

First Inversion Chords

IV6, II6, iio6

Label the scale degrees in the soprano voice, and functional chord symbols below the bass.

Play in major and minor* keys up to 2 sharps and flats. Notice **what note is being doubled in the ii6 chords?** _____

Notice that the **smoothest voice leading occurs when the upper 3 voices are moving in opposite direction to the bass** for this progression.

The first exercise consists of 12 measures of music in 4/4 time. The bass line (left hand) moves in a stepwise pattern: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The upper three voices (right hand) move in opposite directions to the bass line, creating smooth voice leading. The chords are: IV6 (C4, E4, G4), II6 (D4, F4, A4), iio6 (E4, G4, B4), IV6 (C4, E4, G4), II6 (D4, F4, A4), iio6 (E4, G4, B4), IV6 (C4, E4, G4), II6 (D4, F4, A4), iio6 (E4, G4, B4), IV6 (C4, E4, G4), II6 (D4, F4, A4), iio6 (E4, G4, B4).

Label the scale degrees in the soprano voice, and functional chord symbols below the bass.

Notice that **the fifth of IV6 chord is often doubled**. This ensures smoother voice leading, avoidance of x2, and no parallels.

Play in major and minor* keys up to 2 sharps and flats. iv6 to V (in minor keys) is called a **phrygian cadence**.

The second exercise consists of 12 measures of music in 4/4 time. The bass line (left hand) moves in a stepwise pattern: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The upper three voices (right hand) move in opposite directions to the bass line, creating smooth voice leading. The chords are: IV6 (C4, E4, G4), II6 (D4, F4, A4), iio6 (E4, G4, B4), IV6 (C4, E4, G4), II6 (D4, F4, A4), iio6 (E4, G4, B4), IV6 (C4, E4, G4), II6 (D4, F4, A4), iio6 (E4, G4, B4), IV6 (C4, E4, G4), II6 (D4, F4, A4), iio6 (E4, G4, B4).

* For these exercises, the minor key signature was not added. Try to do this exercise without the key signature there for you.