Chapter 8 'Triads in First Inversion'

Learning Objectives. By the end of Chapter 8, students will be able to:

- Understand the use of first inversion triads as a means of activating **melodic motion** in the bass voice.
- Describe and execute additional **voice leading procedures** as they apply to the proper handling of first inversion triads.
- Identify and **voice** first inversion triads from their figured bass symbols.
- Demonstrate the use of first inversion triads in compositional exercises while executing correct voice leading procedures and **chordal doublings**.
- Perform **harmonic analyses** on passages of music that employ first inversion triads.

Define the following Chapter 8 terms:  www.mhhe.com/kostka7e

**Canon:** A contrapuntal procedure in which the instruments or voices perform identical rhythms and contours, with later-sounding parts being offset by one or more beats.

**Doublings for 1st Inversion Triads:** find info on TeacherWeb

**Fugue:** A piece in which each voice states a short theme (the subject) in turn, after which it is tossed about among the voices, fragmented, and developed.

**Imitative Counterpoint:** Counterpoint in which similar melodic material is passed from part to part.

**1-1 Species Counterpoint:** Counterpoint in which two parts move with identical rhythm

**Neighbor Motion:** Motion proceeding from a given tone up or down one step followed by a return to the first tone.

**Parallel Sixth Chords:** A succession of triads in first inversion.

**Round:** A canon that is perpetual - there is no notated ending for the ensemble.

**Sixth Chord:** A triad in first inversion.

**Slash Chord:** A chord whose bass note is indicated (and the inversion inferred) by the addition of a slash and the letter of the bass after the root note letter.

**Subject:** The short theme that is used as the primary musical material in a fugue.

1st Chapter 8 Homework assignment:
Read Chapter 8 text pages 123-132. Complete pages in Exercise Workbook. Listen to Workbook Examples at website. Print out Chapter 8 terms at Website.

**NOTE:** cover all material through Example 8-14, or page 8 of this Study Guide.
**Example 8-1**  
**disk 1: track 14**

Piano

\[ \text{DM: } I \quad - \quad - \quad - \quad - \quad - \quad - \quad V \quad 7 \quad I \quad \text{ii} \quad V 7 \quad I \]

\[ \text{q=100} \]

**Example 8-2**  
Haydn, Piano Sonata no. 33, III  
**Disk 1: Track 14**  
**Listen for Soprano/Bass Counterpoint in EX 8-2**

> In music, counterpoint is the relationship between voices that are harmonically interdependent (polyphony) yet independent in rhythm and contour.

> Counterpoint is "the combining of relatively independent musical lines"

\[ \text{DM: } I \quad 6 \quad I \quad V \quad 65 \quad I \quad \text{ii}6 \quad V 7 \quad I \]

**Bass Arpeggiation:** one way that 1st inversion chords originate is through bass arpeggiation. 
Look at D to F# in m1 of EX 8-2 above, and Ab to G movement in the bass line of EX 8-3 below (its also easier to play!)

**Example 8-3**  
**Haydn Piano Sonata no. 43, Mvt I**  
**Disk 1: Track 15**

\[ \text{AbM: } I \quad \text{V6} \quad I \]

\[ \text{q=100} \]

\[ \text{Textural Reduction} \]

Inversions can arise from a more *conjunct* arpeggiated bass line, which is naturally easier to play....
Example 8-4  Haydn Piano Sonata no. 45, Mvt I  Disk 1: Track 15

BbM:          I                          V 65                                                          I

q=80  \[\text{\textit{Textural Reduction}}\]

Look at the next page to explore the three main reasons why triads are used in first inversion.
Use of First Inversion Triads: We use first inversions for three main reasons:
1. To improve the contour of the bass line
2. To provide a greater variety of pitches in the bass line.
3. To lessen the weight of V and I chords that do not serve as the goals of harmonic motion.

Example 8-5  Bach, Schmucke dich, o liebe Seele  disk 1: track 16

Why we avoid First Inversion vi (VI) chords in Tonal Harmony:
1. One First Inversion triad that should NOT be freely substituted for the root position is vi\(^6\) (VI\(^6\)).
2. Memorize this rule: DON'T follow the V chord with the vi\(^6\) (VI\(^6\)).
3. Why does the vi\(^6\) sound like a mistake in EX 8-6?

Example 8-6

Example 8-7
**Why we don't use Root Position diminished chords:**

During the *Common Practice Period*, better known as *the Tonal Era*, composers considered any diminished chord in Root Position to be dissonant, because of the 05 between the Root and Fifth, see below. To get around this, they used First Inversion... Please use the vii0 or vii07, (or ii0/ii07) in First Inversion, it works great as a passing chord!

Inversions in Lead Sheets: Have you ever seen a *lead sheet*? Occasionally on the AP Test we'll encounter one. Jazz Bands use lead sheets, and bass players read off them. They tend to emphasize the root of chords unless the chords are in inversions. Inversions are indicated on lead sheets with *Slash Chords*, such as C/E.
--- Can anyone explain what C/E indicates?
---- Can anyone explain what the Slash Chords in Example 8-8 indicate?
-----The 'essential' *bass line* is emphasized in EX 8-8, below:

**Example 8-8** Evans and Mann, *"No Moon at All"*  Disk 1: Track 16

<table>
<thead>
<tr>
<th>Root Position</th>
<th>First Inversion</th>
<th>Second Inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>F#</td>
<td>A</td>
</tr>
<tr>
<td>A m3</td>
<td>C m3</td>
<td>A</td>
</tr>
<tr>
<td>F#</td>
<td>M6 C</td>
<td>M6 F# +4</td>
</tr>
</tbody>
</table>

*Root Position*          *First Inversion*            *Second Inversion*

<table>
<thead>
<tr>
<th>C</th>
<th>F#</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>C</td>
<td>A</td>
</tr>
<tr>
<td>F#</td>
<td>M6 C</td>
<td>M6 F# +4</td>
</tr>
</tbody>
</table>

---\[\text{\textcopyright 1979 Evans and Mann}\]---
Parallel Sixth Chords:
During the Common Practice Period, composers liked to use a whole series of First Inversion triads (Sixth Chords), especially in sequences. Keep in mind:
1. In Harmonic Sequences chords don't always function in normal fashion
2. In a sequence of Parallel Sixth Chords they service as Passing Chords, connecting some chord at the beginning of the passage to some chord at the end.
3. In EX 8-9 the parallel motion connects the root position I chord in m. 4 with another root position I chord in m. 7.

Example 8-9 Haydn Symphony no. 104, Mvt I Disk 1: Track 17

DM: I (IV vii6) I

Note the 'anchor' chords at beginning
and end of the passing sixth pattern

Note: the bass line will not always be strictly descending steps or
ascending steps... could be a mixture of the two...
**Textural Reduction**

Example 8-10: to avoid //5th's, put the Root of each chord in the melody (outer voice).

**Part Writing First Inversion Triads:**

1. In a contrapuntal texture (texture consisting of relatively independent lines) the doubling to use is the one that results from the best voice leading.
2. In a homophonic texture (one that is primarily chordal or consists of a melody with chordal accompaniment), the doubling selected should be the one that provides the desired sonority (SMOOTH Voice-Leading!)
3. In any texture, it is usually best NOT to double the leading tone.

Example 8-11 1st Inversion doublings

Example 8-12 doubled Leading Tone
**Example 8-13:** with 3 part-writing, try to voice Root, Third, & Fifth...

**Example 8-14** Schubert, Bardengesang Disk 1: Track 17

**Soprano-Bass Counterpoint:**
1. With the use of First Inversion chords, bass lines can be much more interesting
2. *Counterpoint* (can be defined as "the combining of relatively independent music lines"
3. The word *independent* means that each line in a *contrapuntal texture* will ideally have its own unique contour and rhythm. Of those two, the most important is *contour*.
4. EX 8-15 is NOT counterpoint:

**Example 8-15** Haydn, Symphony no. 8, Mvt I (violins only) Disk 1: Track 18

**Canon, rounds, & 'imitative counterpoint':**
1. EX 8-16 shows an example of *'imitative counterpoint'*. Even though both parts have identical notes & rhythm, they are offset by one measure.
2. This contrapuntal form is known as a *Canon*.
3. Rounds such as "Row, Row, Row Your Boat", or EX 8-16 make use of a special type of counterpoint called *Imitative Counterpoint*.

**Example 8-16** Haydn, String Qrt op. 76, #2, Mvt III Disk 1: Track 18
1-1 Species Counterpoint: both parts move with the same RHYTHM. Relative independence is achieved with different CONTOUR.

Example 8-17 Bach, Ermuntre dich, mein schwacher Geist  Disk 1: Track 19

More interesting Counterpoint is achieved by allowing more Rhythm variety. Notice that C & O motion is preferred.

Example 8-18 Bach, Ermuntre dich, mein schwacher Geist  Disk 1: Track 19

Example 8-19 Beethoven, Rondo op. 51, no. 1  Disk 1: Track 20

Textural Reduction