Triads with the 3rd in the bass are used to create a melodic bass line. Due to the expected resolution of the bass lines they help create, they give added forward motion or momentum to chord progressions and they also have a sound all their own, different from root in the bass triads.

Practice the progressions on this page and concentrate especially on the bass line and the unique type of sound that 1st inversions create; also compare the 1st group of progressions with their root in the bass counterparts on the other page ("Triads in Root Position"). Faithful study of these progressions will speed up your musicianship quite a bit.

Do all of these progressions in F#m using C# (V) where appropriate to replace C#m (v). Do in A, F#m, D, Bm, etc. (circle of 4ths)
The following progressions were founded on the bass line. Analyze and memorize them as usual.

Sequences with 1st inversions:

This, as you can see, is a 1/2 cadence in F#m; notice the 5-voiced chord at the close used for good balanced.
Triads in 1st Inversion

Triads with the 3rd in the bass are used to create a melodic bass line. Due to the expected resolution of the bass line, they give added forward motion or momentum to chord progressions. They also have a sound all their own, different from root in the bass chords. Practice the progressions in this page from root in the bass triads, practicing the progressions in this page, and concentrate especially on the bass line and the unique type of sound that 1st inversions create. If you compare the 1st inversion progression with their root in the bass counterparts, on the other hand, note the study of root in the bass counterparts will speed up your musicianship quite a bit.

Do all of these progressions in Fmaj using C/E where appropriate. The bass C/F.

The following progressions were found in the bass line, analyze and memorize them as usual.

Sequences with 1st inversions

In Baroque Harmony, a 6th chord (1st inv) may precede or follow a chord with the same bass or root. Use with caution.

Use neighbor chord, stepwise bass (Bass)

Longer successive 1st inv uses passages

1st inv to parent triad

Alternating with parent triad

Include bass to E9 in minor

Are VIIb6, 16, 11, 14

Leaping bass to other intervals

Kinds