



# Expanding the Tonic and Dominant Areas

Chapter 14

# The Cadential 6/4

- **Generally used as a brief expansion of the dominant area in a standard phrase**
- **A tonic 6/4 is what appears to be a tonic in second inversion, however, it doesn't function this way. It embellishes the V chord by 6-5 and 4-3 movement over the bass note. The chord of resolution is simply a V in root position.**
- **The correct symbol to use is  $V^{6-5/4-3}$  (I 6/4 would work but is not as good because it doesn't illustrate the chord's dominant function; If a 7<sup>th</sup> chord then the notation is generally  $V^{8-7/6-5/4-3}$**

# The Cadential 6/4

- **Provides smooth voice leading from predominant area**
- **Almost always preceded by a predominant harmony and rarely by the tonic harmony (Often by a  $ii^6$  chord)**
- **For now, approach with a  $ii$ ,  $ii^7$ , or  $IV$  or inversions of these chords**

# Writing Cadential 6/4 Chords

- 1. Always double the bass.**
- 2. Approach from a predominant harmony (usually ii, ii<sup>7</sup>, or IV or inversions of these chords). Keep common tones if any between the predominant chord and the 6/4 and move other voices the shortest distance.**
- 3. Write the chord on a strong beat in the measure. Exception might be in triple meter where the cadential 6/4 is on beat 2 and resolves to V or V<sup>7</sup> on beat 3.**
- 4. Resolve the “suspended tones” of the 6/4 down.**

# Writing Cadential 6/4 Chords

- 5. Typical soprano parts for the  $V^{6-5/4-3}$  progression are 1-7-1 (14.3 a-c) or 3-2-1 (13.4 d-e) over the bass moving 5-1 (creating a PAC)**
- 6. If the cadential 6/4 resolves to a  $V^7$  the doubled bass note moves to the 7<sup>th</sup> of the  $V^7$  chord, making an 8-7 motion above the bass**

# The Neighboring or Pedal 6/4

- **Pedal point—sustained low tone with moving voices above (often used in organ music)**
- **The neighboring or pedal 6/4 is created by two simultaneous upper neighboring tones above a common tone pedal in the bass, embellishing one continuing harmony**
- **Usually written as  $I^{5-3/6-4/5-3}$  (highlights the neighboring motion and expansion of the original chord)**
- **Can write as  $IV\ 6/4$  but then must write  $N\ 6/4$  or  $ped\ 6/4$  underneath to show the function of the chord**
- **Usually appears in a weak metric position but can sometimes be found on a strong beat (ex 14.5)**

# Writing a Neighboring or Pedal 6/4

- 1. Decide which harmony you want to prolong. Write that chord in root position twice with the same voicing, leaving space between chords for the neighbor tones (14.7a)**
- 2. Fill in the bass of the 6/4 chord first—the same bass as the chords on either side—and double it in the same voice as the other chords (14.7b)**
- 3. Write upper neighbors to decorate the other two voices (14.7c)**

# The Arpeggiating 6/4

- **Prolongs a single harmony by changing its bass note**
- **Typical of music with slower harmonic rhythm and several changes of bass note within a single harmony.**
  - **Bass may start on root of a chord then arpeggiate to the 3<sup>rd</sup> and then the 5<sup>th</sup> (where a 6/4 chord is then achieved).**
  - **Bass may alternate between the root and 5<sup>th</sup> (ala Sousa marches, ragtime, waltzes, and some pop songs)**



# The Arpeggiating 6/4

- **No special rules for this type except it should usually be placed on a weak beat.**
- **To analyze using Roman numerals, determine what the main bass note of the measure is (usually the lowest chord tone) and consider the progression with that note in mind. Label the chord with that Roman numeral and 6/4 with arp written beneath the 6/4 to show its type.**

# The Passing 6/4

- **A common way to expand the tonic area is by moving from root position I to I<sup>6</sup> or the reverse--often involves voice exchange between 1-2-3 and 3-2-1**
- **Often this voice exchange is embellished using passing tones, (usually found in metrically weak positions. The passing 6/4 is created by harmonizing these passing tones (14.10c)**
- **Passing 6/4 chords are defined by their bass line passing motion**
- **Passing 6/4 chords expand a harmony that is much more interesting than just repeating the original chord or moving from root position to first inversion (like 14.10c)**

# The Passing 6/4

- Progressions using passing 6/4 chords can usually be “reversible.” The root position chord can come before the 6/4 or after.
- They typically occur at relatively weak rhythmic positions.
- Label with a (P) beneath the chord to show its function.
- May connect 2 different chords as long as they serve the same function. i.e.  $IV^6--I^{6/4}—ii^6$  instead of  $IV^6--I^{6/4}—IV$  (the  $ii^6$  has the same function and the same bass as the IV chord—see 14.12)

# Writing Passing 6/4 Chords

- 1. Pick which harmony you want to prolong (usually I, V, or IV)**
- 2. Write root position and first inversion chords of that harmony with a voice exchange between the bass and one upper voice (often soprano)**
- 3. Fill in skips of a third with stepwise motion in both voices; this will automatically double the fifth of the 6/4 chord**
- 4. Complete the other voices. All parts should connect by common tone or by step, making neighboring or passing patterns.**

# Using 6/4 Chords

- **They are considered harmonically very weak and are used only in a few specific cases.**
- **Each 6/4 chord you write must function as one of the four types we've studied: cadential, neighboring or pedal, passing, or arpeggiating.**
- **In all 6/4 chords except arpeggiating, all voices should approach and leave chord members by step or by common tone.**
- **Arpeggiating 6/4 chords use chordal skips within the expanded harmony but must resolve correctly to the next harmony.**

# Using Dominant in Expansions of Tonic

- **When the soprano moves 3-4-5 against a bass line of 1-2-3, they move in parallel motion: 10-10-10. In this context, the chordal 7<sup>th</sup> of the  $V^{4/3}$  moves up (4-5 in the soprano) and the d5 may move to a P5 without creating parallel 5ths.**
- **Outer voice patterns that imply a tonic expansion included stepwise motion between members of the tonic triad (1-2-3, 3-2-1, 3-4-5, or 5-4-3 in soprano or bass) or neighboring motion above or below a member of the tonic triad (1-2-1, 1-7-1, 3-2-3, 3-4-3, 5-4-5).**
  - **Combine these patterns with contrary motion in the other voice or with parallel motion between voices in 10ths.**
  - **You can also combine passing motion in one voice with neighboring motion in another.**
  - **Avoid soprano-bass patterns that create parallel perfect intervals or poor resolution of tendency tones**

# Using Dominant in Expansions of Tonic

- **Bass/soprano combos that use bass lines skips can also occur, i.e. the bass might skip from a member of the tonic triad to an inverted dominant before resolving (14.18)**
- **Double neighbor tones are also a possibility for the bass line in this case, especially if moving from one inversion of a V chord to another. (14.18c)**

# Other Expansions of Tonic

- **A Subdominant may be used. If a IV chord happens between 2 tonic chords it doesn't function in a PD manner since it doesn't progress to the V chord (14.14 and 14.15)**
- **A submediant may be used.**
  - **With 5-6 motion above scale degree 1—often used to allow I to move smoothly to ii and prevents parallel fifths that would occur between the root triads; This is usually labeled I<sup>5-6</sup> rather than I-vi<sup>6</sup> even though either way is correct. This is because the iii is usually so quick in this case that you don't hear it as a separate chord.**
  - **I-vi (i-VI in minor)—allows for a change of chord color from maj. to min. or vice versa; sometimes labeled as Ts (tonic substitute) in a contextual analysis (14.20); to connect I and vi, hold the common tone in 2 parts, move 5→6 in another and move the bass down a third from 1→6, doubling the root of the vi chord (14.20 m1 and m3)**



# Embedding T-PD-D-T Within a Larger Phrase

- **Sometimes you will see “mini phrases” within a larger phrase.**
- **Not every V-I progression makes a cadence. The melody, rhythm, and harmony must cooperate to create a sense of pause or finality.**
- **When small T-D-T or T-PD-D-T progressions are embedded within a larger phrase, they serve to prolong the tonic area (14.21)**