## **Triads in 2nd Inversion**

## (5th in the Bass – also called <sup>6</sup><sub>4</sub> chords)

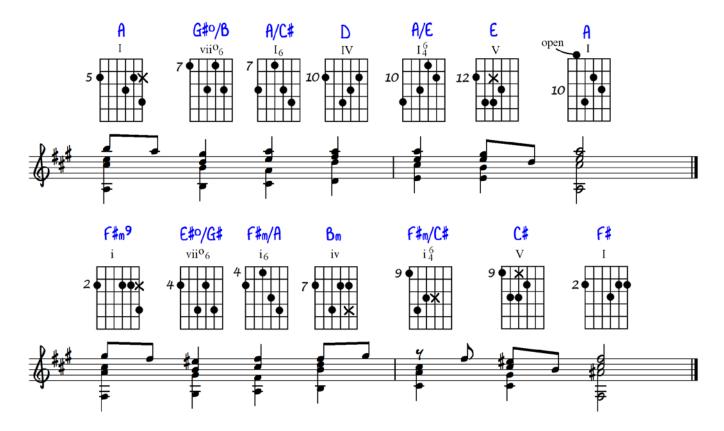
Ted Greene, 1975-01-11

[Chord forms are suggestions; you may wish to explore other possibilities.]

Playing order: ● X □ △ ○ = opt.

Triads in 2nd inversion are used for basically the same reasons as those in 1st inversion. The most common uses are as follows:

1)  $I_4^{6}$  (i<sup>6</sup><sub>4</sub> in minor) is used to set up V at the end of a phrase (the end of a phrase is called a *Cadence*, and this type of  $I_4^{6}$  is called a *Cadential*  $I_4^{6}$ ).



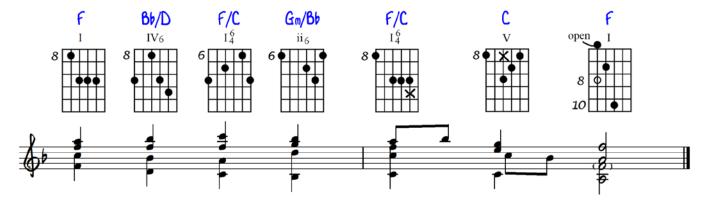
Some people consider the cadential <sup>6</sup><sub>4</sub> to be an appoggiatura chord to the V. Why do you think this is so?

The  $I_4^6$  usually falls on an accented beat in 4/4 time, or on the 2nd beat (occasionally the 1st) in 3/4 time. The chord preceding the  $I_4^6$  is normally the same kind of harmony that would precede the V (such as ii, IV, vi, or I).

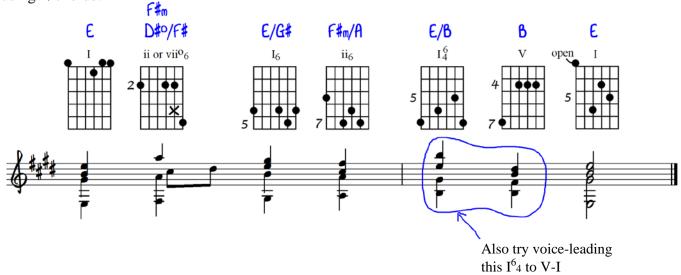
More specifically, the cadential  $^64$  is commonly approached "by step," such as:  $ii_6$  -  $I^64$ , IV -  $I^64$ ,  $IV_6$  -  $I^64$ ; and once in a while by "leaps," such as ii -  $I^64$ , I -  $I^64$ , I -  $I^64$  (these approaches refer to the *Bass Line*).

The normal progression of the cadential  $^{6}4$  is to V (or V7 which will be discussed later). However, this progression is sometimes delayed by adding other harmonies between the two, such as:  $I^{6}4$  -  $I^{6}4$ 

The cadential<sup>6</sup>4 may be prolonged by repetition while adding another chord between the two:

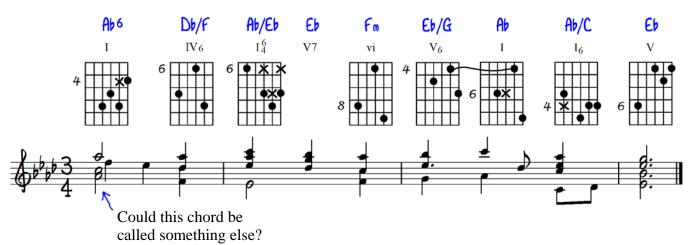


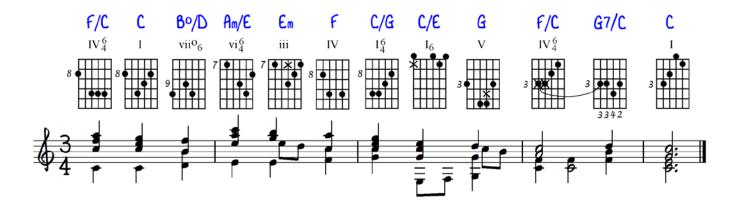
As with other types of sounds dealt with so far, voice-leading does not have to *always* be used when using <sup>6</sup><sub>4</sub> chords:



Appoggiatura <sup>6</sup>4's normally fall on accented beats as above.

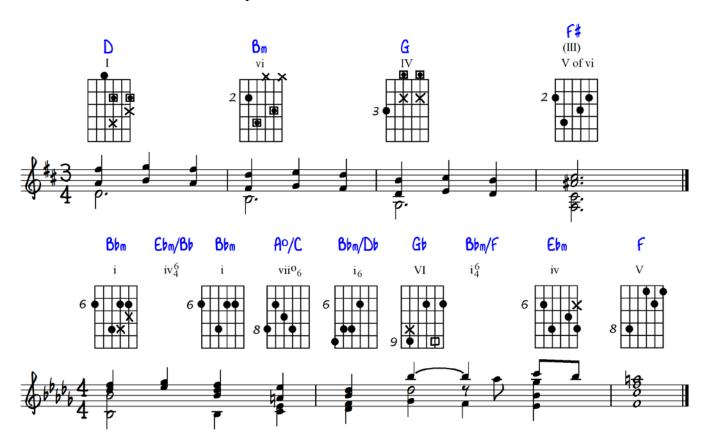
2) The cadential  $^{6}_{4}$  is not the only *Appoggiatura*  $^{6}_{4}$  to be commonly used:



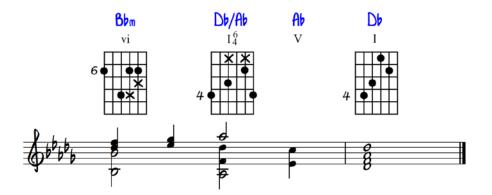


<sup>6</sup><sub>4</sub>'s are sometimes sounded *in between* two triads on the same *bass note*; this type of <sup>6</sup><sub>4</sub> is called a **Pedal** <sup>6</sup><sub>4</sub> (it also goes by the names of *Neighboring* <sup>6</sup><sub>4</sub>, *Stationary* <sup>6</sup><sub>4</sub>, *Auxiliary* <sup>6</sup><sub>4</sub>, and *Embellishing* <sup>6</sup><sub>4</sub>, — none of which will be used here).

The Pedal <sup>6</sup><sub>4</sub> is, in a sense, the opposite of the appoggiatura <sup>6</sup><sub>4</sub>; it is usually found on an *unaccented* beat and comes *after* the chord on the same bass note, while the appoggiatura <sup>6</sup><sub>4</sub> is *accented* and *precedes* the chord on the same bass note. Examples of Pedal <sup>6</sup><sub>4</sub>:



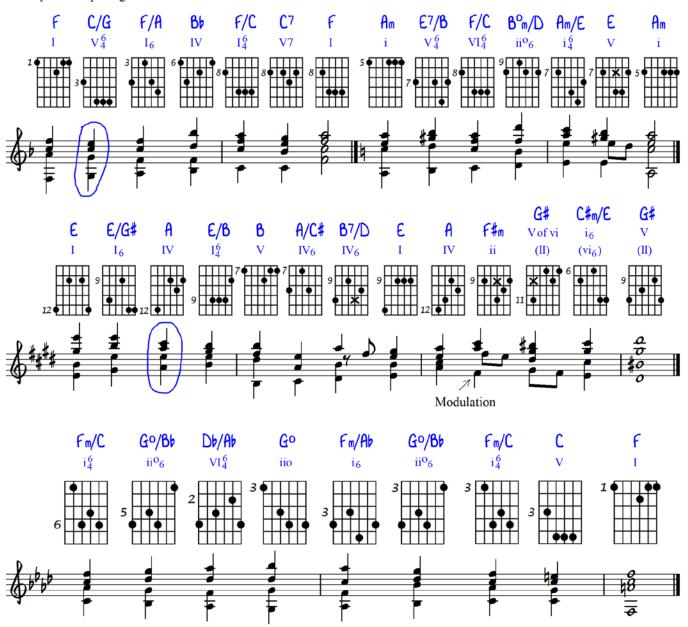
More rarely, the Pedal <sup>6</sup><sub>4</sub> will not resolve back to the chord on the same bass:



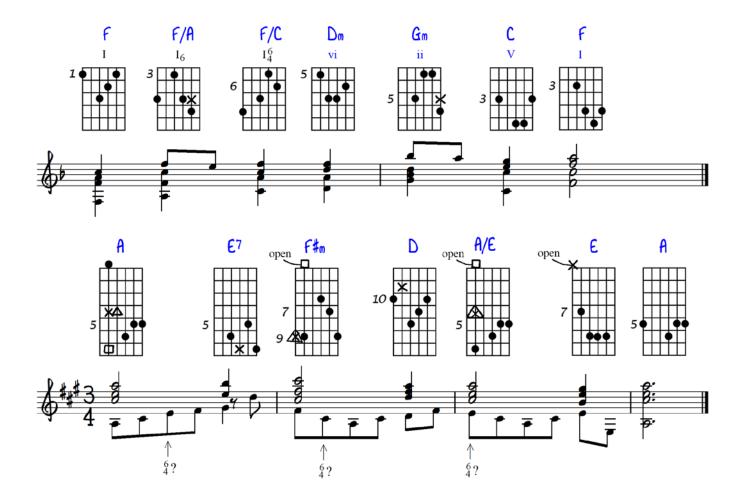
Notice in these analyses that all pedal <sup>6</sup><sub>4</sub>'s are not indicated – it is up to you whether you will indicated them in a similar situation.

4) Stepwise Bass <sup>6</sup><sub>4</sub>'s (also called Passing <sup>6</sup><sub>4</sub>'s): These are either approached or left stepwise in the bass (usually both), but they are not cadential <sup>6</sup><sub>4</sub>'s:

Analyze these passages:



5) Sometimes a  $^{6}_{4}$  will be part of a bass-arpeggio effect, that is, the notes of a triad will be outlined in the bass; when this is the case, the  $^{6}_{4}$  is known as an *Arpeggio*  $^{6}_{4}$ . Some are more fleeting than others (see 2nd example), not really qualifying as a separate chord.



Try making up progressions or variations on the above principles in various keys.

