

Triads in Inversion



LADIES AND GENTLEMEN, IT'S
FRANZ JOSEPH HAYDN!

AND HE'S BROUGHT A
MOVEMENT FROM HIS 1767
SONATA IN G MAJOR.



OOH! LET'S
SEE 'EM!

THANK YOU FOR HAVING ME.
IN THIS PIECE I USE QUITE A
FEW **TRIADS**.

HERE'S ONE: IT HAS THE NOTES
C, E AND **G**. IT'S A **C MAJOR**
TRIAD! VERY NICE.

THANK YOU. SEE HOW THE NOTES
ARE **SPREAD OUT**, AND NOT JUST
STACKED IN THIRDS? IT'S STILL
A **TRIAD**, THOUGH.

THIS ONE IS **G, B**, AND **D**...
A **G MAJOR TRIAD!** BUT IT SOUNDS
DIFFERENT, SOMEHOW.

THAT'S BECAUSE THE **THIRD** OF THE
CHORD IS IN THE **BASS**... WHEN THAT HAPPENS,
WE SAY THE CHORD IS IN **FIRST INVERSION**.

FIRST INVERSION? WHAT IS IT
CALLED WHEN THE **ROOT** IS IN THE
BASS, LIKE THE **FIRST CHORD**
WE LOOKED AT?

THAT'S CALLED
ROOT POSITION.

SO THIS ONE WITH **D, F**, AND **A**
IS A **D MINOR TRIAD**... IN
SECOND INVERSION!

EXACTLY! BECAUSE THE
FIFTH IS IN THE **BASS**.

SO THE THING THAT MAKES A
TRIAD **ROOT POSITION**, **FIRST INVERSION**
OR **SECOND INVERSION** IS SIMPLY
WHICH **NOTE** IS IN THE **BASS**?

IT'S HARD TO BELIEVE THAT THE
SOUND OF THE CHORD CAN **CHANGE SO**
MUCH JUST BECAUSE OF THE
BASS NOTE.

THAT'S RIGHT!
AND EACH ONE
HAS ITS OWN
CHARACTER.

I KNOW, RIGHT?
IT'S **AWESOME**.

