First Inversion of the Diminished Triad

**Formula and Fingering**

The formula of the diminished triad is: 1–minor 3–diminished 5.

Taking the root (1) up an octave (8) changes the order to minor 3–diminished 5–8.

The stacked intervals are now a minor third and augmented fourth. From the lowest note the intervals now change to a minor third and a major sixth.

The fingering (4–2–3) as shown above is quite comfortable. Alternatively, you can start with the third finger and follow with the first and second (3–1–2).

**Sound**

To distinguish the sound of the inverted diminished chord is a bit of a challenge. The augmented and diminished triads are a bit harder to sing, and one good way to identify these chords is to sing an arpeggio of them. Do not be discouraged if this is a bit hard for you at first. Keep playing and singing the major and minor triads and their inversions for starters, then venture on to trying to recognize the inversions of the diminished triad.

What is interesting about the first inversion of the diminished triad is that (seen from the root) both resulting intervals are consonant. They are a minor third and a major sixth. Therefore, this form of the diminished triad is used quite often.

**Second Inversion of the Major and Minor Triads**

Second inversion of a triad means that the fifth is the lowest note. In a closed voicing, the root will be in the middle. Example: A/E (the fifth is the lowest note → second inversion).