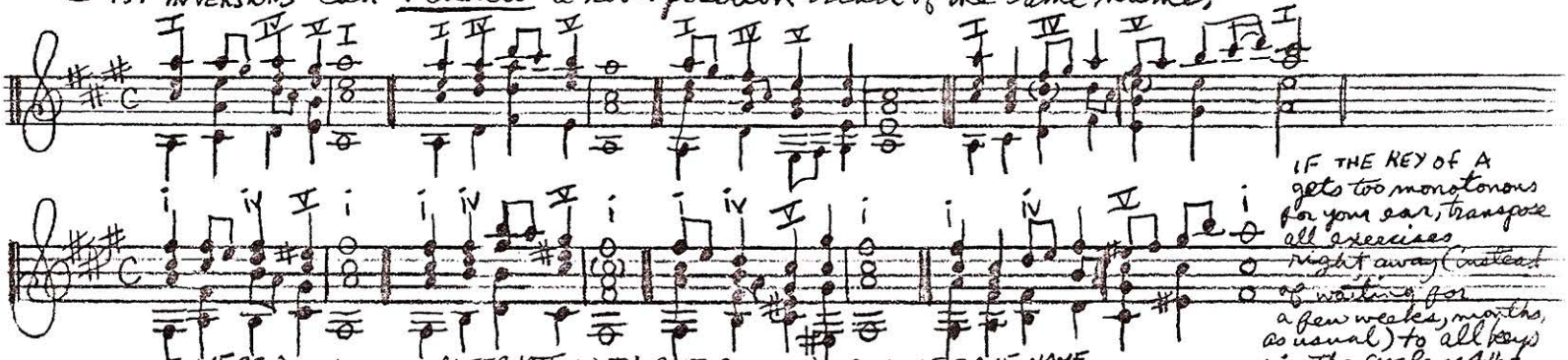
Triads in 1st inversion are used to create a melodic and smooth bass line and also they add a fresh sound to the harmonic vocabulary when contrasted with root position triads. There are different common uses of 1st inversions which can be generally summed up as follows:

① 1st inversions can REPLACE a root position triad of the same name — compare the following:



Practice the following chord connections in all possible string sets

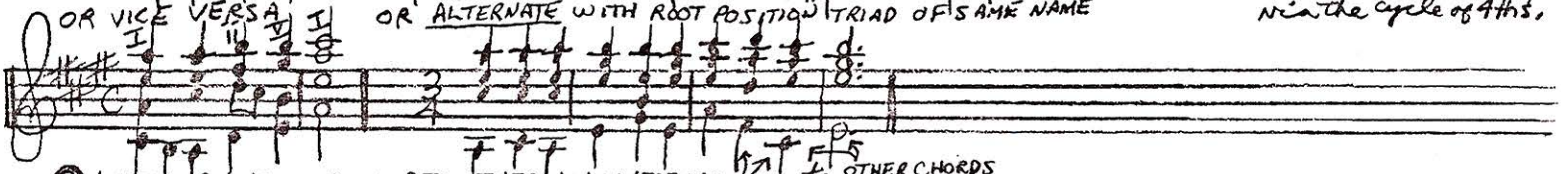
② 1st inversions can FOLLOW a root position triad of the same name;



IF THE KEY of A gets too monotonous for your ear, transpose all exercises right away (instead of waiting for a few weeks, months, as usual) to all keys via the cycle of 4ths.

OR VICE VERSA

OR ALTERNATE WITH ROOT POSITION TRIAD OF SAME NAME



③ 1st INVERSIONS CAN JUMP TO OTHER 1st INVERSIONS or to OTHER CHORDS

④ 1st INVERSIONS CAN BE USED TO CREATE SMOOTH, STEPWISE BASS LINES by ALTERNATING WITH ROOT POSITION TRIADS

deceptive go to Ab

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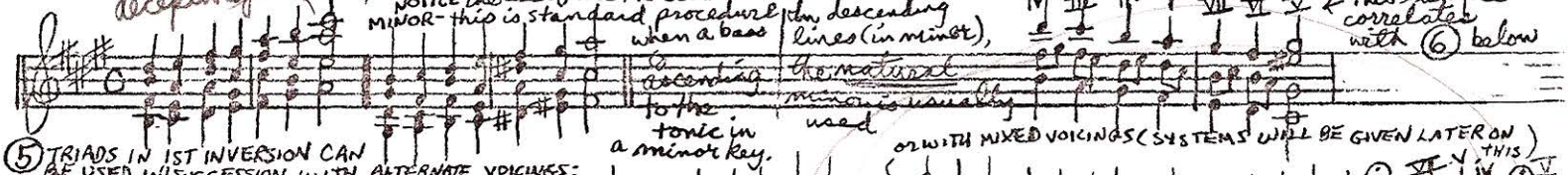
In descending lines (in minor), the natural minor is usually used

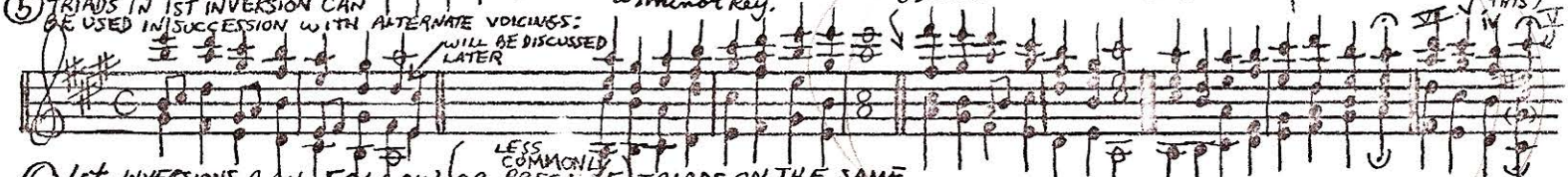


← this example correlates with ⑥ below

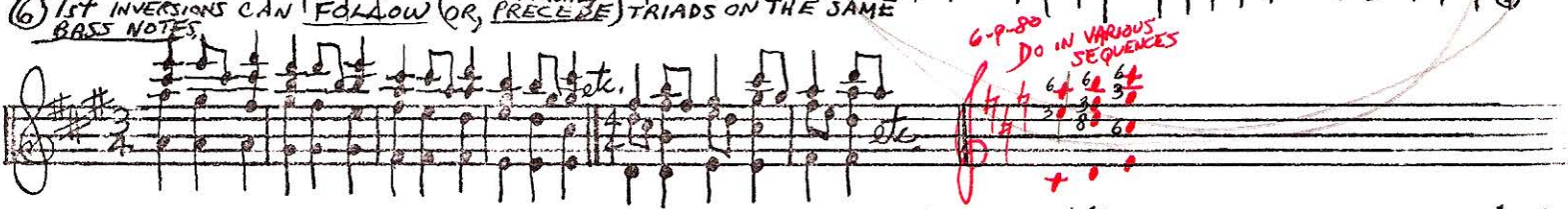
⑤ TRIADS IN 1ST INVERSION CAN BE USED IN SUCCESSION WITH ALTERNATE VOICINGS:

WILL BE DISCUSSED LATER

OR WITH MIXED VOICINGS (SYSTEMS WILL BE GIVEN LATER ON THIS)



⑥ 1st INVERSIONS CAN FOLLOW (OR, LESS COMMONLY PRECEDE) TRIADS ON THE SAME BASS NOTES



6-9-80 DO IN VARIOUS SEQUENCES

A system of exercises using many of the above devices will follow soon. For now, just get acquainted with 1st INVERSIONS by transposing the above to all keys. Think in names of members, not just in "pictures".