LearnMusic Theory. net 2.9 SATB Part Writing 5: Second Inversion Triads

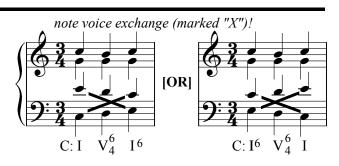
Second inversion triads *double the bass* and almost always follow one of these *four patterns*:

1. Passing $\frac{6}{4}$

Bass moves by step up or down a third.

3 upper parts (*any* order):

- 1. *Voice exchange*: one voice has bass notes backwards In the example, bass is C-D-E, tenor is E-D-C.
- 2. *Common tone*: repeated note
- 3. Lower neighbor figure: from root of outer harmony

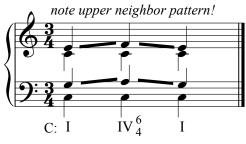


2. Pedal ⁶₄

Bass has the same note three times.

3 upper parts (*any* order):

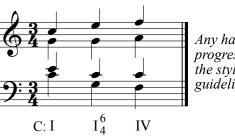
- 1. / 2. Upper neighbor figure (2 parts): step up, then step down
- 3. Common tone: repeated note



3. Arpeggio ⁶₄

Bass leaps from the root or third of the same harmony.

3 upper parts repeat <u>or</u> freely arpeggiate, following stylistic guidelines.



4th

Any harmonic progression that fits the stylistic progression guidelines is possible.

4. Cadential ⁶₄

Bass is always the dominant pitch of the key!

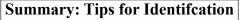
Metrically stronger than the resolution chord:

- 1. <u>2</u>-beat measures: Beat 1 *only*, resolves on beat 2
- 2. <u>3</u>-beat measures: Beat 1 or beat 2 (must then resolve on beat 3)
- 3. <u>4</u>-beat measures: Beat 1 *or* beat 3 (must then resolve on beat 4)

Bass repeats the dominant pitch.

3 upper parts (any order):

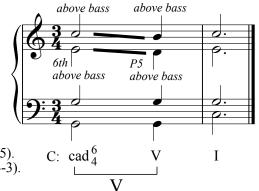
- 1. The note a sixth above bass moves to a perfect fifth above bass (6-5).
- 2. The note a *fourth* above bass moves to a *major third* above bass (4-3).
- 3. Common tone: repeated note



Cadential is the only type that is *metrically accented*. *Passing* is the only type with *stepwise bass motion* up or down a third. *Pedal* is *unaccented* and has a *repeated bass note*. *Arpeggio* is *unaccented* and skips from the *same harmony*.

It should also be noted that rare exceptions and variations do occur, but these are the *usual* patterns.

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