

Linear Embellishing Six-Four Chords

- 2nd inversion chords contain a dissonance, the P4th above the bass. Because of this dissonance they have an unstable nature and should be used with extreme caution.
- Double the bass (the 5th of the chord) in all.
- There are 3 types:

1) Passing 6/4

- Occurs normally between a triad in root position and its first inversion. It therefore connects 2 triads whose bass notes are a 3rd apart. Very often the 3-note stepwise melodic pattern that appears in the bass is accompanied by the same 3-note stepwise melodic pattern but in reverse order in the soprano.
- Passing 6/4 chords other than I and V are not common.
- Appear in a metrically weak position.

2) Neighboring (Aux./Ped.) 6/4

- The chord preceding the 6/4 is in root position and has the same bass note (I-IV6/4-I or V-I6/4-V).
- The bass remains stationary while the upper voices move by step upwards and then return to their original notes.

3) Arpeggiated (change of position) 6/4

- preceded by the same function with the root or 3rd in the bass (I-I6-I6/4).