

Triads in Inversion



LADIES AND GENTLEMEN, IT'S FRANZ JOSEPH HAYDN!

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



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

OOH! LET'S SEE 'EM!

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?

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



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

I KNOW, RIGHT? IT'S AWESOME.