TRIADS IN SECOND INVERSION

Cadential 6/4 chords are found at specific points of music. They mainly provide embellishment (decoration) to the chord surrounding the 6/4 chord.

**Bass Arpeggiation 6 4**

**Function:** Provides movement for the bass line without changing the sonority of the chord.
Found on a weak beat.

Can use various chords – I, IV, V etc.

The arpeggio 6/4 is a result of bass arpeggiation. The 6/4 MUST be preceded by another position of the same chord (in either 5/3 or 6/3 inversion). It is exemplified below:

**Cadential 6 4**

**Function:** Decorates the V chord.
Found on a strong beat.
Examples: I 6/4 – V – I or I 6/4 – V\(^7\) – I

As its name applies, the cadential 6/4 is frequently used at cadences. The cadential 6/4 is an embellishment of V. It does not exist without a proceeding V. The bass note of the cadential 6/4 is the dominant (5). As the figuring defines, there are two notes (intervals of a sixth and a fourth) above the bass note. When the I 6/4 moves to the V (5-3), the smoothest voice leading requires the 3 to fall to the 2 and the 1 to the 7 as exemplified below.
The cadential 6/4 can also decorate V\(^7\). The upper voice that duplicates the bass note will fall to the 7\(^{th}\) (or 4) in the V\(^7\) chord. Similarly, the 6\(^{th}\) (or 3) and the 4\(^{th}\) (or 1) in the I 6/4 falls to the 5\(^{th}\) (or 2) and 3\(^{rd}\) (7) above the bass note respectively as displayed in the examples below.

Example 1:

The Pedal 6/4 has upper neighboring motion that takes place over top of a stationary bass voice. There are two neighboring 6/4 commonly used as a Pedal 6/4 chord: IV 6/4 (found between two statements of I in root position) and I 6/4 (found between two statements of V in root position). It is useful for providing a different sonority when there is a long tonic or dominant passage.

Example 1:

Example 2:
Passing 6 4

Function: Fills in space between notes that are a third apart. Found on a weak beat.
Examples: I - V6/4 - I6 or IV - I 6/4 - IV6

A passing chord fills in the space between notes that are a third apart and uses primarily conjunct (step-wise) voice-leading. Similarly, the passing 6/4 is a 6/4 chord that is commonly found between I and I6 (or I6 and I) and IV and IV (or IV6 and IV).

Note: Voice exchange occurs between the bass and soprano voices. Like all 6/4 chords, the bass is doubled. In the passing 6/4 chord, there occurs one common tone. This common tone is retained throughout the progression and the other part moves as smoothly as possible.

The passing V 6/4 connects two positions of I. It is in the middle of the chord progression and the V 6/4 is a substitute for a vii6 chord:

I - V6/4 - I6 (or its reverse)

Example 1:

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C Major
I  V6/4  I6

C minor
i  V6/4  i6
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Example 2:

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C Major
I6  V6  I

C minor
i6  V6  i
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The **passing I 6/4** connect two positions of IV.
It occurs in the middle of the progression:

IV - I 6/4 - IV 6 (or its reverse)

Example 1:

Example 2: