




Triads in Second Inversion

MUS 112 – April 3, 2017

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 | $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ | $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ | $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ |
| Symbol most often used | | 6 | $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ |
| 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

The image displays four triads in second inversion on a grand staff (treble and bass clefs) in the key of D major (two sharps). The triads are labeled above and below the staff:

- Triad 1:** Labeled "consonant" above and $\frac{5}{3}$ below. It consists of F#4, A4, and D5 in the treble, and B3 and D4 in the bass.
- Triad 2:** Labeled "consonant" above and $\frac{6}{3}$ below. It consists of G#4, B4, and D5 in the treble, and A3 and B3 in the bass.
- Triad 3:** Labeled "dissonant" above and $\frac{6}{4}$ below. It consists of A4, C#5, and D5 in the treble, and B3 and G#3 in the bass.
- Triad 4:** Labeled "dissonant" above and $\frac{6}{4}$ below. It consists of B4, D5, and F#5 in the treble, and A3 and B3 in the bass.

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 musical score is for piano in E major (three sharps). It consists of five measures. The first measure (184) shows a treble staff with a quarter rest and a bass staff with a quarter rest. The second measure features a treble staff with a dotted half note G#4 and a bass staff with a dotted half note E3. The third measure has a treble staff with a dotted half note A#4 and a bass staff with a dotted half note E3. The fourth measure has a treble staff with a dotted half note B4 and a bass staff with a dotted half note E3. The fifth measure has a treble staff with a dotted half note C#5 and a bass staff with a dotted half note E3. Below the staves, the chord functions are labeled: E: (first measure), I (second measure), (6/4) (third measure), (6) (fourth measure), and (5/3) (fifth measure).

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 no 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



cresc.

Beethoven, op. 59, no. 1



1 Allegro

Violin I

Violin II

Viola

Cello

p

mf e dolce

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 shows 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 contains a tonic triad (E, G#, B). The second measure contains a supertonic triad in first inversion (F#, A, C#). The third measure contains a dominant triad (G#, B, D#). The fourth measure contains a tonic triad (E, G#, B). The chord progression is labeled below as: E: I ii⁶ V I.

Example 'b' consists of four measures. The first measure contains a tonic triad (E, G#, B). The second measure contains a supertonic triad in first inversion (F#, A, C#). The third measure contains a tonic six-four chord (E, G#, B, A) in first inversion. The fourth measure contains a dominant triad (G#, B, D#). The chord progression is labeled below as: I ii⁶ I⁶₄ V I. A bracket under the I⁶₄ and V labels is labeled with a 'V' underneath, indicating a cadential progression.

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 for a piano in A major, illustrating a Passing Six-Four chord progression. The score is divided into two measures, labeled 'a' and 'b'.

Measure a: The bass line contains a three-note scalar figure: A2, G#1, F#1. The treble line contains a three-note scalar figure: C#4, D#4, E4. The chords are labeled below the staff: A: I (A major), (V₄⁶) (D major in second inversion), and I⁶ (A major in second inversion). A red arrow labeled "VOICE EXCHANGE" points from the G#1 in the bass to the D#4 in the treble.

Measure b: The bass line contains a three-note scalar figure: E1, F#1, G#1. The treble line contains a three-note scalar figure: F#4, G#4, A4. The chords are labeled below the staff: IV⁶ (D major in second inversion), (I₄⁶) (A major in second inversion), and ii⁶ (B minor in second inversion). A red arrow labeled "PARALLEL SIXTHS" points from the F#4 in the treble to the G#4 in the treble.

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

Tempo di Menuetto



Violin

Orch.

p

The image displays a musical score for the first four measures of the third movement of Mozart's Violin Concerto no. 5 in A Major, K. 219. The tempo is marked 'Tempo di Menuetto'. The score is written for Violin and Orchestra. The Violin part begins with a melodic line in the treble clef, starting on A4 and moving through various intervals, including a first finger trill in the second measure. The Orchestra part, indicated by a brace, consists of two staves (treble and bass clef). The first measure is mostly rests, while the subsequent measures feature harmonic support through chords and single notes, with a piano (*p*) dynamic marking in the second measure. A speaker icon is visible above the Violin staff.

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 (IV⁶₄) I V (I⁶₄) V I

Beethoven, Bagatelle, op. 126 no. 1



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

The musical score for "The Great Gate of Kiev" is presented in a grand staff format, consisting of two systems of music. Each system includes a treble staff and a bass staff, both in B-flat major (two flats) and common time (C). The tempo is marked "Allegro alla breve" with the instruction "(Maestoso. Con grandezza)". The score begins with a first ending bracket labeled "1". The music is marked with a forte "f" dynamic. The first system contains five measures, and the second system contains six measures. The music is characterized by heavy chords and a slow, majestic feel.