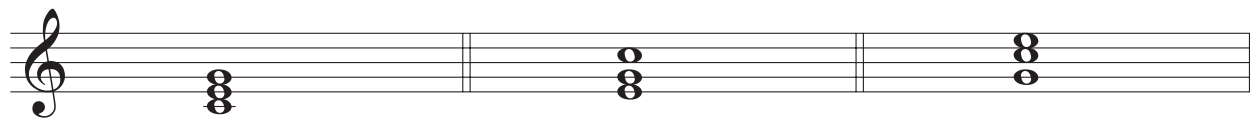


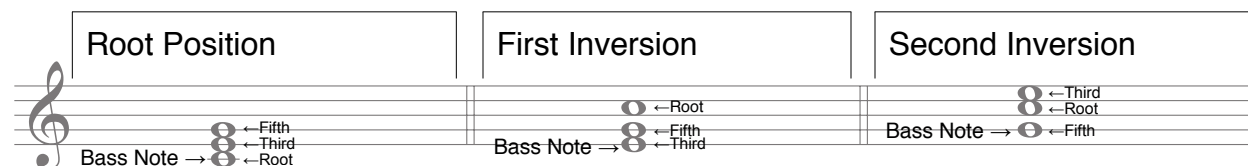
LESSON 12

Date: _____

When analyzing triads, the order in which the notes appear in the chord, from lowest to highest, has an impact on the sound and how the chord is named. Consider the following C+ chords. All of them can be reduced to a triad which is spelled C-E-G. However, they each have subtle differences in sound quality. Composers make use of these subtleties to add nuance to their music.



The principle of rearranging a triad into its different spellings is called inversion. When analyzing inversions, the bass note (lowest sounding note) of the triad is compared to the root of the triad. The difference between the bass note and the root note is described below. There are three different positions, or triad arrangements.



A triad is in root position when the three notes form consecutive thirds. It is only in this position that the bass note and the root note are the same.

To write a triad in first inversion, the root of the triad is transposed up one octave, leaving the third as the bass note.

To write a triad in second inversion, the root and third of the triad are transposed up one octave, leaving the fifth as the bass note.

To identify the position of a triad, reduce it to root position. In the reduced triad, shade the **bass** note of the given triad, then analyze the position: Root Position [if the shaded note is also the root]; 1st Inversion [if the shaded note is the third]; 2nd Inversion [if the shaded note is the fifth].



PRACTICE

1. Reduce each block of harmony to a root position triad, then identify the bass note of the given triad, and its root, third, and fifth.

Bass: _____

5th: _____

3rd: _____

R: _____

Bass: _____

5th: _____

3rd: _____

R: _____

2. Determine the position [R/1st/2nd] of each the following triads. To help you, reduce each triad to root position in the space provided, shade the lowest note of the given triad in the reduced triad.

Position: _____

Position: _____

