

2.8 SATB Part-writing 4: First Inversion Triads

Doubling

Doubling the soprano with an inner voice is strongest, but *any note can be doubled except the LT*. Order of preference for doubling: double soprano note, double bass note, outer voices double, inner voices double. *Don't double the leading tone!*

Diagram showing four methods of doubling a C IV6 triad, ranked from 'more common' (1. Double soprano w/ inner voice) to 'less common' (4. Double inner voices).

First inversion tips

The following 4-step process will work well for progressions involving root position and/or 1st inversion triads: STEP ONE: Write in the bass notes. STEP TWO: Voice the first chord, following the chord voicing guidelines. STEP THREE: Resolve leading tones, then doubled notes, then P5ths between any voices. STEP FOUR: Resolve any remaining voices, holding common tones when possible.

Example 1: Musical notation showing the four-step process for a C IV6 to V progression.

Example 2: Musical notation showing the four-step process for a C:I to V6 progression.

First inversion triads: special cases

1. Diminished triads almost always occur in first inversion.

2. Avoid VI6 / vi6; it sounds like tonic with a wrong note.

Musical notation examples for special cases: diminished triads (vii and vii6) and the VI6/vi6 case.

The "A" sounds like a "wrong" note here.