




A thick black L-shaped frame is positioned on the left and right sides of the slide, framing the central text.

# TRIADS IN SECOND INVERSION

MUS 213 – October 3, 2016

# Review: First Inversion Triads

- Third of the chord is in the bass voice
- Uses:
  - *As a substitute for root position triads*
  - *Improve contour of bass line*
  - *Lessen weight of V and I chords*
  - *Occur incidentally through an arpeggiated bass*
- Sometime occur in a series of parallel sixth chords

Sonority desired			
Complete figured bass symbol	5 3	6 3	6 4
Symbol most often used		6	6 4
How to find the root	Bass note	6th above bass	4th above bass

# Triads in Second Inversion

- Fifth of the chord is in the bass voice
- Not used as substitutions for root positions chord
  - *Unstable sonority*
  - *P4 interval with the bass voice is a dissonance*

The image displays four triads in second inversion on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The triads are labeled above and below the staff:

- Triad 1:** Labeled "consonant" above and "5/3" below. The notes are G#4, B4, and E3. A bracket connects G#4 and E3.
- Triad 2:** Labeled "consonant" above and "6/3" below. The notes are A4, C#5, and B3. A bracket connects A4 and B3.
- Triad 3:** Labeled "dissonant" above and "6/4" below. The notes are B4, D#5, and A3. A bracket connects B4 and A3.
- Triad 4:** Labeled "dissonant" above and "6/4" below. The notes are C#5, E5, and B3. A bracket connects C#5 and B3.

# Uses of Second Inversion Triads

- As second inversion triads are more unstable than root and first inversion chords. Our uses of them in tonal-style writing are restricted to:
  - Incidental Use
    - *Arpeggiated Bass*
    - *Melodic Bass*
  - Stereotypical Use
    - *Cadential Six-Four*
    - *Passing Six-Four*
    - *Pedal Six-Four*

# Bass Arpeggiation

- Just as with first inversion triads, second inversion triads can incidentally occur when the bass voice is arpeggiating.
- You need to decide if the chord is *functioning* as a six-four chord by taking into account metric placement, duration, and register.

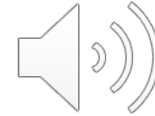
The image shows a musical score for piano in E major, measures 184-188. The score is written for grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The notation shows the following:

- Measure 184: Treble clef has a quarter rest. Bass clef has a half note E2.
- Measure 185: Treble clef has a dotted half note G#4. Bass clef has a dotted half note E2.
- Measure 186: Treble clef has a dotted half note A#4. Bass clef has a dotted half note E2.
- Measure 187: Treble clef has a dotted half note B4. Bass clef has a dotted half note E2.
- Measure 188: Treble clef has a dotted half note C#5. Bass clef has a dotted half note E2.

Below the staff, the following labels are present:

E: I (6/4) (6) (5/3)

# Mahler: Symphony No. 1, III



Feierlich und gemessen, ohne zu schleppen

1 *p*

Orch.

*pp*

*pp* etc.

# Melodic Bass

- If the bass part has an important melodic line it longer acts in its typical supporting. In this case many types of inversions can occur.
- We stop hearing the bass voice as the harmonic foundation of the music.

# Beethoven: Symphony No.3, I



Allegro con brio

Orch.

1

*f* *f* *p*

The first system of the musical score for the orchestra. It consists of two staves, treble and bass, in 3/4 time with a key signature of two flats. The first two measures are marked with a forte (*f*) dynamic and feature a full orchestral chord. The next two measures are marked with a piano (*p*) dynamic and feature a rapid sixteenth-note melody in the treble staff and a sustained bass line in the bass staff.

*cresc.*

The second system of the musical score for the orchestra. It continues the two-staff format. The first two measures show the continuation of the sixteenth-note melody and bass line. The final two measures are marked with a crescendo (*cresc.*) and feature a more complex texture with multiple layers of sixteenth-note patterns in both staves.



# Beethoven, op. 59, no. 1

1 Allegro

Violin I


Violin II

Viola

Cello

*p*

*mf e dolce*



The image displays the first measure of the first movement of Beethoven's Op. 59, No. 1. The score is for Violin I, Violin II, Viola, and Cello. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegro'. The first measure shows the beginning of the piece. Violin I has a whole rest. Violin II and Viola play a continuous eighth-note pattern starting on G4. Cello plays a melodic line starting on G3, marked 'mf e dolce'. Dynamics include 'p' for Violin II and Viola, and 'mf e dolce' for Cello.

# Part-Writing Six-Four Chords

- Four-part texture
  - *bass (5th of the chord) should be doubled. Exceptions to this are rarely encountered in tonal music.*
  - *other voices move as smoothly as possible (often by step) both into and out of the six-four chord.*
- Three-part texture
  - *all members of the triad*
  - *sometimes the root or 3rd is omitted, in which case the 5th is doubled*

# The Cadential Six-Four

- Tonic six-four that delays the arrival of the V chord
  - *It is followed by a V chord*
  - *Does not function as a tonic chord*

The image displays two musical examples, labeled 'a' and 'b', in E major (three sharps: F#, C#, G#) and common time (C). Both examples are written for piano with a grand staff (treble and bass clefs).  
Example 'a' consists of four measures. The first measure shows a tonic triad (E, G#, B) in the treble and a single E in the bass. The second measure shows a supertonic triad (F#, A, C) in the treble and a single A in the bass. The third measure shows a dominant triad (G#, B, D) in the treble and a single B in the bass. The fourth measure shows a tonic triad (E, G#, B) in the treble and a single E in the bass.  
Example 'b' also consists of four measures. The first measure shows a tonic triad (E, G#, B) in the treble and a single E in the bass. The second measure shows a supertonic triad (F#, A, C) in the treble and a single A in the bass. The third measure shows a cadential six-four chord (E, G#, B, D) in the treble and a single E in the bass. The fourth measure shows a tonic triad (E, G#, B) in the treble and a single E in the bass.

E: I ii<sup>6</sup> V I I ii<sup>6</sup> I<sup>6</sup><sub>4</sub> V I

*Note: In example b, the I<sup>6</sup><sub>4</sub> and V are grouped together with a bracket and a downward arrow pointing to a V, indicating a cadential six-four chord.*

# Brahms, "Die Trauerende", op. 7 no. 5



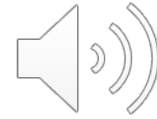
Langsam  
*p* 1 *espressivo*

Voice

Mei Mue - ter mag mi net, und kei Schatz han i net,  
Ge - stern isch Kirch weih g'wä, mi hot mer g'wis net g'seh,

Piano

# Bach, Well-Tempered Clavier, Book II, Prelude in f minor



# Six-Four Chords (so far...)

TYPE	Function	Chord
Incidental (Melodic & Bass Arpeggiation)	N/A	Any Chord
Cadential Six-Four	Dominant	Tonic

# The Passing Six-Four

- Second inversion that harmonizing the middle note of a three-note scalar figure in the bass.
- *Usually falls on a weak beat*
- *Features smooth voice-leading*
- *(indicate by placing roman numeral in parentheses)*

The image shows a musical score in A major (two sharps) illustrating the Passing Six-Four chord. It is divided into two measures, labeled 'a' and 'b'.

**Measure a:** Shows a three-note scalar figure in the bass (F#, G, A) being harmonized by a second inversion chord. Red arrows indicate voice exchange between the treble and bass staves. The chords are labeled below as A: I, (V<sub>4</sub><sup>6</sup>), and I<sup>6</sup>. An upward arrow points to the (V<sub>4</sub><sup>6</sup>) chord.

**Measure b:** Shows the continuation of the scalar figure in the bass (A, B, C) with parallel sixths in the treble. Red arrows indicate parallel motion. The chords are labeled below as IV<sup>6</sup>, (I<sub>4</sub><sup>6</sup>), and ii<sup>6</sup>. An upward arrow points to the (I<sub>4</sub><sup>6</sup>) chord.

Red text labels 'VOICE EXCHANGE' and 'PARALLEL SIXTHS' are placed above the respective measures.

# Mozart, Violin Concerto no. 5 in A Major, K. 219, mvt. 3, mm. 1-4



Tempo di Menuetto

Violin

Orch.

The image shows the first four measures of the third movement of Mozart's Violin Concerto no. 5. The Violin part is written on a single staff in treble clef, key of A major (three sharps), and 3/4 time. It begins with a quarter rest, followed by a dotted quarter note A4, an eighth note B4, a quarter note C5, and a dotted quarter note D5. A first finger fingering '1' is placed above the first dotted quarter. The melody continues with eighth and quarter notes. The Orchestra part is shown in a grand staff (treble and bass clefs) with a brace on the left. It also begins with a quarter rest. In the second measure, the piano part has a half note chord of A4 and C5, marked with a piano 'p' dynamic. The bass part has a half note A3. The music concludes in the fourth measure with a final chord in the piano and a half note A3 in the bass.



# The Pedal Six-Four

- One way of elaborating a static root position triad is to move the 3rd and 5th of the triad up by step and then back down by step to their original positions.
  - This is a technique to ***prolong*** a harmonic function

Original                      Elaboration

F: I                      V                      I                      I (IV<sub>4</sub><sup>6</sup>) I                      V (I<sub>4</sub><sup>6</sup>) V                      I

# Beethoven, Bagatelle, op. 126 no. 1



Andante con moto  
*Cantabile e compiacevole*

1

Piano

*p* *dolce* *cresc.*

The image shows the first system of a musical score for Beethoven's Bagatelle, Op. 126 No. 1. It is written for piano in 3/4 time with a key signature of one sharp (F#). The tempo is 'Andante con moto' and the mood is 'Cantabile e compiacevole'. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a series of notes, including a half note, a quarter note, and a dotted half note, all connected by a long slur. The bass staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. It contains a series of notes, including a half note, a quarter note, and a dotted half note, all connected by a long slur. The first measure of the treble staff is marked with a 'p' (piano) dynamic. The second measure is marked with a 'dolce' (sweet) dynamic. The final measure of the system is marked with a 'cresc.' (crescendo) dynamic. The word 'Piano' is written to the left of the staves, with a brace indicating both staves are for the piano. The number '1' is written above the first measure of the treble staff.

# Six-Four Chords (so far...)

TYPE	Harmonic Function	Chord	Purpose
Incidental (Melodic & Bass Arpeggiation)	N/A	Any Chord	-N/A
Cadential Six-Four	Dominant	I (i)	-Prolong the Dominant
Passing Six-Four	N/A	Any Common: I (i) & IV (iv)	-Harmonize scalar bass figures -Voice Exchange
Pedal Six-Four	N/A		-Prolong a root position triad

# Mussorgsky, Pictures at an Exhibition, "The Great Gate of Kiev"

Allegro alla breve

*(Maestoso. Con grandezza)*

Piano

1

*f*

This image shows the piano part of the 'The Great Gate of Kiev' movement from Mussorgsky's 'Pictures at an Exhibition'. The score is written for piano and consists of two systems of music. The first system begins with a treble and bass staff joined by a brace, with a '1' above the treble staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first measure is marked with a forte 'f' dynamic. The music features a series of chords and single notes, with some notes beamed together. The second system continues the musical theme, ending with a double bar line. The overall style is characteristic of the Russian Impressionist school, with a focus on color and texture through chordal structures.