

## 1st Inversion Triads

- Each of the 3 notes of a triad may serve as a bass note. A triad is in 1st inversion if the 3rd of the chord is in the bass. The notes above the bass may be in either close or open spacing.
- Doubling: In considering doublings for any chord, double the scale degree which represents the chords function. The scale degrees 1, 4, and 5 are the most important and should be considered before others. These are tones that contribute to the solidity of the key. In a I6 double the 1st scale degree. In a V6 double the 5th scale degree. No chord tones should be omitted in a first inversion chord. Write complete chords.
- 1st inversion chords allow stepwise (contrapuntal) motion in the bass. This creates more connectivity between notes in the bass line as well as a greater variety of vertical sound. 1st inverted chords improve the contour of the bass line.
- Rhythmically, they often but not always appear in a weak position.
- Chord function by chord function:
  - ii6      very common at cadences.
  - III6      Not an independent chord. It exists many times merely as the temporary displacement of notes of some other chord (III6 is like V).
  - IV6      Often used after V (similar to the deceptive motion to vi).
  - V6      The leading is in the bass and therefor gains greater emphasis.
  - VI6      Like III6 it is not independent. It is very close to a I chord. It should not follow V!
  - vii°6      Often used as a passing chord between I and I6. The vii° was used in 1st inversion so that only consonant intervals were formed between the bass and the upper notes.