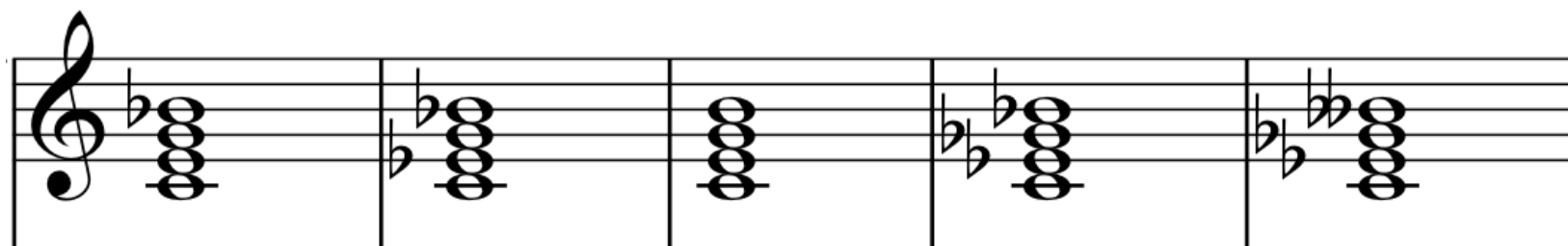


# INVERSIONS + FIGURED BASS

15 Oct 2018

# TYPES OF SEVENTH CHORDS



DOMINANT

MINOR

MAJOR

HALF-  
DIMINISHED

FULLY-  
DIMINISHED

MAJOR+m7

minor+m7

MAJOR+M7

dim+m7

dim+°7

C7

Cm7

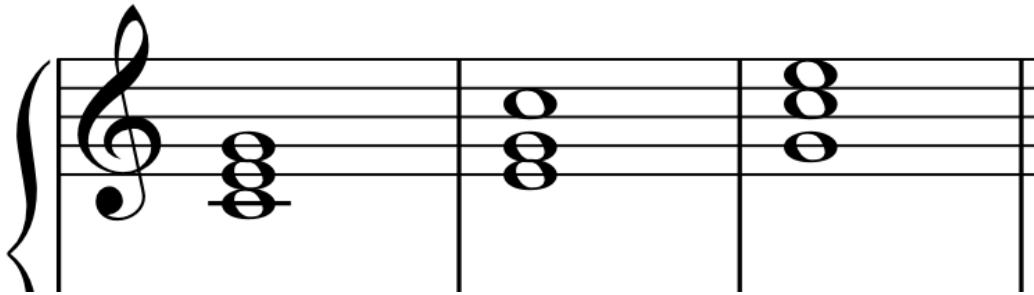
Cmaj7

Cø7

C°7

# INVERSIONS of TRIADS

– Rearrange position of notes



POSITION: ROOT

1<sup>st</sup> Inversion

2<sup>nd</sup> Inversion

BASS: Root

3<sup>rd</sup>

5th

,

# VOICING

All the chords in Example 3-6 are F major triads in first inversion. Notice that the upper notes of the chord can be spaced in any way without altering the bass position. Also, any of the notes can be duplicated (or **doubled**) in different octaves.

Example 3-6



(All are in first inversion)

# Seventh Chord Inversions

The inversion of seventh chords works just like the inversion of triads, except that three inversions (four bass positions) are possible (Ex. 3-7).

Example 3-7



Root position      First inversion      Second inversion      Third inversion

bass: root      3<sup>rd</sup>      5<sup>th</sup>      7<sup>th</sup>

# VOICING inverted 7<sup>th</sup> chords

It is important to understand that the inversion of a triad or seventh chord is determined only by what member of the chord is in the *bass*; any chord members may appear in the soprano or in the other voices without changing the inversion.

The image displays six musical voicings of a triad on a grand staff (treble and bass clefs). The notes are arranged as follows:

- Root:** Bass clef has two notes (root and third); Treble clef has two notes (fifth and root).
- Root:** Bass clef has one note (root); Treble clef has three notes (third, fifth, and root).
- Root:** Bass clef has one note (root); Treble clef has three notes (root, third, and fifth).
- 1<sup>st</sup> inv:** Bass clef has two notes (root and third); Treble clef has two notes (fifth and root).
- 3<sup>rd</sup> inv:** Bass clef has two notes (root and third); Treble clef has two notes (fifth and root).
- 2<sup>nd</sup> inv:** Bass clef has one note (root); Treble clef has three notes (root, third, and fifth).

Below the staff, the following labels are centered under each measure: Root, Root, Root, 1<sup>st</sup> inv, 3<sup>rd</sup> inv, 2<sup>nd</sup> inv.

# FIGURED BASS

*BWV 478*

*868. Komm, süßer Tod*

The image displays a page of handwritten musical notation for a figured bass piece. It consists of six staves. The top staff is the vocal line, followed by a staff with the lyrics "Komm süßer Tod". Below that are four staves of figured bass notation, which include various rhythmic and melodic figures for the basso continuo. The manuscript is written in black ink on aged paper.

*NBA III/2.1 p. IX Facsimile of Schemelli Leipzig 1736*

# Komm, süßer Tod!

The image shows a musical score for the piece "Komm, süßer Tod!". It is written in 3/4 time and features a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The score consists of six measures. The first measure has a treble staff with a quarter note G4, a quarter note F4, and a quarter note E4. The bass staff has a half note G3 and a quarter note F3. The second measure has a treble staff with a dotted quarter note G4 and an eighth note F4. The bass staff has a dotted half note G3. The third measure has a treble staff with a quarter note G4, a quarter note F4, and a quarter note E4. The bass staff has a half note G3 and a quarter note F3. The fourth measure has a treble staff with a quarter note G4, a quarter note F4, and a quarter note E4. The bass staff has a half note G3 and a quarter note F3. The fifth measure has a treble staff with a quarter note G4, a quarter note F4, and a quarter note E4. The bass staff has a half note G3 and a quarter note F3. The sixth measure has a treble staff with a quarter note G4, a quarter note F4, and a quarter note E4. The bass staff has a half note G3 and a quarter note F3. Fingerings are indicated by numbers 6 and 5 in the bass staff.

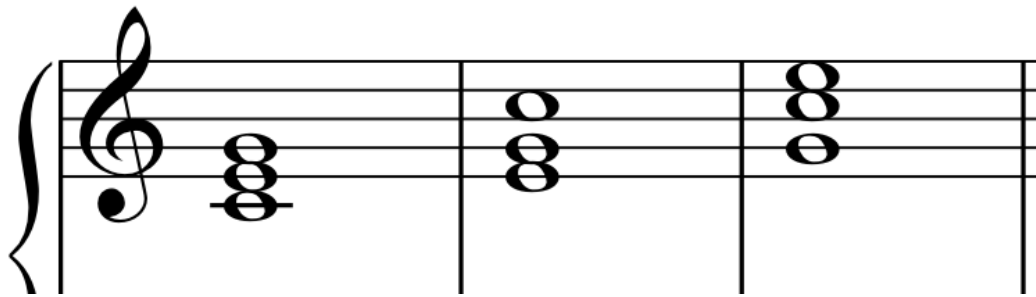
WHY not just write it out?!

1. Shorthand / code  
— Bach wrote so much music it would have taken forever.
2. Like jazz, it allows for improvisation and embellishment, which was entirely the point in the Baroque era!



# INVERSIONS of TRIADS








Figured bass shows each note's interval above the bass



POSITION:	ROOT	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion
FB:	5 3	6 3	6 4

# FIGURED BASS

## Triads and Seventh Chords

Sonority desired							
Complete figured bass symbol	5 3	6 3	6 4	7 5 3	6 5 3	6 4 3	6 4 2
Symbol most often used		6	6 4	7	6 5	4 3	4 2
How to find the root	Bass note	6th above bass	4th above bass	Bass note	6th above bass	4th above bass	2nd above bass

If you have trouble finding root, rearrange to see it in root position (all 3rds)

# BPS?

- Bass position symbol = figured bass notation

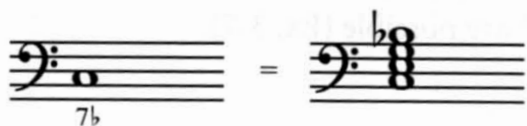
# What happens when there's an accidental?

- If the 3<sup>rd</sup> is altered, write the accidental instead of “3”
- If any other number is raised, write a sharp/natural after it or a slash through the number
- If any other number is lowered, write a flat or natural after it

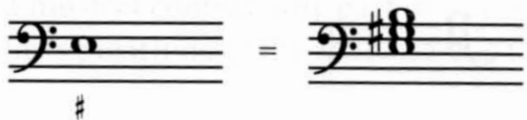
# What happens when there's an accidental?

player to raise or lower a note.

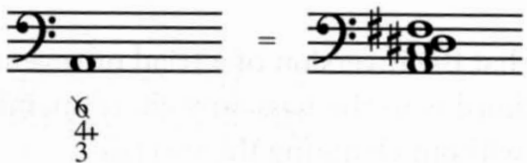
1. An accidental next to an arabic numeral in the figured bass could be used to raise or lower a note.



2. An accidental by itself always referred to the 3rd above the bass and could be used to alter that note.



3. A slash or plus sign in connection with an arabic numeral meant to raise that note.



# Komm, süßer Tod!

Musical score for "Komm, süßer Tod!" in 3/4 time, featuring a treble and bass staff with fingerings. The key signature is three flats (B-flat, E-flat, A-flat). The score consists of six measures. The bass staff includes fingerings: 6 5, 6 5 7, 4, 6 6, 6 6 5, and 6 5.