

Worksheet 9-3

K/P Ch. 8-9
Reading Comprehension

Fill in the blanks

A. Triads in First Inversion (K/P Ch. 8)

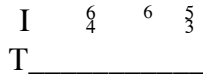
- According to Kostka and Payne, first inversion triads (also called six-_____ chords) are commonly used to:
 - Improve the *contour* of the _____ line, and to provide it with a greater variety of pitches.
 - Lessen the weight of _____ and _____ (Roman numerals) chords that do not serve as the *goals of harmonic motion*.
- First inversion triads also occur, incidentally, in an _____ bass line: e.g., as in the *harmonic progressions*:



- A series of first inversion triads whose individual voice parts move in parallel motion are commonly referred to as _____ sixth chords. Such passages are often considered to be *sequential*, rather than _____.
- Throughout most of the *tonal era*, the _____ triad is most often found in first inversion rather than *root position* or *second inversion*. This is because it is the only position in which all of the intervals above the bass are _____.
- Kostka and Payne use the term soprano-bass _____ to refer to the outer voices of a tonal composition.

B. Triads in Second Inversion (K/P Ch. 9)

- Second inversion triads may occur, incidentally, in an _____ bass line, for example, in the tonic expansion:



or as a result of a *melodic bass line*.

- Throughout most of the tonal era, second inversion triads (also called six-_____ chords) were treated specially because they contain a _____ '4'.
- According to Kostka and Payne, the three common uses of second inversion triads are:¹

	Example 1	Example 2
a. _____ six-four chord	M: I ₄ ⁶ V	m: i ₄ ⁶ V
b. _____ six-four chord	M: I (V ₄ ⁶) I ⁶	m: iv ⁶ (i ₄ ⁶) ii ⁶
c. _____ six-four chord	m: i (iv ₄ ⁶) i	M: V (I ₄ ⁶) V

- In an SATB texture, the _____ of the six-four chord is usually doubled and the other voices move into and out of the six-four chord as smoothly as possible.

¹ M: indicates a major key; m: indicates a minor key.