

Examples of Triads in 1st Inversion

Fundamentally triads in first inversion are not as strong as those in root position, and, therefore we have more pliability when we choose a doubling in a four-part style. This means we can double the root, third, or fifth depending on the context. However, we tend to avoid doubling the leading tone in the style - this is because the leading tone has as strong tendency to resolve up and, when uses in two of four voices (aka doubled) will lead to parallel octaves.

I - viio6 - I is a very common "passing" progression

Piano

I *viio6 (doubled 5th)* *I6 (doubled third)*

Bb:

4

Pno.

b: i *viio6 (doubled 5th)* *i6 (doubled third)*

7 I - IV6 - V6 - I is also a quite functional progression:

Pno.

I *IV6 (doubled root)* *V6 (doubled 5th)* *I*

Db:

11

Pno.

bb: i *IV6 (notice the use of the major subdominant triad to avoid the Melodic A2 in the bass)* *V6 (doubled 5th)* *i*

15 If we add a ii6 (orIV) and V to the first progression we can achieve a stepwise ascending bass line:

Pno.

I *viio6 (doubled 5th)* *I6(doubled 3rd)* *ii6 (doubled 5th)* *V*