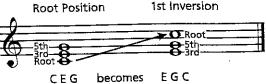
Triads — 1st Inversion

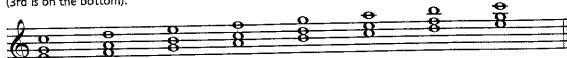
Any root position triad may be changed by moving the root (bottom note) of the chord to another position. This is called an INVERSION—it means the notes are rearranged and a tone other than the root is the bottom note of the chord.

The first inversion can be made from a C triad by moving the root (C) to the top of the chord.



All letter names are the same, but the 3rd (E) is now on the bottom, and the root (C) is now on top. This is called 1st INVERSION.

1st Inversion Triads in C major (3rd is on the bottom).



In 1st inversion, the 3rd is always the bottom note.

OPEN and CLOSE POSITIONS

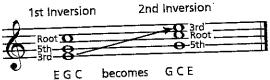
When the notes of a chord are spaced within an octave, it is in CLOSE POSITION. When the notes of a chord are spaced larger than an octave, it is in OPEN POSITION.



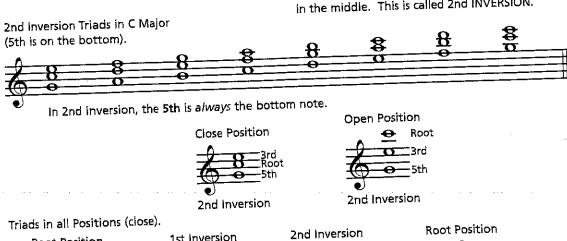
Triads — 2nd Inversion

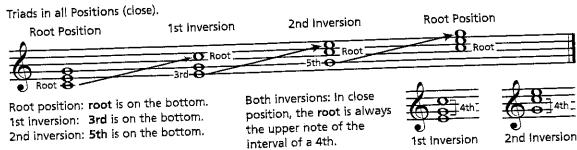
Any 1st inversion triad may be inverted again by moving the lowest note (3rd) to the top.

The second inversion can be made from a 1st inversion C triad by moving the 3rd (E) to the top of the chord.



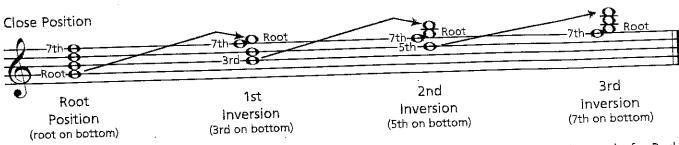
All letter names are the same, but the 5th (G) is now on the bottom, and the root (C) is now in the middle. This is called 2nd INVERSION.

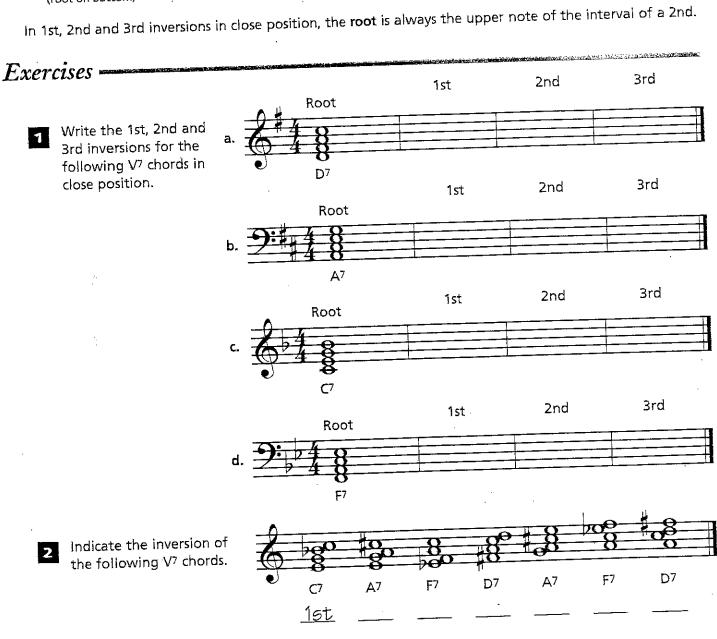




V7 Chord—1st, 2nd and 3rd Inversions

The V7 chord can also be inverted. Since the V7 chord is a 4-note chord, it can be written in four different positions: root, 1st inversion, 2nd inversion and 3rd inversion (7th at the bottom).





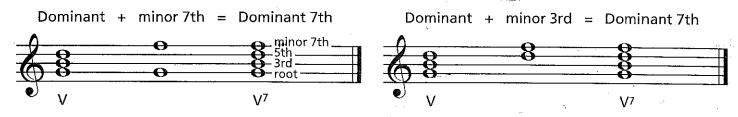
Write the following V7 chords in the given inversions. The bottom note is given. Add

accidentals where needed

9: 7th	O 3rd	5th	О 3rd	90 -7	th Stl	7th	
F7	C ⁷	A ⁷	D7	<i>C</i> 7	F7	D7	
3rd	1st	2nd	1st	3rd	2nd	3rd	

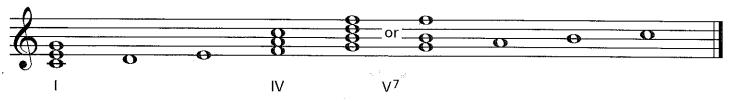
The V7 (Dominant 7th) Chord

In many pieces, a V⁷ (dominant 7th) chord is used instead of a V (dominant) triad. To build a V⁷ chord, add a minor 7th above the root of the V triad (or a minor 3rd above the 5th). The V⁷ is a chord and not a triad because it has 4 notes rather than 3.



Often, the 5th of the V^7 chord is omitted. The V^7 chord then would have the same number of tones as the I and IV chords while still retaining the quality of a 7th chord. This also allows the music to be sung or performed by as few as three singers or instrumentalists.

The three primary chords are now I, IV and V7.

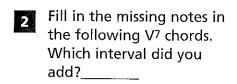


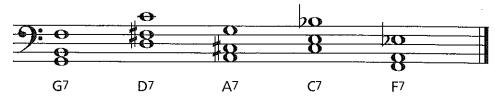
Exercises

Write the V^7 chord for each key. Write the key name and letter name of each chord.









Write the following V7 chords with the 5th omitted—include the accidentals.

