

Second inversion triads

Four types of six-four chords

- Chords in second inversion (I^6_4 chords) are much less stable harmonically than chords in root position or first inversion
- Because of this, six-four chords are only used in specific types of situations
 - **Cadential** six-four chords
 - **Arpeggiated** six-four chords
 - **Pedal** six-four chords
 - **Passing** six-four chords
- All other uses of six-four chords are incorrect

The cadential six-four

- The cadential six-four chord is a I^6_4 chord that precedes a V chord before a cadence
- It has a *dominant* function rather than a tonic function because it decorates the V chord
 - In analysis, we typically group the I^6_4 and the V chord visually with a bracket to show this connection
- The 6 goes down to 5 and the 4 goes to 3—the bass note is always doubled
- The cadential I^6_4 is always in a stronger metrical position than the V chord which follows

The arpeggiated six-four

- An arpeggiated six-four chord occurs when a single chord is repeated, with an arpeggiation in the bass causing a second inversion chord
- In analysis, we don't need to label every new arpeggiation unless it seems particularly strong
 - If you do label it, you only need the inversion symbol
- Again, the bass note is doubled in the spelling of arpeggiated six-four chords

The pedal six-four

- An pedal six-four chord occurs when the third and fifth of a root-position triad move up by step to a 4 and a 6 (creating a six-four sonority) and then step back down to the third and fifth
- The bass note stays on the same note (a pedal)
- When writing a pedal six-four double the bass note and move the other voices by step
- The most common pedal six-four chords are $\text{I} - \text{IV}^6_4 - \text{I}$ and $\text{V} - \text{I}^6_4 - \text{V}$
- The pedal six-four is an embellishing chord

The passing six-four

- Six-four chords are sometimes used as *passing chords* between the root position and first inversion of another chord
- The two most common passing six-four chords are V^6_4 (passing between I and I^6_4 —or vice versa) and I^6_4 (passing between IV and IV^6_4)
- Again, when you write a passing six-four, double the bass note and move the other voices by step—there will always be stepwise passing motion in the bass voice